

## **200 Word RPG Challenge**

**What can YOU do  
with 200 Words?**

## **Credits**

Organized by David Schirduan

Special thanks to Marshall Miller, who was an excellent sounding board  
Thanks to all the incredible Judges who were dedicated and delightful.  
And, of course, thanks to everyone who contributed. Your entries make  
this collection something truly enjoyable and special, regardless of  
who won/didn't win.

Layout by Matt Widmann and Alex Mayo

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## What is this?

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

This year I had the time to plan out the challenge ahead of time, and could tailor it to achieve some goals:

### Create an “Easy” Constraint

We all know that constraints breed creativity, but constraints can also create a LOT more work for the creator. I wanted a constraint that not only encouraged creative design, but would also be easier for most people to work within. While making an rpg in 200 words can be very challenging, it's less of a time and energy commitment than writing, editing, and proofing 100 pages.

### Remove the Visual Barrier

When I start working on a new game or idea, I'm immediately hit with a large and scary problem: Visual Presentation. Natural writing talent doesn't often pair with natural design talent (in my experience). One of the big reasons behind making this year's challenge plaintext only is to remove that barrier and focus on the words alone.

### Encourage and Expand the Community

Not only does this give experienced designers a chance to flex their muscles, but it helps all of us discover new designers and new writers. My biggest hope is that readers will find a game that resonates with them, will reach out to the author, and turn this little blurb into a larger collaborative project. It's another one of the reasons that the entries are released under CC-BY attribution; to better allow collaboration.

### Support a Charity

The incredible energy around this challenge deserves to be harnessed to accomplish something great. While game design, communication, and exploration of new ideas are all noble goals, why not raise some money for those who need it at the same time?



# Challenge Details

## Categories

**RPGs:** These role-playing games should include a theme, goals, rules, and more. The main criteria for this category are Creativity and Engagement. The game doesn't necessarily have to be fun, but it should grab our attention and draw us in.

**Supplements:** This category is more broad, and encompasses anything else that fits the main criteria of being Interesting and Useful at the table. This could include: characters/NPCs, adventures, settings, monsters, house rules, player/GM techniques, etc.

## Challenge Rules

**Submission Window:** Entries will be accepted from the beginning of April 2nd until the end of April 16th. Anyone can enter, and in fact EVERYONE is encouraged to participate. The more entries, the more interesting and varied games/supplements that we get to read! This is the perfect chance to get your feet wet and try something new.

**Word Limit:** Each entry must contain 200 words or less, submitted through the form below in plain text. We will be using the Google Docs Wordcount tool. Please test your entries before submitting!

**Number of Entries:** Each participant may submit two entries, one for each category. If you want to update or override an entry, simply submit another entry in that same category; the latest submission in each category will be judged. All entries are submitted under the CC-BY 4.0 license.

**Challenge Results:** During the challenge, all submissions will be private, and will only be seen by the judges. If you want others to see your entry, please post it in the G+ Community, or share on other sites using the hashtag '#200WordRPG'. After the challenge is complete, all entries will be combined into a book which will be sold as "PWYW", with all proceeds going to charity. I reserve the right to withhold entries that I deem offensive or inappropriate from appearing in the final book.

## Charity

This year we have the privilege of raising money for Doctors Without Borders, a private, international association. The association is made up mainly of doctors and health sector workers and is also open to all other professions which might help in achieving its aims. All of its members agree to honor the following principles:

MSF provides assistance to populations in distress, to victims of natural or man-made disasters, and to victims of armed conflict. They do so irrespective of race, religion, creed, or political convictions. MSF observes neutrality and impartiality in the name of universal medical ethics and the right to humanitarian assistance and claims full and unhindered freedom in the exercise of its functions.

Members undertake to respect their professional code of ethics and maintain complete independence from all political, economic, or religious powers.

## Creative Commons and You

All of the entries submitted are protected under the Creative Commons Attribution 4.0 International (CC BY 4.0). That means that anyone can remix, modify, expand, or build upon these entries, even for commercial purposes! This can include:

- Hacks
- Expansions
- Adventures
- Re-skins
- and more!

Of course the license does offer some protection for the original creators:

- 1) The work must be attributed and it must provide a link back to the copyright holder. Not only does this ensure you get credit, but it also lets anyone know who purchases the work that you formed the basis of it. In this industry, name power goes a long way.
- 2) The license protects derivative works and adaptations, not direct copies. No one can download Mythic Mortals, change the name to Might Mortals, and then sell it online. The line between “original work” and “derivative work” can be fuzzy, but that still protects against blatant plagiarism.
- 3) Finally, with Creative Commons, the licensor has the right to request removal of their name from any reused content, failure to comply puts the reuse in violation of the license.

This means that at any time, someone who submits to the 200WordRPG can request that their entry be removed and stricken from the final book. You can do the same to anyone using your work.

To avoid misusing any of the entries, **please contact the creator and get their permission before you use any of the entries in this document.** It's just safer and smarter for everyone involved.

## **Winners**

### **RPGs**

Deconstruction

Stardust

Time Travel Thaw

### **Supplements**

Foam Dart

First Steps

College Animalia

## Finalists and Judge Comments:

Judges are listed, along with their finalist picks comments

Jacqueline Bryk: A freelance tabletop and freeform developer. She has written and run games on such diverse topics as apotheosis, generational abuse, the Great Depression, finishing schools, and ball culture.

### RPG Picks

- Is The Space Pope A Lizard?: This was probably my favorite out of the list. A fun, engaging concept that I could easily see myself playing or running. The rules were clear and easy to follow, the game didn't take itself too seriously, and I loved the idea of an alien conclave.
- Estate: A quiet, domestic little game with a great set of themes. Estate has an elegant ruleset, great flow, and potential for very emotional, involved sessions.
- Survival of the Femmest: This deserves to be a semi-finalist at very least due to its innovative subversion of standard masculine sci-fi/fantasy tropes. Players triumph against their enemies through traditionally feminine ideals and graces, which are never put down or made fun of. Unique, charming, and definitely made me want to play at least one session.
- A Broad Entered My Office: This game drew me in with the title, and didn't disappoint. A cheeky little noir game with fluid roles and an endless possibility of scenes. The ruleset is clear and fits the desired tone, and it would be super easy to pick up and play. This could play anywhere from a serious noir film to an overblown pastiche of the genre and I'm loving it.
- Omelette Quest: I loved this game because it's truly all-ages. You could play this at a drunken convention party or with a bunch of kids in a schoolyard. The rules are simple, the concept is engaging, and it involves a lot of simple physical exercise--something most of us could use more of.

### Supplement Picks

- Adventures in a Wild World: A quick, solid idea generator. This would be an invaluable tool for GMs of various levels of experience who have problems with improv or just want to add a little more depth to their plots.

- [A GM's Guide to Session Prep and Play](#): This supplement really caught my eye because of the way it chooses to approach session prep. The use of dice to determine small, easily-achievable goals gives the whole process the air of a minigame, and I could see myself using it before running a game. A nice, stress-light way to get stuff done.
- [Soluble Sahuagin](#): What a great set of weird and unique monsters! A good tool for GMs who want to add a little bit of strangeness to their game. Could fit into most settings, would be best in horror. I love the new monsters that aren't just "another flavor of dragon" or "mammal crosses with reptile/insect".

[Marshall Miller](#): A Boston based researcher and game designer. His games include The Warren and Nanoworld: A Game of Clones.

## RPG Picks

- [Stardust](#): Stardust is a quiet game about people who were once stars. Right way you notice the game's writing - it's clear, emotional, and ritualistic. The game perfectly balances the tone between comfort and sorrow. It's a short game that accommodates a range of players, from solo play up to a large group, and takes place outside, at night! You even get to play with fire..
- [Walk Among the Dead](#) is a freeform game about questioning the dead. Players take turns wearing a mask and risking their life to find closure with the one they lost while the others play [mostly] truthful ghosts whispering back. The game accommodates various group sizes and range of potential stories while maintaining focus on its premise and giving players clear instructions about what they should be doing.
- [Bangarang](#) comes at you fast -- you can feel the urgency and excitement in rules! The game has a really clear procedure, leading you through the three scenes and straight to the Showdown without putting any speed bumps in your way! I love the silly, over-the-top premise and scenes are just perfect the genre.
- [Die, Niruth, Die!](#) tells the tale of a great dragon's life from birth to death. The game makes great use of dominoes to create a timeline from the "bones" of the dragon and the available themes really nail dragon lore. The rules lay out really clear procedures with a satisfying and well-defined beginning and end.
- [Nos Morituri](#) is a game that revels in its visceral brutality. Set in the gladiatorial arenas of Rome, the game sets up its characters and knocks them down. It's a competitive game but not

in the way you might imagine -- the competition doesn't stem from the game's mechanics but from the players' description of their gladiator's bold entrance and agonizing death. The game really appeals to my sense of melodrama and one-upmanship.

## Supplement Picks

- [The Lost Cellar](#) provides a nifty way of creating a random path to Baron Niln's store of wine. By cross-referencing a random sentence with your table of landmarks, it produces a thematically consistent and reasonably variable cellar that could be the entirety of an adventure all on its own.
- [The College Animals](#) describes a delightfully bizarre mix of magic and mystery. There, ensorcelled animals have created an academic cargo cult with predictably unpredictable consequences.
- [Achievements](#) ports, well, achievements from video game systems over to the tabletop. What makes it interesting is that it's the players creating the achievements, rather than the game or game master, flagging for one another the types of fiction, actions, and playstyles they want to see and conveying the relative importance (or challenge) of each achievement.

[Grant Howitt](#): Professional writer and experienced Tabletop designer, Grant has designed a host of incredible games, most recently *GoblinQuest*.

## RPG Picks

- [Paranormal Rescue Squad](#) does some nice things with characterisation and improv, leaving plenty of room for players to sketch out a dangerous and unknown conspiracy and discover it organically through play. I think it'd make a great 500w game.
- Come on, it's called [Rad Hacker Vampires!](#) It's ticking all my boxes - I like the theme, I like the stakes and the stats, and it really engages me. Out of all of the entries, this is the one that I'd like to play the most.
- [Time Travel Thaw](#) has a really innovative theme - the idea that ice is melting and wiping out what makes you you due to wibbly-wobbly timey-wimey stuff. I'm not sure how well it would work in play, but the introduction of an uncertain element to the game both lends urgency and keeps the one-shot game from spiralling out of control. I'd love to run this and amp up the enthusiasm of the players around the table.

- [Dragon/Dragonslayer](#) is weirdly intimate. Like: you're holding hands with someone, and one of you is a dragon, and the other is a dragonkiller, and you slay each other and talk at length about it without breaking eye contact? That sounds very challenging to pull off, and I'll not lie, actually pretty hot.
- [A broad entered my office](#): The concept of a player taking on the role of the PI's narrator is genius, and that's enough for me to warrant voting for it. Plus it does some fun things with narrative control and power - I can imagine the PI trying to talk their way out of a situation and their narrator revealing that they're lying through their teeth, which gives a nice rhythm to proceedings.

## Supplement Picks

- [Thematic Procedural Tables](#): The title is a little dry, but this is a sound way of generating interesting word seeds out of easily-understood concepts. I could see myself using this to blast out a setting for a one-shot game, either collaboratively or on my lonesome.
- [1-2-3 System](#): I've actually been looking for a ridiculously simple dice mechanic for a while that still offers something interesting to play with, and this works for me. I'd like to see it developed a little bit to see skills, traits or character stuff worked in (and the examples are a little screwy - remembering a phone number from 5 years ago, I'd argue, is a near-impossible task) but it's a solid core for running a game when you're drunk, and I like that.
- [Foam Dart System](#): Non-Expanding Recreational Foam is one of my favourite things, and this is a fun mechanic for using it in a game. I can see the players messing about at a late-night session with this one and having a lot of fun, and it makes a break from entirely removing skill from proceedings as most systems do.

**Sarah Judd:** An experienced LARPer and gamer, Sarah represents the players rather than designers in this challenge.

## RPG Picks

- [Deconstruction](#) is a fascinating rpg. It's exploring the power of words. I love using words and misunderstandings of them and how that shapes a culture as a world-building concept. I haven't seen anything like it.
- [Walk Among the Dead](#) seems to have a chance to pack an emotional



punch in a small package. Each player has something interesting to do to shape the game at all times. It seems like the mechanics would help create the tone.

- **Babble:** Like Deconstruction, Babble plays with the concept of communication in a fascinating way. Not being able to communicate normally with several players provides a compelling, creative roleplaying challenge.
- **Flame War:** I laughed when I read this description. The mechanics weren't very creative, but they support the engaging and creative theme well. I can imagine certain rpg groups I've been in having a blast with it.
- **Recovery:** The rules here are crunchy, but it makes perfect sense. Recovering from addiction forces people to balance hard decisions. Harsh but compelling subject with thematic implementation.

### Supplement Picks

- **Foam dart.** I could see games where this technique might add to the immersion, and certainly several where it would add to the fun.
- **First Steps - Adventuring Workshop.** I frequently have a hard time coming up with interesting characters that don't feel like someone else's tropes. I like bouncing ideas off of other people, so I love "I see." I also get into character more easily by introducing my body, so I love "Quoth." Actually having reasons to travel together is important too. Interesting and useful character building technique.
- **Everyone is GM.** Cute. People like playing meta.

**Stephanie Bryant:** Last year's winner, Stephanie has written several rpgs in the past and is currently working on her newest creation: Threadbare.

### RPG Picks

- **Rad Hacker Vampires:** I feel like this captures the gritty Vampire-horror genre that a lot of gamers really enjoy, without a lot of overly complex mechanics. It's more complicated than rock-paper-scissors, but it fits in 200 words.
- **Time Travel Thaw:** I loved this mechanic of melting ice! Depending on where you live, this might be a very fast game, as you quickly run out of powers a desert climate!

- [Stardust](#): There were a number of combat-free games in this batch, but I thought Stardust did the best at conveying the mood the game is trying to capture, in a very short amount of space.
- [Heavy Metal Wizard Sorcerers](#): I picked this because after reading through over 80 entries, it was one of the ones that completely stuck out in my mind as “I want to play this!”
- [Final Sanctuary](#): Not surprisingly, I like a good “30 seconds to midnight” type of game, and the “fluff” text in this one captured the time pressure very eloquently.

## Supplement Picks

- [Vampire Dark](#): Again, there’s that Vampire-horror, this time blended with Cthulhu Dark. Good pick for system for this setting.
- [You’re Nothing But a Pack of Cards!](#) As I understand it, A Red and Pleasant Land is a good system for random encounters, and this captures a sense of dark whimsy that I think fits the game well.
- [Entrenched](#): A good little underwater adventure. Could easily be tweaked to a modern fantasy in addition to high fantasy settings.

**Kat Kuhl:** Host of the One-Shot Podcast and Campaign, she brings her extensive GM and game design experience to this challenge!

## RPG Picks

- [Out of the Crucible, A Fire](#): fun camping activity. succinct. mission debrief done in character. builds naturally, could be a really cool night. will play.
- [Stop Hiding Your Crush](#) - love it will play. captures sleepover party fun. established characters makes this effervescent.
- [Hi](#) - would play. noticing unspoken things. series of unique thinkpieces per character well formed. want to play both sides. will probably use as a mini-game for actors before they get on mic for romantically charged scenes. big fan  
|
- [deconstruction](#) - would play - scrabble pieces are tangibly fun. teaches an element of worldbuilding oft forgotten. deliberate mispronunciations = easy enjoyment. accessible to many age groups/backgrounds.

- [Drink Tea Forget](#) - will play - solid game for one. less vague than many. actionable, encourages engaging with the activity and mindfulness.

## Supplement Picks

- [the host](#) - fun minigame that ports to most systems. solid exposition engine.
- [super simple magic for fate core](#) - breaks down simply what's fun/unfun about magic and similar
- [\\*Ghæstlean\\*](#) - solid story seed. drink detail is strong. enough to work with without hampering GM creativity.

## Final Thoughts

Thank you, dear reader, for grabbing this collection, and hopefully contributing to the Doctor's Without Borders organization. This Challenge was a TON of fun for me, and everyone involved. I hope it inspired you to play games, make games, and read the games of others.

Tabletop Games are such a wonderful way to spend time with your friends, and make new friends. If you're looking for even MORE games (I can't imagine!) I've made a few myself that I'm very proud of. You can find them at the Technical Grimoire.

Thanks again! And I hope to run this challenge again next year. Maybe I'll get to see YOUR name in that collection.

## -Humanity-

Lorenzo Torre

You awake in a clearing amidst ancient ruins.

You have no memories, no names, and barely some rags to wear. You might well be the only humans left.

Soon, you'll meet a monster.

Find reasons to live. Survive.

Choose a Master, or take turns.

Each character has three attributes, one positive (Athletic, Charming, Tough...) and two ambiguous (Stubborn, Disenchanted, Opportunist...).

Start with 2 Humanity points. Spend one to perform a superhuman feat or add 1d6 to a roll; if you hit 0, you become a monster.

The Master sets up the scene. Describe your actions, the Master decides the consequences. Your equipment and attributes may help. Roll only to avoid danger.

Danger may be physical (falls, flames, attacks...) or mental (fear, madness, hypnosis...). Roll 3d6 (minus damage\*) and pick the highest result:

- 1 Death.
- 2 Consequences\*\* AND 1d2 damages\*.
- 3-4 Consequences OR 1 damage.
- 5 Safe!
- 6 Safe +advantage.

\*Physical danger causes wounds, mental danger traumas; each causes you to roll one less die for the relevant rolls. A character that suffers their third wound or trauma is killed. Proper care and rest cures wounds and traumas - maximum one daily.

\*\*Hypnotized, knocked down, fleeing, equipment dissolved by acid...

---

**at the**

---

Craig Ellsworth

<http://scattergamed.blogspot.com/>

One impartial narrator keeps score, describes events and determines if judges solutions.

Shuffle. Draw one card each (apart from narrator). Hide your card (even from narrator). Discover your gender, outlook, profession:

**Spade:** Noble Man

**Club:** Devious Man

**Heart:** Noble Woman

**Diamond:** Devious Woman

**Ace:** Gambler

**Two:** Store Owner

**Three:** Barkeep

**Four:** Miner

**Five:** Soldier

**Six:** Rancher

**Seven:** Barber

**Eight:** Doctor

**Nine:** Veterinarian

**Ten:** Banker

**Jack:** Outlaw

**Queen:** Priest

**King:** Sheriff

Keep some (devious) secrets.

Every ten minutes, draw a new card; discover an event:

**Ace:** Murder

**Two:** Riot

**Three:** Acid rain

**Four:** Fever outbreak

**Five:** Wolves

**Six:** Fire

**Seven:** Locusts

**Eight:** Hold up

**Nine:** Flood

**Ten:** Lynch mob

**Jack:** Bandits  
**Queen:** Stampede  
**King:** Nothing new

At the:

**Spade:** Schoolhouse  
**Club:** Jailhouse  
**Heart:** Ranch  
**Diamond:** Saloon

Ten minutes after the tenth event card drawn, the game ends. Reveal your own card.

### **Goals:**

**Noble:** solve each problem. One point for each successful solution.

**Devious:** let each problem continue into the next. One point for every continued problem every ten minutes (nothing new does not count as an event).

Players with the most points at the end win.

Kill a noble, you lose. Die, lose.

## Rule 1-2-3 RPG mechanic system

Tim Snider

<http://savageafterworld.blogspot.com/>

This is a simple target-number mechanic that can be used on the fly as needed or to introduce very young players to dice-rolling mechanics. There's only one rule:

1s, 2s, and 3s are ALWAYS successes.

Everyone uses a 4-sided die, 6-sided die, and 12-sided die. For any action, the GM assesses the difficulty of the task as Easy, Average, or Difficult.

Easy tasks would be remembering a phone number you were told 5 minutes ago, punching someone while they're asleep, or parking a car at the mall.

Average tasks would be remembering a phone number you were told last month, punching someone you're fighting with, or parallel parking a car during downtown rush hour.

Difficult tasks would be remembering a phone number you were told 5 years ago, punching someone who's currently shooting at you, or parking a car while blindfolded.

For an Easy Task, the player rolls the d4. A 1-2-3 is a success. (A 75% probability.)

For an Average Task, the player rolls the d6. A 1-2-3 is a success. (A 50% probability.)

For a Difficult task, the player rolls the d12. A 1-2-3 is a success. (A 25% probability.)

## (in)Vulnerable

Benjamin l Baugh

You are superhuman, invulnerable to physical harm. But your city, your loved ones, your heart, are not.

One player is GM, others play heroes.

If you are a hero, describe yourself, and your powers.

You have three condition ladders:

**My City** - home, the place you protect

**My Love** - people in your life

**My Heart** - sanity, hope, ideals

They have rungs:

**Fine**

**Foreboding** - coming wrongness

**Shocked** - temporary change

**Changed** - altered forever

**Damaged** - reduced, maybe not forever

**Devastated** - reduced, partially forever

**Destroyed** - burned earth, lost relationships, broken heart

### Players share My City

If you are playing the GM, describe events and initiate some challenges.

Players flip coins to generate two states.

Heads - a hero masters the challenge.

Tails - one ladder increases by one step - which ladder is implied by fiction, GM, sometimes player.

Heroes can keep pushing until they win, or until they can not bear the consequences.

In conflict, changing tactics lets you move to a different ladder.

After conflict, you can move one rung to another ladder.

Between sessions, you can move any rungs to another ladder or remove a rung.

If a ladder reaches the Destroyed stage, only heroic sacrifice will reduce it back to the Devastated level.



# (Not) Guilty

Miranda Debenham

## Contents

100 Crime Cards

6 Witness Cards

1 Twist Card

## The Players

The person before you is accused of a heinous crime, but their guilt is not yet certain. Using the information provided to you, you and your fellow jurors must determine their fate. Are they innocent until proven guilty?

## How To Play

1. The game begins when the GM draws and reads a Crime Card. This is the outline of the prosecution's case.
2. Each player draws a Witness Card, giving roles like ,‘Spouse’, ,‘Eyewitness’ or ,‘Best Friend’. On their turn, they assume this role, and tell the best story they can to prove that the defendant is innocent.
3. When all the evidence has been heard, the players take their Jury positions, and must vote for a unanimous verdict. Guilty, or Not Guilty?

## The GM

You play the prosecution, and can enact The Twist. You must ask questions of the Witnesses, to try and make them contradict each other or themselves. At any time during any Witness testimony, you can play The Twist, which lets you invent any new fact or piece of evidence that the players must deal with. Use it wisely, you have only one!

## #Endpocalypse

Andrew J. Young  
[gatherroundrpg.blogspot.com](http://gatherroundrpg.blogspot.com)

The end of the world has come and gone: the #Endpocalypse. We who survived must work together.

Thank God for the internet. While it remains up, we can talk to each other through social media.

But we're not alone.

Converts lurk among us. Their goal is singular: convince us to give up our codes. Survivors are assigned codes (Wikipedia article titles) by the Resistance via the Random article button. The Resistance uses codes to identify survivors. The more codes you know, the better your chance of survival. We survivors must share codes, but be wary of converts.

If a convert gets your code, and you don't have any others, you become a convert yourself, and they'll tell you so. If you have other codes, a convert will recite all the codes they already know, one by one. If they know every code you have, you're converted. But if you have at least one code that they don't, you're safe, for now. But be careful identifying converts, because makes you a target for others. You could always trust no one, but that would be a lonely existence. When talking to others, remember to use #Endpocalypse. That day must never be forgotten.

**Author's Comment:** My goal was to create a game that players could easily play via social media and spread among their friends without being spammy and without requiring too much engagement.

## **'You're nothing but a pack of cards!'**

Fabien Badilla

<http://fabienfb.blogspot.com/>

This supplement:

- is meant for **A Red & Pleasant Land**.
- uses a pack of cards (including jokers).
- generates random encounters and scenes.
- offers challenges PCs don't have to fight through.

Shuffle the deck.

Draw two cards.

Agent works for = Suit of first card.

Agent's intentions toward PCs = Suit of second card.

\_\_\_\_\_ = Heart Queen / Wishes for aid.

\_\_\_\_\_ = Red King / Wishes for trade.

\_\_\_\_\_ = Pale King / Wishes to harm.

\_\_\_\_\_ = Colorless Queen / Wishes to charm.

Combine these cards (or more) to create a challenge.

1-10 an immediate challenge for the PCs:

- 1 PCs identities mistaken, ordered around, given quests...
- 2 Tea Party! PCs are now guests.
- 3 PCs may pass if they solve a riddle or recite a poem.
- 4 Croquet! Winner gets special map or item.
- 5 A secret date, interrupted!
- 6 Pursuing human children! (Fresh blood!)
- 7 Public execution!
- 8 Live Chess!
- 9 Agents found dead! PCs promptly accused.
- 10 Dangerous Rook on a quest!

Head Cards = major agents, important NPCs.

Jacks: Pages, Knights, Thieves, Brigands.

Queens: Female Nobles (probably Vampires)

Kings: Male Nobles (probably Vampires)

Joker, roll 1D6:

- 1 Jabberwocky.
- 2 Vampire Hunter.
- 3 Caterpillar.
- 4 Rabbit / Hare.
- 5 Stranger from another setting!
- 6 Group of 1D6 Alices.

## 10 minutes Eating Contest

Wisteria Castle

10 minutes trying to challenge the Eating Contest!  
You're gluttony pride that went through qualifying.

### REQUIREMENTS

3-8 player, six-sided dice, 10-sided dice, 12-sided dice, stopwatch, paper, pen.

### ROLE

Game Master: Contest moderator, the Referee

Players: Contests participants

### GOAL

Eat more food than anyone else.

### PREPARATION

GM\_select the food. (1D10)

1 Hamburgers

2 Hot Dogs

3 Pancakes

4 16 inch Pizza (12-Slices)

5 Crab Cakes

6 Doughnuts

7 Pepperoni Roll

8 Mince Pies

9 Peanut Butter and Banana Sandwiches

10 Grilled Cheese Sandwiches

Players : select the job.

Competitive eaters: athlete to earn prize money.

Regulars: are participating well in Eating Contest.

Gluttony: the body is large, I love to eat.

### PLAY

GM will introduce the players. Left of the GM is the First.

#### TIME LIMIT

10 minutes. Set a timer.

#### JUDGMENT

Players numerical order, Roll the dice one by one per turn.

GM will note the number of dice for each player.

Competitive eaters: Roll the 6-sided dice 10 times.

Regulars: Roll the 10-sided dice 6 times.

Gluttony: Roll the 12-sided dice 5 times.

#### RESULT

Compare the total of all players, and the winner what sum is often the best eating.

## 20 Trail Signs for Tracking

Mark S. Cookman

<http://www.blacksharkenterprises.com/#!/bio/c1ktj>

Your PC's are tracking the bad guys, but have lost them. The ranger searches for signs of the trail.

The player rolls and gets a success. What did I find?

Below is a small table to help answer that question. Have fun tracking the bad guys. ;)

- 1 Partially covered tracks.
- 2 Signs of a hastily-hidden fire-pit.
- 3 A partially chewed bone.
- 4 Brush marks across the trail.
- 5 A discarded piece of brush used as a broom.
- 6 A latrine trench or hole.
- 7 Discarded pieces of a lean-to or other temporary shelter.
- 8 Small pieces of rope or vine.
- 9 A dropped coin.
- 10 A broken arrow or crossbow bolt.
- 11 A broken button.
- 12 Rocks that have been used for sharpening.
- 13 A fragment of cloth caught in briers.
- 14 A thin strip of leather; a broken strap?
- 15 Signs of a false trail leading the wrong way.
- 16 A half-eaten piece of jerky.
- 17 Signs of a hastily broken down camp.
- 18 Signs of the party you are tracking having had an encounter.
- 19 Discarded dressings or bandages.
- 20 Physical signs of passage through the area: blood, skin, fur, hair, claw, etc

**Author's Comment:** More small supplements of this sort can be found at <http://www.blacksharkenterprises.com/#!/blog/c112v>

## 200 Hero's Journeys

Fabio Gemesio

<https://www.facebook.com/fabio.gemesio>

Each player writes his character name and some info about it, then all the character's sheets go on the table side-by-side.

Get 12 sheets and write on each one of this titles (phases):

Ordinary Hero's world (introduce the hero)

Call to Adventure (define the destabilizing facts)

Refusal to Go

Meeting the mentor

Crossing the threshold (introduce the enemy - get ready, no turning back)

Tests to overcome (introduce the ally)

See the reward and fight for it

The ultimate fight

Get the reward

Return to Hero's world

The resurrection (the last twist, biggest challenge)

Enjoy (or hate?) the reward, back to Ordinary World

Share this sheets randomly to all players, they write on it a piece of story or just some suggestion on the phase of the story.

Shuffle the sheets and assign randomly to the characters on the table, take some time so every player can read the phases assigned to his and other characters

Each player in turn get one phase, introduce his character in the part of the story concerned, or describe events that happen to the other characters, does not need to be in order, just use common sense, flashback or flashforward to make everything interesting.

## 200 square dungeons

Bruno Bord

<http://jehaisleprintemps.net>

Draw on a squared paper sheet.

The entrance is 1 square wide.

The dungeon has 3 stats: danger, depth, secret. Spread +2, +1, -1.

### Each room

Unless specified, roll is 2d6+stat.

room size: 3d6\*3d6 squares (not only rectangles) ; when the total of squares is over 200, the dungeon is complete (the next rooms to be generated won't trigger door rolls),

doors: roll+depth (extra or new doors). On a 6-: one door, on 7-9: two doors, on 10+: 1d4 doors,

treasure: roll+secret. On 6-: roll for treasure, on 7-9: empty room. On 10+: trap!,

encounter: roll+danger. On 6-: empty room, on 7-9: roll once. on 10+: roll twice.

### Treasures

roll d8.

1-6 roll\*10 coins,

7 fine weapon (next danger roll +1),

8 magical item (next danger roll +2).

### Encounters

Prepare 4 types of encounters: from low-level goons to extremely difficult foes. Depends on PC level.

roll d8.

1-4 Goons (roll also indicates the number of monsters in squad),

5-6 Fierce opposition,

7 Tough enemy (next secret roll -1),

8 Extremely difficult foe (next secret roll -2).

### Optional

Give encounter types quota (10 / 4 / 2 / 1, for example). When exhausted, reroll.

**Author's Comment:** Partially inspired by this tweet from John Harper: [https://twitter.com/john\\_harper/status/433798228652195840](https://twitter.com/john_harper/status/433798228652195840) (although there's no Dragon in my module) and by Pocket Dungeon - <http://pocketdungeon.weebly.com/> - for the room generator (although I hacked it a lot)

## 2200 - Space Exploration

Mixu Lauronen

### Theme

In 2200, mankind finally got into space, thanks to new hyperdrive. Parties were sent where nobody had gone before. This is the story of those who came back.

### Character Creation

Take five skills relevant to space exploration (like astrogation), and five irrelevant skills (like agriculture). If unsure, the GM decides which category the skill falls into. Divide 20 points between these skills. The minimum is 1, and the maximum 3.

Decide upon name and other details. You are ready!

### The Game System

Take out a deck of cards. The game uses Aces and the numbered cards for values between one to ten. Each time a character tries something, draw a card. With a relevant skill, extra cards are drawn. The player chooses which card is to be used. The results are: 1-5 black - fail. 6-10 black - fail, but... 1-5 red - success, but... 6-10 red - success. Failure is narrated by the game master, and success by the player. After each draw the cards are resuffled.

### Advancement

If a character has used a skill, it increases by one if the player draws a red card after play. The maximum is 5.

**Author's Comment:** This was fun!



## A BROAD ENTERED MY OFFICE

Wilhelm Person

[wilhelmsgames.wordpress.com](http://wilhelmsgames.wordpress.com)

A story game for six or more players in 200 words.

Something happened last night, the Private Investigator has been taken in for questioning.

### Setup

Wear something nice.

Assign three PI players and a Detective.

The PI interrogated by the Detective. (Arrange two chairs facing each other.)

The PI's inner voice is the Narrator. (Decide a spot for the Narrator to be in.)

The PI working on the case. (Mark a stage where the meetings and events can be played/acted out.)

The remaining players play the people the PI meets.

Put on some noir jazz.

Have a whiskey.

The game starts when the Narrator says So there I was, being questioned about the events of last night.

### Play scenes

The Detective asks three questions and the PI in the chair answers the first two of them.

The Narrator sets the scene for an answer to the third question.

The actors play/act out the scene until interrupted by the Narrator adding more information or the Detective asking new questions.

Swap roles as you please during the game.

The game ends when the Detective says You're free to go.

Have another whiskey.

## A GM's Guide to Session Prep and Play

Ole Peder Giæver

<http://snarglebarf.com>

You have characters, setting and system. You're running a game tomorrow. What do you do?

Pick two (or roll 1d8):

- 1 Skim character and campaign notes. Note ideas.
- 2 True dilemmas: sketch situations the characters must react to.
- 3 Outline 3-5 NPCs. Names and keywords only. Link some to characters or plot (adversaries, helpers, obstacles).
- 4 Countdowns: events that will unfold unless the characters intervene.
- 5 Keywords about scenes/locales, groups (with agendas), special items.
- 6 Extrapolate ideas from specific character agendas/abilities/backgrounds.
- 7 Organize some of this info on a mind-map. Keywords will suffice.
- 8 Detail one element you really dig. Delve into it.

If more time:

- List(s) of names. People, places, items.
  - Random-tables: monsters, events, weather, locations, etc.
  - Maps.
- (May be recycled in later sessions).

### GM Principles (during the game)

Practice two each session (pick or roll 1d8):

- 1 Ask questions, build on the answers.
- 2 Accept, and add (go with player ideas).
- 3 Decline, but offer.
- 4 Reincorporate elements.
- 5 Be obvious (say what comes to mind).
- 6 Discrete scene-framing and cutting.
- 7 Throw curveballs.
- 8 Sometimes delegate responsibilities (like NPC control).

And:

- Take breaks.

**Author's Comment:** Sources: Imagonem, Old Friends, AW, Sorcerer, Håken, Play With Intent.  
Thanks: You guys.

## A Hallway, Dark

Frank Lisbon

Open door, roll 1d6 and deal with result. If you survive, try another door.

Behind sixth door, in addition, there's a stairway up to the next floor. Defeat any demons and climb it.

Next floor has one less room. Zero rooms = an exit and a happy end game.

### Character Sheet

Light: (Begins at 6, ticked down at least one after each room. At 0, game over.)

Skills: (Begins at 1. A list of things that makes you special. Is the damage you do with an attack.)

Esteem: (Begins at 1. A list of good memories. Is the damage you can take before dieing.)

Trauma: (Begins at 1. A list of bad memories. Is the damage a demon does with an attack.)

Results/Behind door is...

- 1 A light that joins yours. +1 Light.
- 2 A happy memory. Write it down. +1 Esteem
- 3 A tool. Write it down. +1 Skill.
- 4 A shade that drains some of your light. -1 Light
- 5 A bad memory. Write it down. +1 Trauma.
- 6 A demon. Deals damage = current trauma and can take damage = the floor number you are on before disappearing.

### Battling

Determine initiative. All attacks hit. Ask if the damage kills.

## A House Near Mother

Benjamin Wenhan

Haha (Mummy) isn't well, so you move to a new house in the countryside, close to her hospital. A Monster lives in the woods nearby, who takes you on Adventures to cheer you up. Many spirits live in the woods.

You are a Neko (Patient 3, Determined 2, Reliable 1), Tanuki (Determined 3, Reliable 2, Patient 1) or a Kitsune (Reliable 3, Patient 2, Determined 1)

These are your Virtues.

Doing your Chores and going on Adventures require Checks. Roll  $1d10 + \text{Virtue}$ . 8+: you succeed.

Each Check is tied to a Virtue.

Example: cooking requires Patience.

You must do one chore before going out to Adventure, or more to be helpful.

For each Check, you spend one Wakefulness. When you have spent 10, you fall asleep. In the morning, you regain all Wakefulness.

The spirits Favour you for doing your chores. Gain 2 Favour per Chore. Favour lets you reroll a Check, without getting more tired.

You gain one Sorrow each day. If you complete an Adventure before bedtime, the Monster eats one Sorrow.

If all Sorrow is below the number of Children \* 2 after 5 days, then Haha comes home. If not, then Chichi (Daddy) has bad news.

## A is for Apocalypse

Steve Dee

[dconstructions.wordpress.com](http://dconstructions.wordpress.com)

A is for Apocalypse is a roleplaying game for one or more players. It is a simple game of letters.

One player begins by saying A is for Apocalypse, and then they describe the nature of the apocalypse. It could be a world-spanning catastrophe, a small domestic one or even an internal one. Use no more than one sentence. Talk for no more than one breath.

The second player (or the first, if playing alone), responds with B is for But and explains how they have, at least at first, survived the onslaught.

Players then proceed like this through the alphabet, starting each new sentence with a subsequent letter. Each odd letter introduces a new fact about the apocalypse or a situation within it, an outside effect applying pressure upon the protagonist. The even letters describe how the protagonist resists or overcomes this struggle.

The purpose of the game is to tell the story; the odd sentences should never be so fearsome as to obliterate all hope. Likewise, the protagonist should never become so powerful as to obliterate all doubt.

When you get to Z, the game is over and the story finished.

Advanced Rules: Make each couplet rhyme.

## A Thriller Story...

Alan Silva

[www.insetovermelho.com.br](http://www.insetovermelho.com.br)

Rule: For each part of the story there is a table. Roll 1d6 and the result will force you to add this element.

### What happened in your life?

- 1 Heist.
- 2 Homicide.
- 3 Abandon.
- 4 Misery.
- 5 Amnesia.
- 6 Something weird.

### What tragedy will soon happen?

- 1 Unsolved mystery.
- 2 Accident.
- 3 Crime.
- 4 Suicide.
- 5 Bankruptcy.
- 6 Something weird.

### How is your character tortured?

- 1 Hurt.
- 2 Insomnia.
- 3 Hunger.
- 4 Thirst.
- 5 Disturb.
- 6 Something weird.

### What kind of clue you found?

- 1 Knife.
- 2 Photography.
- 3 Gun.
- 4 Video/Audio recording.
- 5 Piece of body.
- 6 Something weird.

### How do you feel when facing danger?

- 1 Anxiety.
- 2 Curiosity.
- 3 Doubt.
- 4 Frustration.
- 5 Excitement.
- 6 Something weird.

**What kind of conspiracy is revealed and becomes a personal struggle?**

- 1 Religious sect.
- 2 Doomsday prophecy.
- 3 A misterious death secret.
- 4 Extraterrestres.
- 5 You are responsible for everything.
- 6 Something weird/unusual.

**With little time left to solve everything, how your character reacts?**

- 1 Rage.
- 2 Guilt.
- 3 Coldness.
- 4 Panic.
- 5 Bravery.
- 6 Something weird.

**What reward your character has earned?**

- 1 Redemption.
- 2 Absolute power.
- 3 Revelation.
- 4 Community peace.
- 5 Something to remember.
- 6 Something weird.

**Why everything is back to normal?**

- 1 The tragedy has ended.
- 2 I accepted the loss.
- 3 You left.
- 4 The thread was stopped.
- 5 You are in control now.
- 6 Something weird.

**Author's Comment:** Inspired by classic thriller movies.

## A.G.A.T.A.

Alessio Fabiani

**Objective:** A Story-Telling-RpG. Agents must discover the origin/meaning of the message. Spies must divert the story.

**Preparation:** Each player writes a word starting with the letter A and hides it. Distribute another deck of cards, `ceil(*num_players)` red and `ceil(*num_players)` white. Red cards are the Spies.

You are superskilled Agents with unlimited access to any resource. We received an enemy-alien-whatever message containing the acronym A.G.A.T.A. Investigate and discover what means and its origin.

### Your turn:

You must tell a scene involving the Agents.

The scene must be:

Coherent with the setting.

Continue a previous scene if any.

Players cannot be killed or die.

Time period cannot be longer than one day. Extend it with a Token.

The story cannot end before your second turn.

### Not-your turn:

You can play a Token to:

Use one ability of your Agent.

Modify minor aspects of the scene. You cannot end the scene or kill another Agent.

Give 1 Token to the teller if you liked the scene.

### Spies Scope:

One of the words must appear in A.G.A.T.A.

### Agents Scope:

Avoid one of the words appear in A.G.A.T.A..



## Aces High

Jessica Townshend

Gather your squadron, the more the merrier, make sure everyone has a six sided die, flying hat (any hat) and a scarf in front of them. Everyone choose a silly callsign.

Play begins when someone shouts "Chocks Away!" then everyone throws on scarf and hat and rolls their die as the squadron scrambles.

Read the number on you die and shout out the corresponding result below...

6 "On my six!" - The foe is behind you. You will be shot down if no one can save you.

5 "5 by 5" - You save a fellow with someone on their six with fancy flying to draw off the foe.

4 "Forward!" - The foe is flying right at you. You will be shot down if no one can save you.

3 "3 D" - Time to make this kite really fly and save someone with a foe Forward using expert maneuvers.

2 "What the deuce?" - Look around frantically for a target.

1 "Bullseye!" - You shoot down a foe. Good show!

Anyone shot down must choose a new callsign as their previous pilot is lost in no man's land.

Everyone roll again! The first pilot to score 5 Bullseye's is a Flying Ace and wins.

**Author's Comment:** I wanted to capture the frantic and brutal nature of dogfighting in the flippant and irreverent manner of the Blackadder series.

## Achievements - An expansion for all games

Epistolary Richard

<https://plus.google.com/u/0/104855606903841258736/>

At the beginning of your game, each player writes three achievements: one titled 'Plot', one 'Moment', one 'Playstyle'.

### **Plot achievements**

Are like basic story achievements in video games: like chapter titles that inform one or several scenes. Examples: Return to Darkmere or Encounter the Snowman. They don't have to mean anything right now, they're just what the players might like to see. In a GMed game, the GM may write these themselves.

### **Moment achievements**

Are like challenges in video games: an optional action which you can accomplish in a short time. Examples: Leap off the tallest building in Strathelmere or Incapacitate someone using a spoon.

### **Playstyle achievements**

Encourage different ways of playing (such as no-kill or speed-runs). These influence how the player plays throughout the whole game. Examples: Act as a subordinate to another or Don't spill a drop of another's blood.

### **Optional: Adding gamerscore**

Each player adds 25 points (divided any way) amongst the achievements written by others. Achievements can be earned by more than one player. At the end, everyone adds up the achievements they consider they earned and adds them to their ongoing gamerscore.

**Author's Comment:** Extra Credits on Video Game Achievements

<https://www.youtube.com/watch?v=hFM4eIAou5M>

## Ad-Lib Session Balancer/Tension Builder

Lon Prater

[www.LonPrater.com](http://www.LonPrater.com)

GM: During the session, secretly place a tally mark for each player success vs. a challenge in one of the task categories below. (Ignore failures.)

\*When a challenge category has 2 or more tally marks than any other, narratively and mechanically increase the difficulty and/or cost of success (i.e. enemy has powerful secret weapon; players find an armored escape vehicle, but they won't all fit inside it; players figure out an NPC can be bribed, but it will cost one player dearly).

\*Increase the difficulty/cost of success even further for any challenge with 4+ tally marks.

\*Use this chart as a reminder to create interesting non-combat challenges for players on the fly (i.e. Navigate through summer squall; Find the secret drawer; Bluff the crime boss; Hack the CyberGolem; Set a booby trap).

\_\_\_\_\_ Combat - Defeating/Routing foes; successful defense of a location/person

\_\_\_\_\_ Transit/Access/Environmental - Getting to/from a location; races/chases; landscape hazards

\_\_\_\_\_ Find/Discover - Obtain hidden information/items by analysis, perception, or exploration

\_\_\_\_\_ Interaction - Persuade/fool key NPCs; detect NPC motives/mental states/trickery

\_\_\_\_\_ Expertise - Use character-unique talents/skills/powers to achieve goal, solve problem, show off.

List Expertise used:

\*\*\*p1- \_\_\_\_\_

\*\*\*p2 - \_\_\_\_\_

\*\*\*p3 - \_\_\_\_\_

\*\*\*p4 - \_\_\_\_\_

## Adeline the sow

Arjuna Khan

To play this game, you need two players and a public of three people, you'll need that these players like to play several characters. It's a game about specism and intolerance which allow you to create funny stories.

One of you play Adeline the sow. You can talk and you can think like a human but you can just move and interact with objects like a sow. The other player play alternately the human state employee, the human business woman and the human priest.

The game start when humans realize that Adeline can talk. You'll play three scenes with three engagements in order to allow to Adeline to be free without being forced by humans. The character who has more voice from the public win the engagement. If adeline success three engagements, she win. Should the opposite occur the second player win.

### **First engagement**

Adeline has to point out one argument based on administrative being, asked by the state employee.

### **Second engagement**

Adeline has to point out one argument based on professional being, asked by the business woman.

### **Third engagement**

Adeline has to point out one argument based on metaphysical being, asked by the priest.

## Adventures in a Wild World

David Meersteiner

Roll 2d6. For each 6 roll another 2d6.

Use dice to select a group or an item of selected groups.

### [1] Dangers to oppose

- 1 A mighty beast of the wilderness, hungry
- 2 A ferocious horde, following its instincts
- 3 A savage gang, without dreams and hope
- 4 An ancient Dark, now awake
- 5 A misguided friend

### [2] Things to find

- 1 Seldom herbs, relieving distress
- 2 Forgotten stories about old worlds
- 3 A legendary artefact, to defeat a foe
- 4 Traitor's secrets, well protected and easily lost
- 5 Jewels, being more than just beautiful

### [3] Obstacles to expect

- 1 Guardians, not looking away
- 2 Nature, denying access
- 3 Pursuers, maybe old friends
- 4 Something dormant, not to be awoken
- 5 Powerful people, expecting you

### [4] Places to discover

- 1 Tenebrous woods, full of creatures
- 2 Rugged cliffs and bluff mountains
- 3 Paths, never trod before
- 4 Derelict ruins, full of secrets
- 5 The hidden side of home

### [5] Something to do

- 1 Obtain knowledge, by force or goodwill
- 2 Bring destruction, before it reaches us
- 3 Deliver something important, so others decide well
- 4 Confront a threat, so peace comes
- 5 Soothe a concern, so the good time stays

## All Fall Down Campfire Questions

Ryan v̇i Laoithe

Use with All Fall Down

At the start, when you burn a match, you may instead choose to add a detail to one of the following. Build on things that were said before you. Never invalidate what someone else has said. Every contribution matters.

**The End:** How did the world die?

Consider:

- What caused it?
- What did we ignore?
- What could have prevented it?
- What's scarce?

**Relationships:** How do you know your fellow survivors?

Choose another survivor and answer one of these questions:

- Why do you owe your life to them?
- What did they do to make you hate them?
- Why do you trust them beyond all else?
- What secret of theirs do you know? Are they aware you know?

**The Future:** What's left for you?

Consider:

- What's your character's motivation for continuing?
- What's left for humanity?
- What needs to be done to achieve these goals?
- What's the most immediate goal?

**The Threat:** What's chasing you?

Take a characteristic of something familiar (physical feature, motivation, etc.).

Do one of the following to it:

- Pervert it.
- Exaggerate it.
- Invert it.
- Remove it.

It should become unrecognisable by the time play starts.

Come up with more questions if you need to.

**Author's Comment:** For use with All Fall Down by me, last year. Inspired by Restless by J. Walton, and Vast and Starlit by Epidiah Ravachol, and of course, Apocalypse World by Vincent Baker.

## ALLEGORY – THE DERIVATIVE RPG

Adam Brackin  
[adambrackin.com](http://adambrackin.com)

“I cordially dislike allegory in all its manifestations...” – JRR Tolkien

This is a game where every movie, TV show, comic book, trope, and stereotype you know is validated. You need six note cards, a pen, and an embarrassingly large knowledge of cultural references per player.

### SETUP

1. Take 6 cards each. Write 2 objects, 2 events, 2 characters.
2. Pass 3 cards left, the other 3 right. Write what each thing symbolizes.
3. Continue passing (on, not back). These are your cards.

### GAMEPLAY

Story happens across five acts, with various scenes as needed.

1. The first to say I have one plays a card and describes what happens to him, using the symbolic element on the card as inspiration for a conflict.
2. Players may buy in to the scene by playing one of their cards and doing the same, or starting a new scene in the same way.
3. When everyone has played a card for the Act, a new Act begins in the same way, following form.
4. Acts MUST follow this format:  
Act I | Conflict | Act II | Complications | Act III | The Twist! | Act IV | Climax | Act V | Resolution

**Author's Comment:** This space intentionally left blank. (But it represents potential!)

## Alliance(?) Generator

Eric Sheldahl

<https://plus.google.com/u/0/109974150370410493677/posts>

Make a list of all the major factions (or NPCs) in a given city, nation, continent, etc. It doesn't have to be huge; maybe a dozen or fewer.

Then, roll a d20 once for each faction. Write the result next to each name.

Compare the numbers for every faction with the numbers for every other faction.

For a given pair of factions, if the difference between their scores is...

3 or less: They are allies.

4-8: They are neutral to one another.

9+, They are enemies.

I would recommend a table or spreadsheet to track the information.

Here's a basic cookie-cutter example: a Fantasy nation's capitol city.

Paladins- 5

Thieves- 16

Merchants- 2

Watch- 12

Mages- 18

Temple- 16

Royalty- 7

The Baron- 15

Foreigners- 9

Just based on this, one can easily see a conspiracy between the Thieves, the Mages, the Temple(!), and the Baron, as well as an ugly side to the Merchants' guild and some corruption within the Paladin Order. Then, you have some some shocking passivity from the Royal Family, and an intriguing (but unsurprising) neutrality from the Foreigners. From there, the plot practically writes itself!

**Author's Comment:** This little trick was actually originally intended to shake things up in an established campaign setting, Eberron or the Forgotten Realms. Think Flashpoint Paradox or Eureka, seasons 4-5. But then I realized that it was broad enough in scope to also help create your own setting and campaign plots. That's what you see here.



## Alone in the Dark

Soren Ludwig

You wake up in a dark, quiet place. You don't know how you got there or where you are. There is a group of other people with you. There is a lit candle next to each person. All you know is that you need to escape, there is a monster here, the light is the only thing keeping you alive, and only one can escape alive.

Start the game with three or more players. Light a candle for each player. If your candle goes out, you die and you narrate what happens. If there are only two players left and you know how to escape, make a successful roll and narrate how you escape.

When you try to do something, roll two six sided dice. If you roll above a 7, you get what you want. If you roll 7 or below, the person next to you narrates what bad things happen. On a result of a 2, something horrific happens. If you try hurt someone else, both people roll dice. The person with the higher roll narrates what happens. If they are trying to kill the other person, only a roll that succeeds by a difference of 5 wins.

## Alycia has a nightmare

Pak Cormier

<http://pak-cormier.jimdo.com/>

**Players:** someone is the Mazemaster; The others are Alycia. Help her escape!

**Need:** cards (1 to 5 in 4 suits), counter, dice

### Mazemaster:

Secretly create a mystery involving one ally, one enemy, and one object.

Shuffle the cards and build a 4\*5 grid, face-down.

Place Alycia's counter on a card.

### Game turn:

One player moves Alycia on a adjacent card. Flip over the card she leaves and the card she lands on.

Mazemaster, describe a situation. Don't reveal right away whether an encounter is good or bad. Be smart!

If in doubt about the result of an action, roll a dice. **Even:** successfull / **Odd:** missed

Player and guardian discuss how to conclude the situation.

### End game:

When the mystery is solved.

### Cards (Ally - Enemy - Object)

1 rabbit (A)	tennis racket (O)	gnome (A)	bear (A)
2 dragon (E)	mushroom (E)	key (O)	teacher (E)
3 insect (E)	twins (A)	watchmaker (E)	teacup (O)
4 mirror (A)	troll (A)	policeman (A)	wolf (A)
5 flower (O)	King/Queen (E)	wizard (E)	cat (E)

**Author's Comment:** Game by Pak Cormier for 200 Word RPG Challenge [2016]

Thanks to Ivy, Eric, Thomas

## An Attentive Teacher

Sean Smith

[www.archaism.co.uk](http://www.archaism.co.uk)

CRUK

**Author's Comment:** In real life, I teach children how to read and interpret literature. Yet despite reading many different game systems, I've yet to come across any that actually simulate the learning experience itself.

This supplement seeks to redeem that.

\* \* \*

At its basest level, the learning process follows:

- understand
- apply
- synthesise

In order to enact the synthesis process, any skill must be deemed to be made up of at least two simpler skills; i.e. two-weapon fighting is largely about shaping the follow-through of your weapon and learning to move with the whole body.

One of the sub-skills is modelled so that the student can observe its correct practice. Ask the student what aspects of the modelled behaviour they are paying particular attention to: encourage them to ask whatever questions they deem necessary. If their questions and observations are particularly attentive, reward them with bonuses to the skill check to understand (if you wish to call for this).

After observing, the student gains the opportunity to apply the skill. Consider the safest way to demonstrate this skill—and solely this skill.

Once this process is repeated for each other sub-skill, students must synthesise each of the composite elements.

An attentive teacher provides advantage.

## **Antumbra Crepuscul\_**

Maxim Steshenko

Light casts shadows in the City of Valour and everlasting Sun, where false prophets used to rally endless crusades. But this age is long gone, and now shadows seek what lies beyond the city walls. Each player starts as a shadow with two coins on her eyes and one player is a mysterious Duskbringer, who appears among shadows to guide them.

Shadow can shimmer through impassable or hazardous places. Narrate your path without using any visual references or conventional names (use smell, sound, tactile sensation and even taste). Duskbringer concludes ...and darkness shrouds you. upon success or ...and light banishes you. otherwise.

Shadow can trick wanderers on her way to get what she needs, including Duskbringer himself. Stack two of your coins and hit them on a surface. You succeed with two Tails and two Heads are a failure. The rest means a favour in return. And for each fulfilled favour Duskbringer may grand you coins.

Shadow can endure any complications (obstacles, persons or circumstances). Narrate your actions, then discard required amount of coins to succeed or throw all your coins on a surface. For each Head Duskbringer distorts the outcome of one of your intentions.

## Apple of Discord

Ludovico Alves

Each player gives the Hero a trait;

Each player plays God(ess) of X and Y and picks a Rival;

Shuffle a domino set;

Each player picks five pieces;

Any player with a double puts it in front of him. If no player has a double, everyone picks another piece until there is at least one double in play;

Players bid for the Apple of Discord; the winner takes the Apple and his rival picks a number of pieces equal to the bid.

Players narrate initial challenges.

Players, clockwise from the Apple bearer's Rival, take turns establishing scenes. If the Apple bearer matches one of his pieces with those in play, he resolves the scene Otherwise, other players bid.

Any double picked is immediately put into play introducing a new challenge. Challenges are resolved when both sides have been matched and the sum of the dots at both ends equals the dots of challenge double. Remove resolved doubles and shuffle other pieces back.

Blank sides represent hubris, pathos and mortal danger. Whenever both matched sides of a challenge are blanks, the Hero is killed on this challenge. Players narrate the outcome of successful challenges while Rivals narrate failures.

**Author's Comment:** Apple of Discord is a mythology inspired roleplaying game in which players play deities playing with heroes as they take quests that shape the world of gods and mortals.

## As Jochebed Did

Clark B. Timmins

<https://rpggeek.com/user/ctimmins>

For four to six players, takes about one hour.

Characters have placed their newborn babies in woven arks of bulrushes (c.f. Exodus 2) and set them adrift into a river.

The game is played in five rounds. During a round, players take turns narrating events. In turn one, explain why the action was necessary and what the character hopes will happen. In turn two, explain what happens to the newborn. In turn three, explain who draws the baby from the water. In turn four, explain how they react to the baby. In turn five, explain how the baby grows up.

Starting in round two, during each player's turn in each remaining round, another player should interject a possible narrative complication. One player should not repeatedly complicate the same other player's story; everyone should engage with everyone else. The complication can be accepted or opposed.

Players start with a 12 long piece of string. For opposed complications, opponents cut a piece from their string in secret - and then compare cut pieces. The longest cut piece gains narrative ascendancy; the cut pieces are discarded. No more string means no more influence.

**Author's Comment:** I wanted to mimic the action of weaving the ark of bulrushes a little bit, so hit upon the string mechanic. Plus, it's something I haven't read about so I liked it. Even though it can be a little tedious in play.

## Ashes in the Rain

Davide Cavalli

AitR is a game for two players: a Sender and an Addressee; you will need three sheets of paper, a pencil, a lighter and a rainy day to play it.

The Sender should sit at a table or on the ground turning his/her back to a window, while the Addressee should stay in front of the window and watch outside.

The Sender starts telling an episode of his/her character's life, while writing the most important parts in letter form. He/she should express hope while answering to one question per scene:

- Where will you meet again?
- What do you want to achieve together?
- Why will you keep in touch against all odds?

At the end of each scene the Sender will give the letter to the Addressee without looking directly at his/her face.

The Addressee's scenes take place after receiving the last letter and should express sadness and loss while answering to one question:

- Why didn't you meet?
- Why did you fail?
- What made you fall apart?

Repeat this sequence three times..

The Addressee burns the letters at the end of his/her third scene and blows the ashes in the rain outside the window.

**Author's Comment:** This game was inspired by the postcards placed nearby my window and by the rain that i love. A special thanks to B.S. and B.H

## Aueo

Tony Ferron

<https://plus.google.com/u/0/communities/100039888334287564095>

All of one tribe, lost. You walk, looking for home.

You are bound to the Laws:

- We can never go back.
- Spirits must be left to slumber.
- Do not harm those of the tribe.

### Before you begin:

Choose a role: Chief, Fool, Hunter, Shaman.

Each have 3 mana, and one child.

Chief, describe an obstacle to overcome.

Fool, describe a weakness within the tribe.

Hunter, describe an outside threat to the tribe.

Shaman, describe a danger at the heels of the tribe.

### Playing the game:

To take a risk, describe what you do. Mark 1 Ageing to succeed. Mark 1 Ageing to avoid consequences. When you have marked 10 Ageing, you die.

Now you are your child; mana restored, they too have a child. Describe a new trouble.

When all of one generation die, trade roles.

### Spend 1 mana:

As Chief, force the tribe to follow you.

As Fool, to break a law.

As Hunter, to provide what is needed.

As Shaman, to ward against or bring death.

On meeting spirits, they will take mana in return for a wish granted.

Beware spirits. Beware the past.

### This is known:

After 5 generations, you will be home.

**Author's Comment:** Human migration. It has always happened, is happening. We think of ourselves as a stationary species, but this has never been the case. In Aueo you are going home, where home is a future thing, an idea held onto by the lost. I don't know where you're going, or where you were from, but I hope you get there alright.



## Awakening

Lorenzo Muro

<https://twitter.com/LorenzoMuro>

Close your eyes. Listen to my words. I'll take you far away.

The GM describes the setting, providing the players with information on what is commonly known about the place and time in which their characters live (e.g. the passenger car on a train in the 30's).

The GM takes turns in asking each character the same question

### **Who are you and what do you do in this world?**

The characters answer consistently to the setting. They can freely establish relationships or do so upon suggestion of the GM, whom takes notes.

### **Open your eyes.**

The GM tells the events which the characters are going to face together, and asks them one at a time what they wish to do. The GM then plays the scene following the game system.

### **Game system**

2 six-sided dice to determine the outcome of actions. To roll a 4, 5, or 6 means a successful action. The GM sets the difficulty class of possible actions, adding or removing a success depending on how favorable or unfavorable the situation is for the characters. The GM may decide to grant permanent bonuses based on characters' experience or equipment, binding them to a specific event.

**Author's Comment:** Thank to Valentina, unexpected, smiling girl in a special day that made possible this little project

## Away Team

Joe Pruitt

You are crew members of a starship exploring strange new worlds. You have been assigned to an away team traveling to the surface of a previously unexplored planet

Choose your Uniform Color and a Specialty

ColorSpecialties

Yellow - Command, Operations

Red - Engineering, Security

Blue - Science, Medicine

What type of planet is it? Roll one six-sided die (1D6)

- 1 Class D (planetoid/small moon, no atmosphere)
- 2 Class H (desert)
- 3 Class L (jungle/primitive)
- 4 Class M (Earthlike)
- 5 Class N (barren/rocky)
- 6 Class O (water or ice)

What or who do you find on the planet? Roll 1D6

- 1 Hostile Natives
- 2 Dangerous Wildlife
- 3 Enemy Alien Invaders
- 4 Computer/Robot/Artificial Intelligence
- 5 Godlike Entity
- 6 Roll again, twice (ignoring any further 6s)

What are its/their goals? Roll 1D6

- 1 Survival
- 2 Escape
- 3 Conquest
- 4 Searching for something
- 5 Revenge
- 6 Knowledge/Research

## Task Resolution

Roll 1D6. 1-3 you fail, 4-6 you succeed. If the task falls in an area covered by your uniform color, add 1. If it falls within your specialty, add another 1. If you fail, determine the outcome by rolling 1D6 and referring to the chart below:

1-3 Partial success, accomplish your goal but with negative repercussions

4-5 Partial failure, minor setback

6 Total failure, major consequences

## Babble

Kezle

The tower is still standing, but Babel has fallen.

You workers are trapped high in the unfinished tower to Heaven. Can you survive the splintering of tongues?

### Construction:

Name your worker.

Choose a Route. Route to the ground? Route to completion? Your Route is your goal and it must be unique.

Take d6 equal to the number of workers.

### Structure:

Roll your dice. If any of your dice match any of another worker's dice, you may communicate normally with them. You may gesture and make sounds but not speak to any workers' who do not have at least one die matching yours.

Each worker gets a chance to convince the others to follow their Route. At the end of the round, the group follows the Route of the worker who managed to convince the most people.

Everyone removes any dice that rolled a 1. You may never lose more than half your dice pool in a round.

### Building:

The group encounters an obstacle. What is it? This must be the wrong route! Workers debate again.

### Completion:

Play continues until you reach a Route's end or everyone runs out of dice and is left gesturing madly and making inarticulate noises.

## Babel

William J. (B.J.) Altman

<http://krendel.net/>

You are a stranger in a strange land. Language is your only tool.

**Required:** Game Master, 1+ players, language tokens

**Set up:** Choose your setting (example: ancient Rome). Give the setting one language, plus one per player. Choose a goal achievable only through conversation (example: find and free a friend).

All players share a common language, which you speak perfectly. This is different than the setting's languages, which you aren't as proficient in. You get six tokens to assign to these languages. Any number of tokens may be assigned to each language.

### Game Play:

Others don't understand you and you don't understand them, but you recognize languages you know.

Players spend a language's token to make a simple intent clear (two or three words).

The Game Master portrays the others and may counter your action with a token to complicate the understanding in some way: it's an insult or you say one key thing wrong. You may add this token to any language you started with.

Once you communicate an intent without complication, you may do so again for the rest of the game without cost.

The game ends when you achieve your goal or give up.

**Author's Comment:** \*This replaces my previous entry. There were some minor modifications.

This game is inspired by my experiences in the Peace Corps. We are given a three month crash course in a foreign language (Georgian for me), and then have to use that to survive while we try to learn more of the language. You may be surprised how much you can do with such a small vocabulary, and how frustrating it can be at the same time.

## Bacon Run

Christopher M. Sniezak

[www.misdirectedmark.com](http://www.misdirectedmark.com)

You're a group of anthropomorphic pigs dumped on an island, being chased by anthropomorphic wolf hunters - who want to kill and eat you - through a variety of areas. Best part. This is entertainment for the world to watch.

### Character Creation

You have a job. Write it down and tell everyone.

You have a hobby. Write it down and tell everyone.

You have a reason to live. Write it down. Tell us why it's your reason to live.

### Playing the Game

Player who last ate bacon describes the first location.

Everyone rolls a d6. Low roll narrates how they die. If low rolls are tied they re-roll. New low roll dies.

Players can re-roll once per scene by describing how their job, hobby, or reason helps them live. Then cross it out. It can't be used to re-roll again.

Once a pig is dead the scene is over. Begin a new scene.

Players of dead pigs become wolf hunters. Once per scene a hunter can make any pig re-roll by describing a trap they laid for them. If that causes the pig to die the hunter gets to describe the pigs death.

Play continues until one pig is left.

## Bangarang Bonhomie vs. CrimeCo International!

Eric Farmer

<https://plus.google.com/u/0/+EricFarmerM/posts>

Things: 3-4 players, notecards, hands

**Hypercompetent:** Each player writes 4 radical Occupations (e.g., samurai, neurosurgeon, astronaut.) Shuffle [Occupation] cards.

**Nonsense:** Each player writes 2 silly Crimes (e.g., steal Dollywood, delete the alphabet). Shuffle [Crime] cards.

**Intro:** You are all [Occupation], sworn to battle CrimeCo International. Bangarang's been captured! Time to get to work.

**Montage:** Each player draws 2 [Occupation] and adds those to their character. Introduce the team in a cool montage sequence: show off their skills and give them names!

**Turn Order:** Pick a player to Lead. They narrate the scene and the opposition. The Leader draws a [Crime] - that's CrimeCo's goal. The other players narrate their characters Crime-fighting actions!

**Resolution:** When the scene reaches a climax, the Lead player and the player to their right battle best-of-3 Rock, Paper, Scissors. Narrate each success, failure and stalemate. Should stalemates win, the player to the Leader's left Interferes; drawing an [Occupation] and [Crime] and describing the new Interference. End the Scene; play order rotates.

**Scenes:**

1. Accidental Encounter with CrimeCo!
2. CrimeCo Does Crime to Prepare for Crime!
3. Final Crime..?

**Showdown!:** Rescue Bangarang and Montage your victory!

**Sequel:** Title Bangarang's next adventure. Reuse your best cards!

**Author's Comment:** Welcome to my love letter to the bizarre cult movie, Buckaroo Banzai Across the 8th Dimension, in which the hero is a country star/neurosurgeon/samurai/experimental vehicle pilot. I may be forgetting one or two. The mechanics were inspired by Wheel Tree Press' Time Cellist and Grant Howitt's Doctor Magnethands. I hope you enjoy this game of hyper-competent nonsense.

## Bardacadabra

Jo Lindsay Walton

[www.sadpressgames.com](http://www.sadpressgames.com)

**I.** Spells are woven by weaving words into formal verse. Every spell must describe an effect and name a target. Every particular combination of words only works once, ever. More complex spells require more elaborate verse forms.

CANTRIPS. Rhyming couplet, with any syllable count.  
 GLAMORS. Haiku.  
 ARS ELEMENTA. Heroic couplet.  
 MINOR CONJURATIONS. Limerick.  
 BEWITCHMENTS & ENCHANTMENTS. Heroic stanza.  
 DIVINATIONS. Couplet in trochaic octameter or hexameter.  
 HEALING. Rhyming triplet.  
 WEATHERWORKING. Quatrain in dactylic hexameter.  
 BLIGHTS & HEXES. English sonnet.  
 BLESSINGS & BUFFS. Italian sonnet.  
 DEMONOLOGY. Rhymed acrostic, naming the spirit.  
 SUBSTITUTINARY LOCOMOTION. Ottava rima.  
 TRANSMUTATIONS & TRANSFIGURATIONS. Fourteener triplet.  
 MALEFICIENT MINSTRELRY. Fornyr\_islag.  
 ABJURATIONS. Skeltonics.  
 MAJOR CONJURATIONS. Villanelle.  
 NECROMANCY. Rondel.  
 MIRACLES. Ballade.

**II.** Spells that will cohere well with your wishes are:

A spell whose sound is an echo to its sense.  
 For the short spells, neat and polished.  
 For the long, mellifluous and fleet.

**III.** To cast a spell that fails to kindle, or twitches then dwindles, or blazes then mutate, or bewitches an ally, or spills into the world filled with glitches:

Rhythms that stray unaccountably from metre.

**IV.** They say the bards of the far northern isles practice a quite different art, that some call the Open Field.

**Author's Comment:** A heroic couplet is two rhymed ten-syllable iambic lines. Wikipedia can help fledgling bards with most of the terminology. Or consult grimoires such as Philip Hobsbaum's *Metre, Rhythm & Verse Form*, or Derek Attridge's *Poetic Rhythm* (and many other books by Attridge). For even deeper arcana, consult JH Prynne, *Stars, Tigers and the Shapes of Words*, and Simon Jarvis, *Prosody as Cognition*. Also see Alexander Pope, *Essay on Criticism*. The supplement alludes to the Open Field School, but of course there are MANY other schools of bardic magic.

## Become the Media

mutant  
[www.8427.fr](http://www.8427.fr)

Find the Truth and write investigation news article in 6 steps.

Select an article about an unsolved case in the daily press.

Each player create a character who seeks the Truth about the article (journalist, family, victim, activist, ...)

Each player gets 3 token.

- Contact (someone who can help)
- Skill (something you know)
- Resource (a moment when you surpass yourself)

The first player tell a new trail leading to a part of the Truth.

He throws a D6. The first roll must make a 1, the second a 2 and so on up to 6.

- If it's the right score, the active player tell the progress of the investigation.
- Otherwise he must fill the gap between the result on the dice and the reached score, by spending 1 token by 2 points difference and telling how each token help him to continue on this track.
- OR he can leave the track and pass.

The active player write on a paper, one or two simple sentences to explain how they find some Truth elements. Then it's the next player turn.

When the article is completed, choose a title and the game is over.



## BETTER, FASTER, HARDER, STRONGER

Carl Lehmann

<https://www.linkedin.com/in/lehmanncg>

The Action Movie Climax Game!

Get a bunch of d6s & some cards, The Group Decides on:

- Movie Genre & Who, What, When, Where, & Why they are fighting.
- Make Two mook & one Villain Cards.
- Each player writes a one sentence description of their character on a card.
- Each card gets 3d6.
- Choose a Starting Player & Play Clockwise

When Playing Always;

- Describe how characters take & react to actions.
- Drive the scene with your descriptions.
- Let the mechanics set the pace & tension.

### Player Turn

1) Action 5+ = Success

- a. Attack card. Success = Dice pool -1
- b. Boost ally or yourself 2 successes = Dice Pool +1

2) You Get :

- a. Better: Reduce success number (min 3+)  
OR
- b. Stronger: Dice Pool +1

3) One Enemy Takes Action

- a. Villains must go once during a round.

4) Enemies Become:

- a. Faster: Make a Mook card & give it half the villain's current die pool (round Up)  
OR
- b. Harder: Villain Dice Pool +1

- Mook Limit = Players
- A card is K.O.ed! when reduced to 0 dice.
- Villain cannot be K.O.ed! until all mooks are K.O.ed!
- Players Win if they K.O. the villain.
- If they lose, accept defeat, or play another round!

**Author's Comment:** No matter the genre, be it sci-fi, fantasy, super heroes, noir detective stories, fighting anime, or gritty modern day thrillers. I've always loved action movies, and one of the best things about them is that supremely sweet payoff of the final fight scene. I wanted to make a game that you can use to kill 20 minutes and have that knock down, drag out, no-holds-barred romp without the weighty rules set or any of the baggage of trying to stat out every little thing.

Play and let the fight get more and more ridiculous and desperate as time goes on. Have fun and keep playing with the same characters or switch things up. Above all, enjoy!

## Black Gate

Kordian Krawczyk

[grynarracyjne.pl](http://grynarracyjne.pl)

Two players, 1d6 for each. The vertical board of areas from +3 to -3. At 0 Black Gate. Your pawn at +3, mine at -3. Mission track: 7 challenges with levels (CL) 1 to 7.

We are lovers, family, friends or rivals. Let's sketch background.

You're alive. I tell you what mission you have to accomplish.

I describe the challenge. Tell me how you're beating it, but if you roll less than CL, it costs you: fall one area, I describe what happened.

I'm dead. Tell me how it happened.

I'm trying to get out of hell, to find you and help. You describe the challenge. I describe how I want to overcome them. Roll below the CL is a success - climbing up. You describe the effect.

Next challenge. Repeat.

When you fall below the Gate - you're dead.

When we meet, those who joins describes.

When we meet at the Gate or above - we continue the mission. I describe how I assist. Together we add rolls. When victory have cost - we both fall.

When you/we achieve 7th challenge, the mission is done. - time for final. If it happened at the Gate, you can decide where you want to go.

**Author's Comment:** Main inspirations: The Song of Bêlit, S/Lay w/Me. Thanks to Aleksandra Sontowska for help.

## Blinded

Jim Rennie

In the present day, near-past, or near-future, humanity undergoes an event called The Blinding. While human vision remains technically normal, sectors of the population are rendered face-blind overnight. Those who are face-blind cannot recognize another person by looking at their face and must rely on other cues. Those affected by The Blinding can occasionally find a group of other individuals (known as a select) whose faces they can still recognize as before The Blinding. For in-game purposes: all Player-Characters start face-blind to all Non-Player-Characters.

At creation, players roll 1d6 for the following stats:

- Body (strength, stamina, touch)
- Mental (intelligence, wisdom, intuition)
- Visual (recognizing clothing, marks)
- Olfactory (taste, smell)
- Auditory (voice, footfalls)

For challenges, Players roll 1d10 with bonuses / penalties as agreed upon with the GM.

If Players wish to know if an NPC they are speaking with are the same as a previous NPC they have encountered must make a successful (higher or equal to the appropriate stat) challenge roll.

Stats increase by 1 after a character makes a number of successful challenges equal to the current stat value.

Although an area of great interest, technology to aid the face-blind in identifying others does not yet exist.

## Bloodhound - A detective RPG

Kevin Bates

Bloodhound is a 2 player RPG, inspired by series with criminal protagonists and law enforcement antagonists, like Dexter, Hannibal and Death Note.

### Requires:

- 2 Players: Criminal & Detective
- 1 deck of cards

Give one suit of 2-10 and the Ace (which counts as a 1) to each player. Place three kings in front of the Criminal. Put the rest of the deck aside.

The Criminal narrates a short scene (a minute or two) in which they commit a crime. Then the Detective narrates a scene the following day searching for clues. Both players place a card from their hand face down, then reveal. Add your total Kings, and compare the sums. If the Detective wins, they steal a King as they've found a clue, which the Detective describes.

Repeat this process. Neither player may directly affect the other, until their Final Scene. For instance, the Criminal cannot kill the Detective in their scene.

When players run out of cards, pick them up. When the Criminal picks up cards for the second time, they win the game and narrate the Final Scene. When the Detective has three Kings, they've caught the Criminal and narrate the Final Scene.

## Bluebeard's Bride's Daughter's Psychiatrist

John Kipling Lewis

<https://plus.google.com/u/0/103416921442200060388>

One randomly selected player takes on the role of Bluebeard's Bride's Daughter's Psychiatrist.

The rest of the players take on the role of part of Bluebeard's Bride's Daughter's broken and shattered personality.

Bluebeard's Bride's Daughter is accused of Bluebeard's murder, but the Psychiatrist must attempt to declare her sane enough to stand trial! Each turn the Psychiatrist asks a randomly selected player a question regarding the untimely death of Bluebeard, who murdered his bride, their mother.

Each question is answered with a simple statement that the Psychiatrist transcribes. After each turn the Psychiatrist subjectively determines if the statement contradicts any previously made statements. If it does, the Psychiatrist puts an X next to it.

After asking each of the other players two questions regarding the crime, if the number of X marks outnumber the statements without X marks, the Psychiatrist declares the daughter insane and she is put in an asylum.

Otherwise the Psychiatrist then takes on the role of the Narrator, examining the list of true statements and describing the events of the murder of Bluebeard in gruesome detail.

The other players deliberate as the Judge and Jury and declare the sentence.

**Author's Comment:** This is a revision of the entry to last year's competition that didn't make it into judging. The year has allowed for some editing and a new twist!

## BombSquad: Countdown to Destruction

Ian Werth

<https://twitter.com/IanWerth>

A bomber is bent on reducing the city to ash.

The squad scours the city to locate and defuse the bomb.

The player controlling the squad starts with 4d6.

The player controlling the bomber starts with 6d6.

The Bomber lays 5 dice to the side (Timer Dice) and puts the last die under a cup. This the location of the bomb.

The squad then guesses where the bomb is located.

Each time the squad guesses incorrectly the Bomber is able to remove one die from his timer dice. This represents the time counting down on the bomb.

When the squad finds the bomb they try and defuse it.

The squad rolls their 4d6.

The bomber rolls the remaining timer dice.

If players roll 6's they get passed to their opponent.

If players roll 1's they are removed from the game.

If the squad runs out of dice first they have defused the bomb and saved the city.

If the bomber runs out of dice the device detonates and destroys the city.

## Braggarts

B. Pearlstein

A game for two or more players.

You are adventurers, sailors, merchants, charlatans, or other well-traveled types. You're at a lavish ball, full of influential and attractive people, and you'd like to impress them by telling a tale of your exploits. Is it true? Irrelevant.

Players take turns telling the story, sentence by sentence:

1. The first player introduces the tale. Examples: We saw a moving island once, you know. Remember when we spent a night in Althon's Tomb?
2. The second player begins telling the tale: We were heading back to port, trying to outrun typhoon season.
3. The next player flips a coin. If heads, continue the story, treating the last sentence as true. If tails, continue, but treat part of the last sentence as false: No, we had one last stop delivering silk; As I recall, a typhoon had already broken our mast! etc. Contradict circumstantial facts than internal logic; e.g., instead of No, cats can't talk, try, But we knew that cat was a liar, because...
4. Repeat step 3 until the story reaches a satisfying conclusion, finalized by a player choosing not to flip the coin on their turn, and instead saying, The end.

**Author's Comment:** This game can be made more roleplay-focused (and more competitive) by emphasizing the fact that each player would like their own part in the story to be the most impressive. The players can also tell the story in third person instead of first, with the roleplay element either removed or changed - consider playing as scholars, trying to piece together an account of a historical event.



## Brain in a Vat

Sławomir Wójcik

### Solipsism

the view or theory that the self is all that can be known to exist.

Solipsists argue that one can only be sure of the contents of one's own mind. Other people's existence can be inferred, but only by seeking similarities between one's internal life and observed behaviour of others.

Describe an everyman character, one who could be your friend. Write down her relationships with characters to your left and right. Then, secretly write down three Rules of Behaviour, with a trigger and a reaction, describing her personality traits or how she tends to think. Example: Angry - use swearwords. or Complimented - return compliment. Follow your Rules during scenes.

Your perception has recently been challenged by an alien abduction, LSD use or insomnia. You don't know who's real any more. Play out scenes together and look out for other characters behaving in accordance with your Rules (both the trigger and the reaction must be observed). After the scene ends, mark these characters as real and write down how their behaviour matched your Rules.

The first person to mark all others as real wins.

**Author's Comment:** I'd like to thank Joshua Fox, Bruce Warner and the community of RPG.StackExchange for making this entry happen.

# Bringing Cyberpunk to Fate Core

Jonathan Hollocombe

You've gelled your pink Mohawk, polished your mirrorshades, spray painted your anarchy symbol on your t-shirt and got yourself jacked-up and jacked-in. You're ready to punk, cyber-style.

Before you get started you'll need the following:

- A cyberspace network to hack
- Mega-corporations to fight
- A locker full of weapons
- Access to next gen technology

You're ready to go? Let's see what the Fates have to say:

## Cyberspace

You'll need to decide how deep the rabbit hole you want to go; adding a few computer skills can allow for hackers, but if you want a full immersive matrix you'll want to also add some tech and world aspects to flesh this out.

## Megacorps

Build your mega-corporations using some world aspects; make sure there is a balance of open profiteering and secret conspiracies. For each corporation generate a few NPCs, with associated machiavellian aspects.

## Weapons

There are two ways of handling weapons in Fate Core:

Stunts: nice and easy, use the standard stunts rules to give your guns some flavour

Extras: harder, we need to add a new subsystem. Try and keep it simple: create some tags (automatic, long-range, etc.) and define your weapons using these.

## Technology

See weapons; same idea, different flavour.

## Build a World from Conjecture and Nonsense

Dan Phipps

[itsdanhipps.tumblr.com/games](https://itsdanhipps.tumblr.com/games)

**Setup:** a few printed maps at different scales, markers, blank paper

**GM:** Present the group with a few maps, ask them to choose two they like. Anything from the galaxy to the local mall. Write the following on a piece of paper with room under each:

**Premise:** Basic idea of the campaign

**Cast:** PC names and descriptions

**Histories:** Past events that affect the present world

**Mysteries:** Rumors, lies, unknowns

**Places:** Places your players know about

**Treasures:** Things the players want to have

**Contacts:** Friendly people the players know

**Adversaries:** Who will stop the players?

Ask leading questions until you have a few of each. Offer guidance on what you think is fun, but let the other players do the work. Later, combine these to plan adventures.

**PCs:** pick two maps. The larger scale map is your world, the smaller scale map is your turf.

Tell your friends what you would like to see in your adventure, until you have a premise. Ignore the intended setting for your chosen rules. Carve up the maps into various factions. Draw points of interest. Answer the GMs leading questions, and draw those on the map too.

Finally, make characters to fill out the cast.

**Author's Comment:** I've run 4 campaigns based on this and it's always made for a great time. The map and worksheet make for a great GM resource, and kicks things off with all the players engaged in the world, and wanting to explore it. What started as a way to kick off rule-testing before the theme was settled on my games has become the de-facto way for my group to start any campaign, regardless of the intended rules.

## BURN UP BAD HOUSE

adam mcconnaughey

<https://plus.google.com/u/0/+AdamMcConnaughey/posts>

A game for one

This game is a secret. Keep it close.

Draw the house where he kept you. Make it big. Label six places, like KITCHEN or BIG DOOR or UNDER THE BED.

Do this daily:

- 1) Light a flame
- 2) Pick a place
- 3) Remember something that happened there. Draw it. Whisper it to the flame
- 4) Do you feel something? Something real? If you don't, skip to step 6
- 5) Cut out the place. Burn it
- 6) Blow out the flame. Hide the house under your pillow.

If you don't burn anything for three days, burn the whole house.

If anyone else finds out about this game, burn the whole house.

When the house is all gone, stop playing.

## BURNT CHROME

Eddie Goehner

You're a member of a freelance acquisitions team that has just secured the largest cache of data from Mega Corp. Your exploits will be the thing of legend, if you live. All you have to do is get to the safe house.

Each player names their character and spends 6 points on 2 attributes, minimum of 1.

**Wetware:** Mental Acuity, reasoning, and planning.

**Chrome:** Physical ability, violence and quick action.

### How to play:

The GM describes an obstacle to the players.

The players describe their character's action to overcome the obstacle.

Based on the description of the character's action use either Wetware or Chrome.

Basic Skill check: The player rolls the number of dice in the attribute pool.

Highest single dice value from that pool is compared to the chart below

#### On a:

1-3 fail, suffer a setback

4-5 Succeed but suffer some setback

6 Succeed

**Damage:** Each time the player takes damage subtract 1 from physical or mental Attribute pool player's choice. If an attribute reaches zero the character is out of the game.

**Obstacles:** Local Police, Robotic Hunter/Killers, Strike Team, Lethal Drone, Traffic, Crowds of people...

**Setbacks:** Injuries, Lost resources, Additional obstacles, Damage, Environment...

**Author's Comment:** Lasers and Feelings pretty much anything by John Harper

## Caffeine and Malpractice

Slade Stolar  
[scablandspress.com](http://scablandspress.com)

### Starting:

Collect three friends. Travel to a location that provides tables and comforting, potent beverages (coffee works as well as whiskey). The current active player will do most of the talking. There are three states in which each supportive (non-active) player can be: leaning forward in anticipation (place your cup nearer the center of the table), leaning back in bewilderment (slide your cup close to the edge), and sipping.

### In play:

When all supportive players are leaning forward in anticipation, describe a mistake made and make an excuse as to why you made the mistake.

When all supportive players are leaning back in bewilderment, describe a relationship going sour.

When most of the supportive players are sipping, wrap the scene up; the player to the left becomes the new active player.

Play begins with the active player (chosen by seniority) describing what it was like to be a doctor, playing all the roles because you weren't there, unless you were.

Frame and play out scenes in the following order:

Describe yourself being virtuous.

Describe how your good intentions became twisted and ugly.

Describe your profound mistake.

Describe your disciplinary hearing.

Describe your fall from grace.

Describe yourself being virtuous.

Nipple.

## Candidate

Dale Elvy

[imaginaryempiregames.blogspot.com](http://imaginaryempiregames.blogspot.com)

Each player creates a Candidate for high office:

Create a name and describe the candidate.

Create a campaign slogan (great again, time for change etc.)

Write a dark secret and keep this secret. If guessed aloud at any time during the game, the candidate is eliminated.

**Press Conference:** One candidate holds a press conference, the other players take the role of reporters. Repeat for each candidate.

The Candidate outlines why they should be elected.

Each reporter can ask the Candidate 2 questions which reference an event from their past. These events are true.

The Candidate can clarify the context of each event (but not change the established details), this is also true.

**Opinion Polls:** Each player ranks the other candidates in order of preference, where 1=first. Add the scores together. The candidate with the highest score is eliminated.

**Debate:** The player of an eliminated Candidate plays the moderator.

The moderator introduces each candidate.

Each candidate answers a topical question posed by the moderator (economy, national security, immigration etc.)

The moderator adjudicates. The debate concludes when each Candidate has addressed each issue.

**Election:** Using the same method as ,‘Opinion Polls’, determine the candidate with the lowest score. They are victorious.

**Author's Comment:** During almost every election campaign there's a moment when you want to shout at the television or tell the world how it could have been done differently. This game is intended to be an outlet for that frustration, providing both an opportunity to lampoon politicians, or seriously explore the issues of the day, depending on your preferences.

## CATS

Patrick O'Leary

[www.proleary.com](http://www.proleary.com)

Before playing a game, or even introducing the rules, there needs to be a conversation at the table to set expectations. A game runs smoothly when all players understand what the group is striving for. But how do you do it? You use the CATS method! Everyone loves CATS. This codified presentation will allow the facilitator to hit four essential topics quickly and easily. Just start from the top.

### Concept

Pitch this game. At a high-level, what's it about?

### Aim

Explain what the players are trying to accomplish. Can someone win? Can everyone lose? Are we trying to tell a specific type of story?

### Tone

Have a quick conversation about the tone of the game. What is the default? Are there different options for gameplay? (Serious vs. Gonzo, Action vs. Drama, etc.). Come to a consensus on what the group wants.

### Subject Matter

Explain what ideas might be explored during gameplay. Do they make anyone uncomfortable? Discuss what boundaries need to be set, if any.

Afterwards, everyone should have the same expectations for the upcoming game. This discussion shouldn't be long, but it is essential. To significantly improve your gaming experience, spend five minutes with CATS before you play!



## Chaos Boundary - pocket edition

Menno van der Leden

<http://instant-adventures.net>

Describe your universe. Choose any combination: magic, horror, technology, cyberpunk, dystopian, space, post-apocalyptic or fantasy. Name two good things and two bad things in this universe.

Players, tell us who you are. These might describe you: humanoid, android, fantastic or animal. You'll assign three bonus points (+1) and two penalty points (-1) to any of these Abilities: Strength, Dexterity, Wisdom, Intelligence or Social. You start with 0 Damage Points. DP > 3 will kill you. Sleep will heal 1 DP.

The Game Master will describe the universe and present Obstacles (encounters, hardships, ...) in the most colorful way. Each Obstacle will have a Difficulty: easy: 1, difficult: -1, very hard: -3. Obstacles can suffer 0 -7 DP before destruction.

Players narrate their Solution (melee, magic, thieving, ...) to the Obstacle. Each Ability used in their solution adds bonus and penalty points. Add Difficulty. Subtract DP. This is the Modifier for the 2d6 roll:

- 9+ success, Player can do 1 Damage
- 6-8 mixed, both can do 1 Damage
- 5- fail, GM can do 1 Damage
- 2-8 extra Obstacles
- 2, 121 extra Damage

Additional rules will self-create during the game.

**Your goal:** create stories; discover treasures, secrets; liberate people; be heroes; bend the rules.

**Author's Comment:** Chaos Boundary - pocket edition is based on the Role Playing Game that is currently being developed. The philosophy of the game is that anything can and should be possible and that story creation is more important than rigid game rules. It's a tug of war of words between the players and GM, without a winner. It's the narrative that follows that is the main purpose of the the game and it is the reward for both the GM and the players.

Chaos Boundary provides a framework that is well balanced and allows all participants to discover the boundaries of their universe.

## Chaos Theory

David Stark

<http://dhmstark.co.uk>

Welcome to the reality police, recruit! Your job is to solve crimes against time and space.

You're here because there's something special about you. Maybe you're strong, or a brilliant scientist. Make sure your team knows what you're good at before you go on mission.

You'll be issued with a Dimensional Sextant. Use it to navigate time and space to track down reality criminals. Our veterans call them Dee-Sixes or d6 for short.

Need to travel in time, or teleport across space? Use your d6. The time stream's a bit hazy though; you won't always end up where you wanted. Your d6 will rate the result, from 1-6 (hence the name). It goes from 6 (perfect, exactly what you wanted) to 1 (a disaster, somewhere or somewhen completely different), and everything in between.

Your d6s will help you resolve other conflicts too, like fighting a reality criminal. Whoever gets the better result wins - if you're doing something you're good at, you can usually try again if you lose.

Just make sure you don't create paradoxes! Reality will rewrite itself to compensate, and if you screw up badly enough you or your team could be erased from existence!

## Check Your Privilege

Joe Rooney

<http://wickedproblems.co.uk>

Use this to tell stories in worlds of systemic inequality where you're fighting the power.

You can use any setting you like for this. The key thing is that it needs some fundamental unfairness and oppression in it, as this game is about exploring the effects of privilege and pushing back against it.

### Character Generation:

Then roll a D10 (9 is best, 0 is worst) - this is your Privilege score. It represents different things in different settings: a straight white cissexual not-yet-disabled upper class guy is probably a 9 in real-world terms, for example. Make a note of it.

You also have 20 points to spend (max. 9 in anything) on Backgrounds. These can be broad-ranging and just need to be setting-appropriate: Office Worker, Musician and Farmer would all be fine in the real world. Make another note of these.

Then choose a name.

### Doing things:

If you wanna do something risky, roll D100. You wanna roll equal to or less than a number made up of your Privilege as the 10s and a relevant Background as the units. So if you have Privilege 6 and a relevant background of 4, you wanna roll 64 or less. 00 always fails.

**Author's Comment:** The important thing here is that Privilege is assigned first at character generation, and you only get to roll the d10 once and have to put up with whatever result you got. On account of, well, that's how it works in the real world too. A longer version would have stuff about passing and integrity and possibly storing stuff in an invisible knapsack.

## Cheese Dudes: Basic Edition

Callum Wilks

<http://systemmasterypodcast.com/> just promote these guys since they rule

Thanks, System Mastery!

Everyone works at a Cheese Dudes, a magical fast food chain that fucking sucks and doesn't pay enough. Everyone's either ranked a Leader or a Member, and picks a job. You've got two stats: Your CHEESE and DUDE. You can put a number from -2 to +2 there. There's 4 skills for everything.

**Enjoy Work:** Add CHEESE to eat the food or look happy

**Hard Cardio:** Subtract CHEESE for anything physically challenging

**Basic Social Skills:** Add DUDE when you talk like a normal person

**Do Your Job:** Subtract DUDE when you do what your job is

Each round starts with a Leader saying something they've planned, and a member saying something they'll go wrong. Then a normal thing happens to the player with the worst Job, and they respond.

When you use a skill, say what you're trying and roll 2d6. If you roll over 9 you succeed, and someone of your same rank describes what results. If you roll under that, you fail and another ranked guy gets to pick what happens. On 9, you pick. Afterwards, they pick another player and narrate an obstacle. When everyone's had enough the shift ends and everyone goes home.

**Author's Comment:** The first Cheese Dudes was an attempt to see if you could make a GMless PTBA game with the framework taken from an obscure game called Panty Explosion, reviewed by the excellent podcast System Mastery. It was a mess of bad editing, but I thought the core idea was sound. The 200 word challenge encouraged me to cut it down a lot, so now it's reasonably playable. I wish I could fit in some nametag character sheets but you've gotta lose something. I do work in Hospitality, why do you ask?

## Children of Two Mothers

Robert Cernel

[thee-rapture.cernel.org](http://thee-rapture.cernel.org)

A skin for Swords without Master.

Your character is born of Sun and Moon, they have both human and animal form. Name all that is noteworthy for each.

The two tones are Rage and Spirit. Rage is fury, feeling, anger, violence, passion and physicality. Spirit is reason, forgiveness, compromise, truth, understanding and fellowship.

Create a feat for each form and one for each tone.

The world is suffering, the characters must seek to challenge this, and if they can, bring it to an end. They must follow the threads from their consequences to their cause. They must understand what they can trust and what seeks to betray them. They must travel the physical world and the spirit one, the human and the animal. Only they can see the world complete in all its aspects and heal its heart.

The Perilous phase is unchanged. The Rogues phase is the Pack phase; gameplay is unchanged.

The Discovery phase is the Quest phase, in it the Children attempt to discover the disquiet that corrupts the world. On a Moral, the discovery is ruinous but mundane. On a Mystery, the discovery is corrupt but the characters trust it as true to their cause.

**Author's Comment:** This is an attempt to distil Werewolf the Apocalypse down to what I thought was its core prospect

## Clandestine: Prologue

Mendel Schmiedekamp

<http://www.silvergardengames.com/>

Conspiracies are self-possessed ideas changing the world.

Take a piece of paper. Draw a line splitting the page in half. Draw two lines parallel to the first, splitting into quarters. Orient the quarters from top to bottom.

The quarters from top to bottom are: Ideas, Body, Cabal, and Actions at the bottom.

Name your Conspiracy. Something like Illuminati, Chartreuse Assembly, or whatnot.

Write an idea forming your Conspiracy in Ideas. Put a coin on it, showing tails.

**Taking turns:** lower a tails or raise a heads.

### Tails

Ideas to Body: write part of a divine body inspired by the idea. Flip the coin.

Body to Cabal: write a person or monster manifesting the divine aspect. Flip the coin.

Cabal to Action: describe a vignette of the conspiracy in the mundane world. Write an effect of the conspiracy's machinations and set the coin to heads.

### Heads

Action to Cabal: write a person or monster reflecting the activity. Flip the coin.

Cabal to Body: write a divine aspect emanating from the person or monster. Flip the coin.

Body to Ideas: if there are 5+ effects in Action, the prologue ends. Otherwise add an idea and set the coin to tails.

## Cloak and Dagger

Tyler Lamb

<https://tapastic.com/episode/94988>

You and some acquaintances have gathered in the parlor and hear a strange recording. One of you has arranged a macabre game of Twenty Questions--and one of you has a secret beyond that unlocked door they'd kill to keep!

### Goals:

Players--Implicate your Enemy!

Mastermind--Kill Everyone!

### Actions:

Converse: Both gain 1 San.

Accuse:Lose 1 San, they lose 1 Inn.

Outburst: Lose 2 Inn, leave the parlour for 1 turn, everyone else loses 1 San.

Investigate: Leave the parlour, gain 2 Inn.

Attack: Opposed d10 roll, loser dies. Lose 3 Inn. if you attack in the parlour.

At start, all players have 5 points in both stats + 5 to distribute. Enemies selected randomly.

In addition to normal Actions, the Mastermind may Dim The Lights at end of turn.

By Crook: 1 player is thrown into the manor for 2 turns.

By Hook: A Trap activates, target rolls d10 under lowest stat or die.

Game ends when door opens, either by player at 0 San (opener loses 3 Inn.), or by choice (must be announced previous turn). Player with lowest Inn. has their secret revealed--that player's Enemy (if alive) wins!

**Name**

**Secret**

**Enemy**

**Innocence**

1---2---3---4---START---6---7---8---9---10

Sanity

1---2---3---4---START---6---7---8---9---10

**Mastermind**

Y[ ]

N[ ]

## Coin flip to dice roll conversion

Tyler Westerfield

A die to coin conversion for traditional D20 system rolls. Useful where dice are scarce.

Coin flips recorded in order can produce random binary numbers of large sizes. Heads are recorded as 1, tails as 0. (ex. 0-1-0-0 = 4, 1-1-0-1 = 13) Brush up on binary, or use a conversion calculator.

Some of these are easy, like the D4. Adding 1 helps to make sure there are no rolls of zero.

D4 = 2 bits +1 (bits = coin flips)

D8 = 3 bits +1

D16(?) = 4 bits +1

D32(?) = 5 bits +1

Numbers that are not divisible by  $2^x$  are more difficult to find. The easiest way to find them is to find the next largest bit increment that contains a number, and discard rolls above it.

D6 = 3 bits, ignored if above (110),

D20 = 5 bits, ignored if its above (10100),

D100 = 7 bits, Ignored if above (1100100)

A few example rolls:

I make a D20 Attack roll. I get (11101) = 29. That's too high, and must be discarded.

Rolling again, I get (01011) = 11. I go ahead and add my regular bonuses, and use the roll.

I cast a 3d4 magic missile. Damage = (01) + (10) + (11) + 3 = 9 + Usual bonuses.



## Cointoss

Nicholas LS Whelan  
[www.PapersPencils.com](http://www.PapersPencils.com)

You are you. You're in a restaurant waiting for food to arrive. **You stand up.**

Cointoss can be played anywhere, for any length of time, without any preparation. At the start of a game, you are who you are, where you are, when you are. Then, the imaginary you deviates, and goes off to have some adventure you could never attempt in real life.

You can do anything you could normally do without question. The referee describes the world around you, and determines which actions have a chance of failure. Such actions require a coin toss: heads is success, tails is failure. Some actions may require two successes to work, others may only require a single success out of two tosses. Thus any action may have a 75%, 50%, or 25% chance of success.

Anything is within the purview of these flips. You can check to see if you've spontaneously developed superpowers, or if you can get yourself elected president. It doesn't matter, because no game of Cointoss will ever last long. Eventually the food comes, and the game ends. **So get moving.**

## COLONYPUNK: a resistance & assimilation game

Bruce ES Warner

You're LOCALS; a FOREIGN power has colonised your nation.

You each describe a DIFFERENCE between your LOCAL nation and the FOREIGN power ruling you, and why that matters to you. Make it juicy.

Tell why the character to your right is a FRIEND.

Tell why the character to your left is a RIVAL.

Together, decide what FOREIGN INJUSTICE you all want to make right.

Start with two coins each.

To resolve a tense interaction, roll 1d6; +1d6 when DIFFERENCES are relevant; +1d6 if your FRIEND or RIVAL narrates their involvement (if that involvement actively defies the FOREIGN power, they lose one coin).

- Interacting with LOCAL things (e.g. your customs, technology, geography)? Dice showing OVER your number of coins are WINS.
- Interacting with FOREIGN things (e.g. their customs, technology, bureaucracy)? Instead dice showing UNDER your number of coins are WINS.

One WIN means you SUCCEED; more means extraordinary success! (If you SUCCEED on a FOREIGN interaction, gain one coin.)

No WINS? You FAIL.

If you get six coins, narrate how you are convinced to stop working to right the FOREIGN INJUSTICE.

Can you right the FOREIGN INJUSTICE before you're convinced to give up?

**Author's Comment:** Colonypunk is a response to conversations following a game of Dog Eat Dog set in my contemporary island home of Guam. I think Colonypunk would also be a great name for the RPG genre of both games, if anyone wants to use it that way.

## Con Game

Eva Schiffer

<http://www.1000d4.com/>

A game for one or two players to play in the exhibit hall of a convention. To play you need spare money that you haven't planned to spend on anything.

For more RP, pretend you have never played RPGs and are attending a con for the first time. With two players, both must agree on decisions. Discuss in front of the exhibitors if needed.

1. Walk the hall until you see a booth where nobody is talking to the exhibitors. (Bonus points if the exhibitors are dispirited.)
2. Greet them and ask them to tell you about their game.
3. Listen until they finish their pitch.
4. If you don't know, ask, If I played, what would I be doing in the game?
5. (Optional) Ask other questions that interest you.
6. If they were rude or you still don't get why they think their game is special, thank them and leave.
7. If they answered your question(s) to your satisfaction or the game has innovative ideas, buy the game. (Bonus: Ask the author(s) to sign it.)

Play until you are out of money or have walked the whole exhibit hall.

**Author's Comment:** I play this game at most game conventions I attend, and I'm always shocked by how few exhibitors can really explain what they think makes their game unique and worth buying.

## CON-quest

Gilbert Isla

<http://blumagik.com>

2 decks of poker cards (with jokers) determines the best Con Artist in town.

From 1 deck deal 6 cards to each player:

Hearts are romance scams  
Spades are dexterity scams  
Clubs are strong arm scams  
Diamonds are technology scams  
Jokers beat all except other Jokers

1 deck for the Mark.

Each Turn role-play the encounter, the person to the left plays the Mark.

Play a card from your hand and describe the Con.

Draw 3 cards from the Mark deck and lay them face down.

Flip over one card comparing:

Matching suits OR the same color, highest value wins.

Opposing color, lowest value wins.

Values match, tie and draw card.

If the Mark wins or ties, turn ends.

If the Player wins he has the Mark's attention.

Flip a Mark card.

Play a card to beat it. The last card is the Spoils.

If the Player can not beat the Mark, turn ends.

If the Mark EVER flips a Joker, an undercover officer arrests the Con Artist, lose current spoils.

Go around the table until no more cards can be played.

Tally the Spoils. Face cards count as 11, Aces 12. Highest total is The Greatest Con Artist.

## Corporate Wars

Terence Leong

Select a Department: Marketing, Accounting, HR, IT, Legal etc. You are now its Manager, with \$10k in Funding. Your goal: secure the most Funding by the last Week of December.

Each Month has 4 Weeks. Scheme, plot and ally (both openly and secretly) with the other Managers, then secretly write down your action for the Week:

- Do Solo work
- Ally target Department
- Betray target Department

Reveal all actions simultaneously.

- Allied with someone that ignored you: they get 1 Work.
- Allied with someone that chose Solo: you get 1 Work, they get 2.
- Allied with someone that Allied with you: both get 3 Work.
- Allied with someone that Betrayed you: you get nothing, they get 3 Work.
- Betrayed someone that chose Solo: you get 1 Work, they get nothing.
- Betrayed someone that Betrayed you: both lose \$2k Funding.
- Betrayed someone that ignored you: you get 1 Work.

One Week has now passed. After every four Weeks, get fresh Funding. Where  $X$  = the number of Managers, the Manager with the most Work gets \$Xk, followed by  $X-1$ ,  $X-2$  etc. Everyone loses \$1k and discards all Work at the end of each Month.

If you ever have no Funding, you are out.

## Crossroad Fables

Michael Wenman

[vulpinoid.blogspot.com](http://vulpinoid.blogspot.com)

(Requires a standard card deck)

The characters enter an inn just to the side of a crossroads between two great trade routes. Here they overhear the tales of merchants familiar with the area... they speak of the nearby crossroads and those who made deals with its devil under the new moon's shadow.

Each player is dealt 4 random cards and each has the chance to tell one of the tales heard by the characters. Each tale always follows a traditional structure:

- The devil's deal
- The rise of the protagonist
- Things go bad
- The devil's due

Each stage has a few sentences. Anyone may interrupt the story by saying that's not how I remember it, then playing a card. If a red card is played, the interruption makes things better for the protagonist. If a black card is played, things get worse. After hearing this interruption, someone else may interrupt as long as they reveal a card of higher value. The highest value interruption stands. At story end, players replenish hands. The next story begins.

When done, add values of each story's cards.

A final card determines which story is true.

Red = Highest total

Black = Lowest total

**Author's Comment:** Crossroad Fables is designed as a mini game that might be added to a regular campaign. The crossroads are designed as something to add some flavour to an otherwise ordinary tavern stop between major towns, and a chance for the GM to take a break from being the constant source of creativity.

## Death, at last

Guillaume St-Pierre

Each players plays an immortal as then world is drawing to its end, create your immortal by writing a relation on a paper card, thing like brother, lover, arch-enemy and the like. Write as much as the number of players -1. Give that card to any player, one card per player. When you receive a card, write a conflict next to the relation, something you did to wrong the player and that you must resolve before dying.

Play an end of the world adventure in any setting, you must find shelter before the end of the world and come to terms with the fact that you will die. You describe the world together, taking turns to describe the scenes. Every time you must resolve an action, check if a conflict another player has with you can be linked to the action. If yes, the other player describe the outcome, if not, you describe.

If you manage to resolve and come with terms with your conflict, you can erase it from the relation card and describe your own actions. After 5 hour of game, the world ends and you die, your goal is to resolve everything before that.

**Author's Comment:** My inspiration was the restaurant at the end of the Universe from the hitchhikers guide to the galaxy. I wondered what would happen if the characters didn't have time travel and the comedic aspect of the story.

## Deconstruction

Abstract Machine

<https://akingdomis.wordpress.com/>

Draw a number of Scrabble letters unseen equal to the number of players plus one.

Arrange your letters into a word.

Say the word.

Listen to everyone say their word.

What does your word mean?

DESCRIBE the culture that invented the word.

Each player says your word, mispronouncing it slightly.

Each player describes how their culture misunderstood your word.

Do this for every word.

How did your word TRANSFORM your culture?

Each player describes how misunderstanding your word transformed their culture.

Do this for every word.

Swap words.

How did the word in front of you DESTROY your culture?

Describe the transformation that took place.

Do this for every word.

Arrange the words as a crossword puzzle.

Anyone may choose any one word about which to speak.

Why did the word survive its culture?

When did its meaning change?

What does the word betray or subvert about the culture that made the word?

Morris Swadesh published an intermediary version of the Salish language in 1952. It was exactly 200 words. Words are not made of science, or of God, or of the things they describe. Words are made of other words.

Why do these lies sustain us?

**Author's Comment:** Philosopher Jacques Derrida is commonly understood to be the progenitor of deconstruction - but as he said, it is the reading rather than the writing of an idea that is important.



## Deicide

Edcrab

<https://twitter.com/campaignwhereu>

A simple theme idea for a short campaign: you level-down over the sessions. You create a powerful, magnificent character, and at dramatic moments you're expected to part with an ability or some of your stat bonuses!

You are deities. Many fantastical worlds look to your pantheon, figures of glory and excess, feigning magnanimity and wisdom with bold declarations about destiny and justice.

And you are going to die.

The weapon that destroyed your divine realm isn't understood but its effects are: given time, you will cease to be. Your ludicrous reality-warping powers will gradually dwindle to nothing and, no longer immortal, you will age and wither.

You flee your devastated home and walk amongst the mortals. Your time is limited, but perhaps you can clean up your own mess and get some answers. Maybe you can make peace with your new mortality.

It's true that you can smite a dragon with little effort. But now you'd find it so draining that you might not ever be able to do it again. The concept of consequence, of limitation, is alien. Gods have never had to adapt— let alone suffer— before now.

Maybe that's why your own subjects killed you.

**Author's Comment:** Full disclosure, this supplement came first and the other submission was an attempt to mechanically support the vague idea... gave up trying to fit both into 200 words, haha

## Demon Hamster Necromancers of the Abyss

Daniel Charlton

[rpg.reiversolutions.co.uk](http://rpg.reiversolutions.co.uk)

You're a Hamster infused with demonic necromantic energy. But you're also special in some way. Introduce yourself and explain what makes you different to your regular demonic Hamster necromancer. Because you're special, you roll d10s.

I'm a Demonic Hamster Necromancer that can hide in the shadows called Goldilocks

Any dead bodies you accidentally stumble upon can be made into minions. They're not special so roll d6s.

A Mob is a group of players and their minions. Such a pretty name. When facing foes. Make big aggressive noises;

Is the Creature or group of creatures

- Bigger than your Mob? They roll d12s
- Roughly the same as your Mob? They roll d10s
- Smaller than your Mob? They roll d6s

Players take turns describing the mass furry blood orgy of death they and their minions are making. Then roll a dice for each Mob member against the enemies dice pool. Any dice roll of 6+ is counted as a success.

Each success more than the enemy kills them and you gain a new minion. Each success less than the enemy kills one of your minions or yourself. You're not that special that you can't die Mr Squeekums.

**Author's Comment:** I wanted a non-serious game that just involved rolling a tun of dice. Unfortunately due to the word limit I'm not able to explain that you could do other stuff other than fight and that your character description means something. Never mind. Hop on board the murder hobo train with hopefully some kind of plot.

## Dice-Off

Andrew J. Young

[gatherroundrpg.blogspot.com](http://gatherroundrpg.blogspot.com)

When characters engage in a unique conflict, normal rules aren't always sufficient. Even if the rules cover something like a tense, hours-long interrogation session, reducing it to a pair of random die rolls can feel cheap.

You can reduce that tense, hours-long interrogation session to a tense, minutes-long dice-stacking session.

A Dice-Off's rules are simple.

1. Players gather a bunch of d6s (only dice with pips, not dice with numbers).
2. Whichever player rolls a 6 quickest goes first. Place a d6 with the 6 pips facing up within easy reach of the participants.
3. The first player rolls a d6 and places on top of the 6. (At least one whole pip from the top of the bottom die must be visible.)
4. The next player rolls a d6 and places it on top of the previous die. (At least one whole pip from the top of the die below must be visible.)
5. Repeat step 4 until one player knocks the stack over. That player is the loser.
6. For each face-up 5 or 6 among the fallen dice, the winner gains one asset from or advantage over the loser once normal play resumes.

Let the Dice-Off commence!

**Author's Comment:** I wanted to create a system-neutral mechanic that gives players the feeling of a tense, one-on-one duel without depending wholly on a character's statistics.

## Die, Nirûth, Die!

Daniele Di Rubbo

<http://geekoonthewall.blogspot.com/>

We're telling the story of Nirûth the Wyrms, Dragonbane of the Land.

Gather between just you and any number of players, sticky notes, pencils, rubbers, and dominoes.

Shuffle the bones face down and draw one each. Who gets the highest bone begins. Reshuffle, put one on the table, and divide the rest between you clockwise, starting from the beginning player.

When it's your turn, the player on your right asks a loaded question, beginning with I wonder..., about the Wyrms, the Land, or its dwellers.

Match one of your bones with one extremity of the bone-chain on the table. Answer the question, describing what happens in the story. Sketch it on a note and put it between the bones you just matched.

While matching bones, respect the corresponding Vice-theme in your narration: Pride (6), Greed (5), Lust (4), Envy (3), Gluttony (2), Wrath (1), and Sloth (0).

If you cannot play a bone or weave yours into the story, steal one from another player and pass your turn. They ask the next question in change.

When no one can play more bones, whoever has least bones describes and sketches the Wyrms birth, while whoever has most bones describes their death.

**Author's Comment:** I would really like to credit, for providing inspiration: Avery Mcdaldno (**The Quiet Year**), Ben Robbins (**Microscope**), Hannah Shaffer (**Questlandia**), Luigi Briganti (**Under Heaven**), Matthijs Holter (**A Thousand Years Under the Sun**), and Sebastian Hickey (**Chronicles of Skin**).

## Divinity Dice

Edcrab

<https://twitter.com/campaignwhereu>

You are dying gods trying to correct past mistakes. One-shot for use with classic attribute system. Up to 6 players.

Players assign 1d4, 1d6, 1d8, 1d10 and 1d12 to attributes. Sixth attribute is assigned 1d20: a Divinity die. Divinity still serves original function, but can do ANYTHING if players make an effort to explain how. Divinity represents portfolio of power set. Ideally every player should select a different Divinity: Goddess of Strength, God of Wisdom, Demonic Dog of Constitution, etc.

GM challenges each attribute in turn with very low but slowly escalating DCs. Every PC rolls against each challenge DC and may not sit one out. Caution! PCs are allowed five failures: then they die!

Humility: roll a 1. Reduce that attribute by one category (to minimum of 1d4).

Hubris: roll maximum. Reduce player to your left's attribute, their choice (minimum 1d4).

The goal is to be last god standing and/or be first to have 1d4 in every attribute: accepting your fate instead of burning out in a painful blaze of glory. Along the way you'll dominate and overpower puny humans, or have moments of insight when you see how the other half lives. Possibly.

## Doomsayer

William Humphreys

<http://hexdnd.forumotion.com/>

Doomsayer: A Collaborative World Killing RPG.

### **Before The Fall:**

Starting with the player who most recently contributed to the fall of human civilisation, each player takes a turn where they perform the following actions. First add a d6 to the dice pool and then roll the pool. If you rolled as many or more sixes as there are players proceed to 'The Breaking of the World'. Otherwise describe two aspects of the world, one which will survive the apocalypse, the other won't. Pass the dice pool to the next player.

### **The Breaking of the World:**

If you rolled as many or more 6s as there are players the apocalypse comes whether you are ready or not. You must describe how the world ends, ensure that what is deemed to have survive can make it through.

### **After the End:**

Go around one last time. Each player gets to describe something of the world after the end, it may include aspects brought up before the fall, or something entirely new.

**Author's Comment:** Inspire in part by Heroes Fall by PK Sullivan

## Dr Sisyphus and his Super-villain friends

John Corey

Dr Sisyphus and his Super-villain friends

A game for a Hero and 1-3 Villains.

Being a Villain and losing to the Hero is your job. The fun is in narrating the journey...

Choose 1 or 2 Tags for powers: Examples: Bruiser, Smartest.

Villains choose 1 or 2 weaknesses: Examples: Vain, Obsessed, Insane.

Villain's rating is 3. Hero's rating is 4. (contests are 1d6+rating).

Name your Villain or Hero

Collectively concoct a silly plan for the Villain(s). Define plot points. Defeating/embarrassing the Hero must be central to the plan.

Whenever a Villain moves the plan forward, roll a contest. The winner of the contest narrates the scene. The only thing Villains can't do is kill the Hero. The Hero cannot capture all Villains until the Final Confrontation.

**Betrayal:** When the Hero is confronting more than one villain, she can cause one to betray the others; tag a weakness. Tagged player narrates.

Final confrontation: The Hero forces a final confrontation. Contests resolved and narrated separately. Villains lose, but...

**Change Hero's life:** When a Villain wins a roll by 3 or more he can permanently change the Hero's life. Kill a sidekick or loved one, etc

**Author's Comment:** I had help from my regular game group: Liz, Whit, and Gary. I was inspired by Will Hindmarch, and Nathan Paoletta's Design Games podcast. I wanted to make a game that assumes failure.

## Dragon/Dragonslayer

Wendy Gorman

This is a game for two. One of you is a Dragon, the other, a Dragonslayer.

Face each other. Reach out with one hand, and grasp each others' wrist firmly. Look deep into each other's eyes. Maintain eye contact.

Speak. Tell each other how you fight. Tell each other how you attempt to wrest control from the others grasp, and seek to do each other harm. Narrate your glorious battle. Do not let go. Do not look away.

Your actions are only those of the most honorable and chivalrous nature. Your every action is imbued with respect for your opponent, and appreciation for their skill. Let your esteem color your words. Let your respect guide your tone. Do not let go. Do not look away.

When your battle reaches its zenith, speak of how you each find death. Tell your opponent what magnificent act finally feels you. Describe how you hold each other as you leave this plane. As your breath leaves your body, squeeze your opponents wrist. Let go. Look away.



## Drink Tea. Forget.

M. Quintanilla

An introspective RPG for one.

**At the start of each day:** prepare the pot, set the kettle to boil, brew your tea.

As it brews, roll 1d6 and think about...

- 1 A time you let someone down when they needed you most.
- 2 A loved one you never got to say goodbye to, gone forever.
- 3 A haunting secret you've never told anyone about.
- 4 An unhealthy habit or vice you wish you could shake.
- 5 A moment where you felt ashamed to be you.
- 6 A place in your life you wish you could be at, but are not.

As you drink, roll 1d6 and vow to:

- 1-3 Let someone in.  
What do they think? How would they approach this? Perhaps the only thing they can offer is an open ear, that's fine too.
- 4-5 Be alone with your thoughts.  
What could you have done differently? What can you do moving forward? Ask yourself hard questions that you've been avoiding. Be a better you.
- 6 Never think of this again.  
Cross it off the list. It is gone. Forgotten. Let it go.

Repeat until you're ready to stop or until you've crossed every choice off the list. Bottoms up.

## Drunk History

Alexander Yakovlev

<https://en.oreolek.ru>

Take a company of friends and a bottle of alcohol. This is a roleplaying game.

The host says I want to tell you a story about the [name of Great Person] who [did an Unimaginable Feat]. He opens the bottle and pours it out to everyone. He begins the first round.

On the start of the round, you tell a story about the Great Person. A big victory? A notable record? The worst moment? A heroic sacrifice?

If someone cannot agree with your story, he strikes the gong (or puts his palm down on the table, or loudly roars) saying: This is not how that happened! I'll tell you the real version! and relates his account.

If you are interrupted, you have to drink and pour yourself a new glass. If you could finish your story, everyone drinks and the next round begins from the person sitting on your left.

When the bottle is half empty, you begin focusing on the achievement that defined this Great Person. Was it extremely difficult? What happened afterwards?

On the last round of drinks the bottle is empty, there are no stories left to tell. Everyone says a finishing phrase. Everyone drinks.

## Dum Mors nos separet, amemus!

Ivan Lanv'a

Florence, 1348: at the feet of Saint Mary's Cathedral goods are sold, intrigues are planned and a star-crossed love is burning bright. But when the Black Plague smites the city, what will be of the two lovers?

We grab a tarot deck and pick up the Major Arcana; You draw one and create a figure of power; I'll take his/her role. I do the same for You, and You will play an outcast. Then, We play out the five scenes composing our tale, each represented by a Tarot and a Question:

1. The Stars: Why did We fall in love?
2. Temperance: How did I uselessly try to reject You?
3. The World: How did You made Me experience your lifestyle?
4. Wheel of Fortune: What external force endangered Us?
5. Death: the Plague has broken out! We frame this final scene, build a deck using the Lovers, Judgement and Devil cards and draw one to create our epilogue.
  - Lovers: we made it out, and things will be fine.
  - Judgement: the sinner between us has paid a toll, but we may come through this.
  - Devil: our love was never meant to be, and thus it is no more...

### Author's Comment: Language note:

The game title is a sentence in classical Latin meaning (hoping I got it right) Till Death do us part, let's love!.

Personal thanks:

To my friends Tobia Finzi and Daniele Di Rubbo, for pushing me to do this.

To my e-pal Anna Koprantzelas; she helped me focus a topic for the game.

Inspirational narrative:

- The Hunchback of Notre-Dame, animated movie by Disney Pictures.

- Decameron, anthological novel by Giovanni Boccaccio (1313-1375).

This game is pretty much about setting the Disney movie plot in the Florence Boccaccio lived in and depicted in his masterpiece.

Inspirational RPGs:

This project is pretty much a mix-and-match of elements from two of my favourite games:

- S/lay w/Me by Ron Edwards, for the two-players structure and the You and I prose-style.
- Hell 4 Leather by Joe Prince, for the use of tarots as an inspirational tool to create characters and situations.

## Edgeways

Reino HV\$mv\$lv\$inen

One person is the GM, while others play as different sides of a single character.

### Setup:

1. Choose a mundane task, which the character must do, for example going on a first date. Small, mundane tasks work the best.
2. Each player describes a single side of the character that they will be playing.

The GM describes the scene. Players are free to discuss about the situation, playing as different sides of a character bickering internally.

At any point the GM can ask the players What do you do?. Then, starting from whomever first opens their mouth, players say a single word on their turn to form a sentence which tells what their character will do. Turns go clockwise, and continue until a sentence has been formed.

The game ends when the mundane task has been accomplished, or it has been failed irrevocably.

## EERIE ODYSSEY

vøivind Stengrundet

<http://www.vandrene.net>

A game about fears

### **Prepare your character:**

Pick one trait (e.g. strong, nimble, eidetic memory)

Pick one flaw (e.g. over-confident, timid, short-sighted)

Pick one fear (e.g. arachnophobia, fear of the dark, fear of loneliness)

### **Story:**

You are travelling through a location on a journey of sorts. But who are you? Why are you travelling together, and through where? And where to? Discuss the setting among you before you start.

(Examples: you are travelling through an abandoned town on your way to your company cabin. You are night watchmen patrolling the museum.)

### **Play:**

Players take turns initiating scenes, starting with the oldest player. On your turn, set a scene in which the player to your left is confronted by his/her fear. Feel free to include as many of the other players in the scene as you like, including yourself. Any player who dies in a scene, is out of the game.

(Example: Walking through the Egyptian exhibit you hear a strange clicking, as of clawed feet on the marble floor. Then your flashlight goes out.)

### **Ending:**

The game ends when all players have faced their fear, or when all players are dead. Whichever comes first.

## Elevator Pitch

Bruno Bord

<http://jehaisleprintemps.net>

Take a delimited area that could be the size of an elevator (a big carpet, for example). One side is the elevator door. You can play with elevator music.

The game starts at ground level.

Each player must shortly describe their character. Name, occupation, appearance, etc. When it's done, they can get into the elevator.

Then it's going up. On their turn, each player must express what their character is thinking about right now: how they feel, what's their problems or dreams, what they planned for the week-end, etc.

Once everybody's done, they're at level 10.

Each player can pick one other character and talk to him/her. What you tell them is again an inside thought, which can be a question, a suggestion, an advice or anything related to what has been said on level 1-10.

When everybody's done, they're at level 15. At this level, the doors open. Any player can choose to step out of the game by leaving the elevator.

Then it goes up. On their turn, each player can express one last inside thought.

When everybody's done, they're at level 20, and all players can now leave the elevator.

The game is over.

## Eloquent Investigation

Werner Waage

<http://kspill.no>

You are an investigator, but no crime has been committed except the accounting delivered by your eloquent acumen.

Your goal is simple, deliver 7 Words in a conversation without the other players identifying your Words.

### Rules

Choose a class, and attached Words

Pick 5 additional Words, write them down

You may not review the list of Words available after play starts

Any form of the word is acceptable during play

When guessing another player's class, if you fail you have to give up one of your class words.

At any time you may attempt to identify Words, for every three incorrect guess give up one of your Words.

If your class, or 3 or more of your Words, are guessed by other players, you are out of the game.

Put two or more Words in a sentence to force player to disclose a Word

### Words

Prejudice, Wily, Hapless, Foil, Hegemony, Expunge, Eclectic, Edict, Divisive, Evasive, Dogmatic, Equivocal, Heterogenous, Inane, Inure, Knell, Laconic, Quixotic, Equivocal, Covet, Morass

### Classes

Scout: Dumbfound, Puerile

Entertainer: Presage, Dispel

Police: Pugnacious, Disparage

Criminal: Pugnacious, Disparage

Librarian: Presage, Dumbfound

Student: Puerile, Dispel

### Winning

Be the first to put all 7 words in sentences without getting caught.

## Emperor's Revelry

Keith Kelley

You're sentenced to death and forced to perform a play for the emperor. Should the emperor enjoy your performance the most, you'll be pardoned. Select one player to be emperor. In secret, the rest of the players determine what role their criminal shall play. Keep in mind you are playing a character (criminal) playing a character (in the play). The emperor will decide the theme, props and setting after all players have determined their roles. Criminals are all given five tokens.

Decide who goes first. On their turn players speak a line and/or perform an action. The emperor judges them on a scale of 1-5 where one is the best. The player rolls a six sided die. Unless the die is greater than what the emperor said, the player loses one token. One other player can interrupt every turn. When you interrupt someone else the emperor judges your line via the above process and you steal a token or are stolen from.

Players who lose all tokens are killed immediately as described by the emperor. Their deaths should be incorporated into the play. Should there be any conflict between actors the emperor shall decide the outcome.

**Author's Comment:** I've done a lot of DMing and normally the DM does a lot of work behind the scenes and at the table in order to entertain the players. This idea came to me as a way to finally make those pesky players make fools of themselves solely for the purpose of my amusement. The idea has slowly evolved over time, most notably adding the option to interrupt other players. The wording is a little rough in a few spots, so remember that the emperor's word is law. A fun variant is to allow the emperor to shout out changes to the environment or setting in the middle of lines.



## Entrenched An Underwater Adventure

Taylor LaBresh

[riverhousegames.com](http://riverhousegames.com)

Back when I had all me teeth, battle raged. The spoils sunk to the depths, my ship included. Don't ask how I escaped. Bring me a small amulet and keep the rest.

The Old Woman built pressure suits with air tanks, but it's taken decades and she's too frail to go.

Difficult weather challenges PCs. Once at the site, they sink into the deep.

Reefs grow on war-machines. Predators hunt & skeletons patrol. Light is dim if present. Wrecks contain stale air pockets, refilling tanks if needed.

PCs approach the biggest wreck. A Skeleton approaches. If they fight she calls sharks, coral golems, other skeletons to aid her. If they talk, she tries to get PCs to leave.

She was once wedded to The Old Woman. They celebrated their marriage with an enchanted amulet. The amulet's energy keeps the reef alive. The PCs could take the amulet by force, through charm, or they could leave.

If the amulet leaves, all reef life collapses. Wrecks crumble and sink into the muck.

The Old Woman will ask what PCs found, weeping if they tell her about The Skeleton, but will thank PCs regardless.

**Author's Comment:** This entry is dedicated to Rich Howard, Darcy Ross, and any other gaming geek who goes out of their way to share their fascination with the ocean.

## Epic Poem

Brian McKittrick

### EPIC POEM (THE RPG)

A game of roleplay in epic verse,  
Amateur bards opposed, converse.  
Agree on a Hero. Her tale to tell.  
Secretly write three deeds as well.  
Minor, Major, and Epic deeds,  
Twelve tokens for these story seeds.  
Minor deeds one token awards,  
Common tasks done without swords,  
Major deeds, two tokens takes,  
Quests and problems, higher stakes.  
Epic deeds, the greatest quest,  
Three tokens take, proven best.  
Begin the tale with Epic rhyme,  
But take too long, you're out of time.  
A bard who pauses, lost in thought,  
May be interrupted! Take their spot.  
But finish the rhyme, while they pale,  
And by all means, continue YOUR tale.  
When all the tokens between are won.  
Finish up, your tale is done.  
The greatest bard, most tokens gained,  
Is crowned the victor. This game's explained!

**Author's Comment:** I dare you players, far and wide/To take a chance, on this wild ride/Record your sagas, in voice or text/Share with me what comes next.

## Ere Break of Day

Andrei B

<http://rpg-tinker.blogspot.com/>

There is a great treasure, hidden and guarded by terrible dangers. You and your company have the key to its location, and you are determined (or pressed) to seek it.

Take a sheet of paper and set out your contract:

- >> The Company
- >> Your Name and Kin
- >> Your Duty (swordsman, burglar, digger, pathfinder, interpreter, and such)
- >> Your Interest and promised Share in the treasure

One of you must guide the expedition and relate the manifold difficulties of the journey.

When you meet danger (skirmishes, traps, natural hazards, hostiles, privation, sorcery), discuss the most natural outcome, take action, and then roll a 10-sided die. The guide will determine the consequences accordingly.

- 1-2 Awful
- 3-4 Unlucky
- 5-6 Expected
- 7-8 Lucky
- 9-10 Advantageous

If the action is consistent with the companion's duty (as agreed), roll twice and take the preferable result.

Note on your contract if you are hurt, staggered, exhausted, wounded, baffled, dazed, and so on. These conditions can affect subsequent actions. They may be reversed in time.

When (which is to say, if) you and your company claim the treasure, review your past actions and conditions. Distribute the treasure accordingly. Go home.

## Estate

Patrick O'Leary

[www.proleary.com](http://www.proleary.com)

(3+ players)

You're at an estate auction. A family's possessions are being sold. Tell the story of that family through their possessions.

Name the family. Describe their home. Divide 12ish tokens evenly amongst everyone. Shuffle a deck of cards.

Be the auctioneer on your turn. Draw a card, refer below for what you're selling, announce and describe the item.

2-4 Small

5-7 Unique

8-10 Large

Jack New

Queen Beautiful

King Old

Ace Valuable

If a non-auctioneer believes the item has importance to the story they spend a token and say I heard about this! They add a detail about why. Create family members, events and relationships. Keep the suit in mind.

Hearts Caring

Diamonds Fortunate

Clubs Violent

Spades Dark

Everyone, multiple times, can spend a token to add further details about the item. Continue until everyone stops.

If tokens were spent, add the card to a central pile. Otherwise, the item wasn't important. Forget it. Discard the card.

Repeat until no one has tokens. Which suit is most prevalent in the pile? If tied, choose one. Everyone tells one detail about the end of this family's story. Your tone is determined by the suit. Fill in blanks. Create closure.

## Everybody's a Shapeshifting clutter

Francesco Zani

<https://www.facebook.com/geitgames/>

We are Shapeshifters. Our country was attacked with a Memory-Scrumbling Bomb. We were all involved and our memories were scrambled. This is how we try to create a coherent image of ourselves.

Each of us draws a simple Silhouette of themselves on paper and cuts it in as many sections as we are. On each piece we write a memory.

Three memories must answer these questions:

Why did I attack shapeshifting country?

What/who is left for me to go back to?

What/who is lost and can never return?

That is who we were: now give a piece to each of your fellow players, keep only one for yourself. When everyone is done we can start figuring out who everyone is.

Walk around discussing with the other players what you remember based on the pieces of Silhouette you have. Whenever you Recognize a familiar memory or Want for yourself a particular memory they have, ask for it and exchange the Silhouette piece. They cannot reject, but get to name what they want back in exchange.

We try to be as complete and coherent as possible.

When everybody's satisfied, that's it.

Who are you?

## Everyone is GM

Jason Sackett

A variant mode of play for Everyone is John where the players (IRL) are the Gamemaster's Whims (In the game) and the GM (IRL) is the Players (In the game).

The Whims individually choose a type of RPG they want to run, whether horror, tactical, fantasy, scifi, etc. They conceal this from the other Whims and the Players. Each Whim has 2-3 skills as a Gamemaster, ie voicing NPCs or setting details. The goal of the Whims is to covertly transform the game into their preferred type while resisting the changes of the other Whims—whoever makes the most changes that match their preferred game wins. The goal of the Players is to push and test the GM's game and engage in a little catharsis.

## Excellent Adventures

Nathan Milner

You and a rival scientist have managed simultaneously to solve the mystery of time travel. There isn't enough acclaim for the two of you. The only solution is a time war.

**Players:** 2 time travelers and TimeMaster (TM).

**Objective:** Erase your opponent from existence.

**Setup:** Draw seven equal lines on paper. Deal 12 milestone cards (historic events) and 6 history-maker cards (historical figures). Arrange cards chronologically along the centerline ending with the Present. Cards include event/figure, date and difficulty rating.

**Examples:** Big Bang (0; 18); Julius Caesar (100-44 BC; 12); World War II (1939-1945 AD; 14).

**Gameplay:** TM rolls the location of initial jumps.

Take up to two actions per round. Actions: move forward/back in time; change a milestone/replace a figure (3d6 against difficulty).

Before rolling, describe how history will change if you're successful. TM awards bonuses based on the story. Successfully alter a milestone and cards following that event shift one line left (player 1) or right (player 2).

If the timeline shifts away from you, use an action to return to the main timeline. Capturing history-maker cards lets you move with the timeline.

Move the Present to your side and erase your opponent from history.

## Existential Wizards

Edward Lockhart

[www.violentmediarpg.blogspot.com](http://www.violentmediarpg.blogspot.com)

Philosophers, poets, junkies seeing the pearlescent pus of being.

You looked behind the muddled veil of reality: no true forms, no hidden rainbows... only hungry Void.

You weren't the first. You won't be the last. You haven't killed yourself, that's a start.

Now, go fix the trouble you made.

Characters have 2 important pieces:

NUMBNESS protects from Void. BEAUTY pushes the Void away.

[Roll 1d6 twice for starting Numbness and Beauty.]

[Hitting 0 or 10 = death.]

Otherwise, characters are just folk.

### The Enemy:

Void destroys reality in widening gyres.

First pets, then people go missing. Streets fade. Eventually whole cities cease.

A neighborhood dissolves in a year, a city in a decade.

Fight the Emptiness with Art, create or abnegate.

[All works against Void are a gambit. Each character wagers an amount of Beauty.]

[Players roll 1d6 + Wagers . The GM rolls 1d10. Highest wins.]

[If the players roll higher, each adds the amount of their wager to their Beauty. Void in the area goes down a step.]

[If the Void wins, players subtract the wager amount from their Numbness. Void increases.]

[If nothing is wagered for a battle, Numbness goes up by 1, Beauty down by 1]



## F.A.S.T (Fast, Action-packed, Short, To-do)

TheMonarchGamer

F.A.S.T is a roleplaying game devoted to recreating exciting and fast-paced cinematic adventures.

First, player must create their characters. Each character is composed of 4 traits:

**Fast** - represents the character's initiative and speed. Examples include dodging bullets, leaping over falling boulders, etc.

**Strong** - represents the character's physical fortitude and toughness. Examples include flipping tables or throwing someone across the room.

**Smart** - represents the character's intelligence and cunning. Examples include hacking a computer or planning a strategy.

**Lucky** - represents the character's luck. Examples include a chandelier falling on the enemies or the floor collapsing below them.

Player have 12d6 to assign to their traits.

In any situation of conflict, the conflict's instigator describes something dramatic that happens and rolls a die from the appropriate attribute in front of him, adding it to any dice he may have already rolled. The player to his right does the same thing, and this continues until all players are out of dice. Players may pass, but they can't spend dice again after they have passed. At the end of combat, players reset their traits and the player with the highest total of die values gains 1d6 to assign to their traits; the lowest loses 1d6.

## Facing Away - a freeform storytelling game

Zach W. Lorton

livingonthebackburner.blogspot.com

2 to 6 players. No GM.

**Round 1:** Arrange chairs, one for each player, in a circle. Face chairs away from center of the circle; sit down. Nobody should see anyone else.

Oldest player goes first. Assume a character. Tell a story relating an event in your PC's past; establish at least one other character in your story.

Play progresses clockwise. Each player must assume a character mentioned by a previous player (no repeats). Players must reveal why they no longer have contact with the previous character.

**Round 2:** Turn chairs around, facing center.

Play in reverse order, progressing counter-clockwise. Each player initiates a scene with another character. Scene may be past or present. Other players may join, but only as their own characters; no NPCs. No time limit on scenes.

**Round 3:** Turn chairs around, facing away away from center.

Random order. Initiate a phone call scene with another character. Scenes must end either positively or negatively for the initiating player - no neutral scenes.

**Final Round:** Face chairs inward.

Round 1 play order. Players each roll d12, then narrate an epilogue to their character's story using the exact number of words equal to d12+4.

End game.

**Author's Comment:** I was inspired by freeform games like Fiasco and Out of Dodge. I also used an element or two that I learned when I worked improv comedy professionally, mechanics that are designed to cultivate creativity within some parameters.

## Family Matters

Khaled Naib

<https://twitter.com/serazahr>

The Donna/Don has gathered you all, various members of the Mafia family, as candidates for succession.

The candidates want to have the most Favour.

The Donna wants more contested than favoured disloyal cards.

### -Setup-

Each candidate starts with 3 Favour (tokens), 2 loyal (red) and 2 disloyal (black) cards in hand. (Advanced: Shuffle all cards and distribute them randomly.)

### -1st Round-

The Donna, going clockwise, asks the candidates about a past incident where all candidates present were involved. The candidates then, in order, tell their part of the story, focusing on their loyalty. (Snide remarks and comments are encouraged.)

Judging the others' performance and Donna's reaction, the candidates now put a card face down in front of them. The Donna chooses the best tales (half the candidates, rounded down) and puts a Favour on their card. The rest are contested. All cards remain face down in front of the candidates.

### -2nd Round-

Repeat, but anti-clockwise.

### -3rd Round-

Repeat clockwise, however now all candidates explain to the Donna why they are best future Donna/Don.

### -Resolution-

#### Favoured cards:

Loyal -> Gain Favour on card.

Disloyal -> Gain 3 (2 additional) Favour.

#### Contested cards:

Loyal -> Gain 1 Favour.

Disloyal -> Lose 1 Favour.

**Author's Comment:** Thanks to Nils, Patrick, Kevin and Sebastian for playtesting and helping polish the mechanics!

# Fantasy Heartbreaker

Joe Chirelli

## Character creation:

Each character has eight characteristics. Athletics, Deception, Seduction, Finances, Flirtatiousness, Creativity, Combat and Performance.

For each characteristic roll a six-sided die and divide the outcome by two, rounding fractions down.

Each character has a burning crush on another randomly determined character.

For each crush the other character's players determine an obstacle to their love. Mutual attractions result in two complications.

Each character pair has an Attraction score starting at zero.

Characters with an Attraction equal to sextuple the number of players can culminate their affair.

## Resolving actions:

Whenever a character attempts an action the group decides which characteristic is most relevant. Then roll a six-sided die, dividing the outcome by two and rounding up. If that result is equal to or lower than that characteristic the action is successful. Otherwise the other players determine how the action goes wrong. Successful actions may change Attraction by the amount shown on the die.

## Gameplay:

The players attempt to create an interactive romantic adventure in a medieval fantasy setting. For every crush exists a complication. Multiple players may have the same crush. There could be lots of unrequited love or just beleaguered couples. Set your own goals and play to win.

**Author's Comment:** A simple system to have romance novel inspired adventures.

## FaSt: Fate's a Bitch Edition

Daniel de Filippis

[www.nerd2.org](http://www.nerd2.org)

As group, pick setting: (Fantasy, etc.)

In turn, decide:

Location (Mines)

Villains (Kobolds)

Ally (Wizard)

Quirks (No magic)

Average Difficulty (1 Easy - 10 Impossible)

WIN! Condition (Eat Cake!)

Blind pick who the party's traitor is, don't reveal.

### Characters:

Might, Magic, Mind: Distribute 10 points. (Max 5, Min 1)

Pick 3 TAGS. Ex: Smart, Wise (Mind), Fireballs! (Magic)

Life = Might x2, Mana = Mind x2. If Magic > 4, choose 1 magic school (Summoning, Elements, etc.)

Roll a die, result = your FATE.

Describe your PC to others.

### Mechanics:

Your trait > difficulty or enemy trait = SUCCESS

ALL applicable TAGs add +1

Not enough? Spend X Mana points for +X, or

roll a D10:

< Trait = SUCCESS

> Trait = FAIL

Roll = FATE? Critical Mess (Narrator decides)

Deal damage = to Might or Magic value (TAGS apply)

Gear you find gives 1 TAG.

Healing not allowed.

D10 for initiative, highest first.

### Storytelling

In turn, players draw a room and narrate it (NPCs, gear, etc) in 2 minutes. Once solved, next player becomes narrator. Narrator PC played by group.

A WIN! situation may only be introduced after (players x3) turns.

Traitor wins if all die or sabotages WIN!

Group wins if they WIN!

If WIN! PCs gain +1 TAG.

**Author's Comment:** Based on FaSt: Fantastical Storytelling by Daniel de Filippis

## Fencing Duel

Kyle

One player flips a coin, the other calls heads or tails. Who ever calls correctly is the attacker, the other is the defender. Each player secretly chooses their action and writes it down. They each flip a coin, tails is a failure and heads is a success, each player then reveals their action they choose.

If the attacker has both a counter and success they gain 1 point and switch roles, if they have a counter and failure, no points are gained, and roles are switched. If the attacker is countered but has a success, no points are awarded and roles stay the same, if the attacker is countered and has a failure, the defender gains a point and roles are switched, if neither side counters and the attacker has a success the attacker gains a point and roles stay the same, if neither side counters and the attacker has a failure no points are given and roles switch.

The game is won when one player has 5 points

**The attacker can choose:**

Thrust: counters riposte, Lunge: counters Beat, or Feint: counters Parry

**The defender can choose:**

Parry: counters Thrust, Riposte: counters Lunge, or Beat: counters Feint.

## Final Sanctuary

Doug Ruff

Who would have known that when we reached out to the stars, that they would reach back?

Take an egg-timer, set it. That's how much time you have before the end.

Hurry! Europa has fallen, and our last hope for salvation crumbles.

There's one final sanctuary; a hiding place that might be overlooked. Supplies enough for one person for a year, or for a few people to say their tender farewells, or to host one final apocalyptic party. This is no Garden of Eden though, nothing will grow, no fresh chance at civilization.

There's room for things though, as long as they are self-sufficient. And maybe in a thousand years, or a hundred thousand, or a thousand billion, some alien archaeologist will find your sanctuary. What will you show them?

Check the timer, not long now. Mars is no more. Reach out and save something. We cannot undo time but mere distance is no object, choose anything that you want to preserve and send it through the portal. Just remember to... oh my God, was that the Sun?

The sands have nearly run out, hurry, choose now! What do you save?

**Author's Comment:** I wanted to create something that told a story as well as being a role-playing game.

## First Steps - Adventuring Workshop

Jonathan Jung Johansen

<https://www.patreon.com/3xj>

Play this in order. This is not a salad to be tossed at will.

### **Put into words!**

Make all the players say the following about their character  
Who they are.

Who and what matters to them.

If and what they would die for.

Everyone then ask questions, always starting with What would  
[character] do if....

### **I See**

Choose a character. Every player will imagine something that they  
could see the character doing.

I see Degu stuffing himself when he has the opportunity.

The player of the character in question can answer with.

I see that.

Or

I do not see that.

They and may afterwards build on the description.

### **Quoth!**

Bid each player rise, one at a time, assume a pose their character  
would, and say a phrase that sums them up.

Thanks for the meal, and do you want to be freed from the burden of  
will?

Cheering or applause as an answer is recommended.

### **Boon bonds**

Say why you travel with another character.

They answer as in I see. Afterwards they build on the reason why your  
character travels with them.

Repeat until everyone has reasons to travel together.

Now you are boon companions. Begin playing your game.

**Author's Comment:** Make your first steps as bold as the journey you want to set out on.

This workshop is for any game that focuses on a group of characters - but it is meant to  
tie a group of characters together before starting an adventure.

Through it, you will get to know all characters around the table, imagine them, add to  
who they are, express and embody them and finally bind them all together as travelling  
companions.

Whenever a new character joins in, or at the start of every session, repeat the workshop.  
Everyone should use the answers to gauge what the other players care for, and let the  
answers influence the game world.

Thanks to Jon Cole for inspiring me with his workshops. This supplement would never have  
existed without him.



## Flame War

Jason Sackett

Players are users on a web forum jockeying for reputation and internet prestige by engaging in petty arguments and bickering. The goal of the game is to bait, belittle, and troll the others into getting banned by the mods without getting banned yourself.

Characters have three stats: rhetoric, wit, and face. Rhetoric is how articulate and well-spoken you are and is what you use to debate other educated and knowledgeable posters. Wit is how good you are at rustling jimmies. Face is your reputation in the community, ie your health, and can be wagered in place of Rhetoric and Wits.

Rhetoric can safely counter Rhetoric and Face without incurring the mods' wrath, but suffers a penalty against Wits because people enjoy burns better than citations. Wits are very effective against Rhetoric and Face but rolling too high results in a ban. Face can be spent to roll without Rhetoric or Wits, but you don't get it back until you successfully get someone banned.

All rolls are d6 v d6, characters assign their stats 5/4/3 (So Rhetoric 5, Wits 4, Face 3 for example). Last poster unbanned wins.

## Foam Dart RPG

Joe England

<https://plus.google.com/u/0/+RamblinGrump/about>

When a player wants to do something where failure would be interesting have them take a shot. You can Reward or bribe a player by offering them a dart to retake any shot.

### Difficulty

**Simple:** picking lock without time restraint and proper tool. Breaking down door with proper tool

**Basic:** Picking the lock under a time limit, breaking down a regular door without a tool

**Medium:** Picking a master lock with tool under a time limit. Breaking down reinforced door

**Impossible:** picking a lock while a dragon is breathing flames at you.

### Game Mechanics

Hitting target box anywhere is Simple Success.

**Big hole:** Basic success , medium hole for hard success small hole for impossible. Hitting target is success with compilation and missing is failure. Breaking something in the house is fumble Easy success

Medium hole for hard success

Small hole for impossible.

Missing is failure

Breaking something in the house is fumble

If you hit the correct hole it's worth a regular success, if you hit a hole that is harder you get success plus some positive that carries forward. Hitting a easier hole then the difficult is a success with a setback.

Sample target

**Author's Comment:** for Solo RPGs I use this mechanic instead. The rules with picture of the target box are here: [https://docs.google.com/document/d/1trlqBqu3z5TyfUQqsbiQLH\\_TP\\_015bipmXVE151kTKw/edit](https://docs.google.com/document/d/1trlqBqu3z5TyfUQqsbiQLH_TP_015bipmXVE151kTKw/edit)

## For City Coin

Sean Smith

[www.archaism.co.uk](http://www.archaism.co.uk)

Be careful round those city-folk.

They don't understand our ways.

\* \* \*

Each player assumes the role of an outcast—someone shunned by the city that they must venture into to sell this artefact. The games master will present the state of the city, the moods and actions of its inhabitants. Beforehand, she asks each player the following questions:

—Who are you?

—Why are you ostracised?

As a group, settle on the following truths:

—How did we come by this artefact?

—Why must we sell it now?

\* \* \*

Take two coins from different countries. When a player attempts an action with an uncertain outcome, the games master calls for a toss. The player clarifies their intention; the games master explains the risk.

Stack both coins. Toss them into the sky to land on the floor.

—If both coins show HEADS: the headstrong outcast succeeds.  
(You're not welcome here. How do they take it?)

—If both coins show TAILS: the outcast must turn tail and back down, else suffer the risk.

—If the faces are ODD: the situation complicates. (Was something overlooked? Is this reaction unexpected?)

Outcasts never back down over that which they were shunned for—TAILS here count as success.

**Author's Comment:** My usual go-to is cards, so instead for this I cast out those ways and took upon an old coin gambling game called Swy or the Digger's Game. Sadly the paddle was left out here.

## For the Colony

Marek J. Kolcun

<http://jocho.sk>

Players except GM represent mice struggling to save their mouse colony.

### ##Mouse divisions

Every mouse fits into following divisions:

#### ###Harvester

Knows, which food is poisoned, revives energy or heals wounds.

#### ###Scout

Knows the wilderness, secret corners and safe paths.

#### ###Fighter

Knows weak spots of enemies, abounds endurance and power.

#### ###Diplomatist

Understands, convinces and outwits anybody.

### ##Turn

When requested, mouse on turn rolls 1d6s (up to 3 times) and may call action for every roll higher than 1 (and equal or higher than previous roll on this turn). Otherwise its turn ends.

While calling action related to its division, mouse can re-roll a die and apply second result.

### ##Actions

#### ###Movement

Maximum 2 meters on the ground or 1 meter by climbing, swimming or crawling.

#### ###Interaction

Moving levers, biting cables, calling comrades...

#### ###Battle

Mouse and target roll a die and subtract from result a point for every trouble they suffer.

Loser gets new trouble set by GM (even already owned).

### ##Troubles

Every mouse can be troubled by hunger, disease, wound or exhaustion.

Mouse throws a dice less for every trouble it suffers from. If mouse doesn't have a die to throw with, it cannot continue its mission and has to rest.

**Author's Comment:** Although this game is strongly inspired by Mouse Guard (by theme), it comes with its own push-your-luck dice mechanics and easy to understand system of troubles.

That make For the Colony an ideal introductory system for children or people untouched by roleplaying games.

Save your friends! Work together! Get the cheese! For the Colony!

## freaks

Doyce Testerman  
[randomaverage.com](http://randomaverage.com)

We're playing heroes mighty, but maligned; devoted, but shunned.  
 Feared by the same people they protect.

Freaks.

### START

Think up a character. Golem. Vampire. Angel. Vampire angel? Go nuts.

### Pick a Specialty:

- Sneak
- Fight
- Manipulate
- Use Powers
- Investigate

### Define Your Power

- List Blessings. Think thematically related; but incomplete.
- List Banes. Why are you a freak?

These can color scenes. If they'd affect a Conflict, say how.

### PLAY

Establish character(s), setting, situation. Ask questions, use the answers.

Each scene, everyone wants stuff. Play your guy and push for it; you'll hit a Conflict.

Grab one FUDGE die for your GOAL and one for the RISK. (No risk? No roll.)

### ADD A DIE IF...

- ... there's another Risk.
- ... Banes have effect (stop here).
- ... Blessings have effect.
- ... your Specialty matters.
- ... you're prepared.

### Roll.

- 1 If Banes apply, discard the best die.
- 2 If Blessings/Specialty/Preparation apply, discard a bad die for each.
- 3 Assign dice to Goal and Risks.

### Goal Die:

- + Goal achieved.
- 0 Mixed success.
- Opportunity lost (for now).

### Risk Die:

- + Risk defeated
- 0 Danger Remains
- Injury, Loss, Goal interference

If Danger/Injury Remains, it becomes an Added Risk whenever, until you

fix it.

Thanks: Otherkind, Ghost/Echo, Trollbabe

**Author's Comment:** Freaks is a game concept I've been toying with for years, trying to express it with pages and pages of color text and a half-dozen different dice mechanics. This is the first workable expression of the game I've ever come up with.

## Freaky Friday

Darrell Thomas

### Player Information:

Friday is finally here! You wake from the best sleep you've ever had. You feel great, but something has happened to you. Something freaky.

### GM Information:

The characters have switched bodies. The cause could be anything from a curse to swamp gas. Pick something that works for your game and have the players swap character sheets. Make the trades fun. Have male characters switch with females, spellcasters with mundanes, strong with weak, one species with another, etcetera.

Characters are played as normal, but with the other player's character sheet. Action rolls incur a minor penalty for the awkwardness of being in a strange body. For even more hijinks, have the group roll a D4 without modifiers at random times. Players that tie switch characters again. Make sure they don't get their own character back.

If a non-player character is the cause and dies before undoing it, they'll be subject to this state of flux until another solution is found. If a location is the cause, they're affected until they relocate and sleep. Otherwise, at the end of each day, flip a coin. Heads? They wake up in their own body. Tails? Freaky Saturday!

## Fucked

Francesco Baiocchi

<http://fateofbrothers.altervista.org/>

You're lying on the ground, bloody and battered. The operation was easy, how did it go to the dogs?

Everyone starst with 1 Safety. Taking turns, start the flashbacks. Pass only after introducing a Memory and choose whatever to obtain Revenge or Safety.

A Memory introduces an element you can't ignore: a NPC death or move, a change of location, a flashback, a forward, a new discovery.

Move your story forward. Do not deny a Memory, add more to change its course. Place PCs in your Memory, but leave them in the background.. Details can be ignored if they're not a Memory.

Starting from round two, you can do a turn as the Hangman: spending 1 or more Revenge, you can introduce a Memory in which you, a NPC or the Environment causes a Wound to another PCs. They can:

Decide not to use Safety (if they have any), suffer 1 Wound and gain 1 Revenge.

Play 1 Safety and explain how they save themself.

Suffer 1 Wound. With 3 Wound, they die.

Remember: you're already fucked. During every round with no Hangman, every PC is the target of 1 Revenge.

Will you survive?



## Fusion Corp

Tracy Harris

This is a game of taking two things to make one character. Taking the provided list, randomly roll to get two of the words. Use these words to fuse into a character that you will role play. This can be used for one shots, or campaigns. Interpret the two words in any way you want to create your fusion character. GMs use the random mechanic to create NPCs, villains, and challenges. The fun is in the random creations. This can be used for a serious play session, or even better, for complete hilarity and ridiculousness. It is recommended initially to be played as a superhero game but can be adjusted for any setting. GM use a deck of cards as a resolution mechanic. When an encounter or action occurs, GM and player draw a card. Highest card succeeds. Play it out anyway you please. Same card produces a neutral result when applicable. Create your own word lists for infinite supplements!

### **Starter list**

Ray Mighty Hosiery Sharp Linear  
Pigeon Boy Wooden Gas Salvage  
Blood Color Flame Scout Psycho  
Hazard Dwarf Verdant Totem Contagion

Does Ray mean a mustachioed weirdo? A sea creature? A beam of energy? You decide!

**Author's Comment:** Thanks to Jef and John over at the System Mastery podcast for being entertaining as hell and letting me know about this. Those two are just a couple of Frankenstein's dads.

## Ghæstlean, the Gate Isle

Chris Colbath

<https://serenityalways.com/blog>

### **\*Ghæstlean\***

To avoid any unwanted visitors, Horin was blocked off from other planes and surrounded by a shield. This shield had one purpose: redirect all traffic to Ghæstlean.

Ghæstlean was in the deep ocean, encircled by mountains that reached the clouds. There were immortal spells placed upon it to prevent anyone from landing on Ghæstlean. The shore was jagged and climbing the mountains, you will never reach the top.

Several spells were placed upon the isle:

No spell can transport anything on or off Horin, without first traveling to a gate on Ghæstlean

The Gatekeeper will open a destination gate for traveler, if he so chooses, wiping their memory of the visit.

### **\*The Gatekeeper\***

The Gatekeeper has control over all travel to and from Horin. He is a lonely sort, and so he insist on sharing a drink with everyone, and question where they are going. If it does not endanger Horin, he will send them onward, through a gate. Otherwise, he sends them to their origin, appearing as though the spell has failed.

The only clue the traveler will ever have of meeting him is the lingering taste of their favorite drink, a gift of the Gatekeeper's hospitality.

**Author's Comment:** This is designed for GMs to control travel to and from their world.

## Ghostwriter

James Iles

[www.ufo-press.co.uk](http://www.ufo-press.co.uk)

### Choose one:

The Scan: an AI built from brain scans of a deceased author. Describe the genre, premise and main THEME of your unfinished work.

The Interpreter: an employee using the Scan to complete the story. Say why there's demand for the book.

Find a source of random story [elements]: an oracle/tarot deck works.

Start at CHAPTER 1.

### EVERY CHAPTER:

- 1) Scan: select a THEME in play to focus on.
- 2) Interpreter: deal out CHAPTER+2 [elements].
- 3) Scan: describe a context for each [element]: Clara is longing for freedom.
- 4) Interpreter: select CHAPTER [elements].
- 5) Scan: combine selected [elements] into a chapter synopsis that fits the focus THEME and one other.
- 6) Interpreter: GOTO 4 or write the synopsis down. If the Scan disagrees, describe a detail of their life or legacy that supports the THEMES used.
- 7) Scan: how does the detail make you feel? Add 1 to ACCEPTANCE, DENIAL or ANGER [initial 0] as appropriate. If CHAPTER<5 start the next CHAPTER, else END.

### END:

What's highest?

ACCEPTANCE: the book's a success; the Scan is placed in storage.

DENIAL: the Scan crashes, corrupting the work.

ANGER: the Scan escapes online, causing a scandal for the publisher.

**Author's Comment:** Heavily inspired by the Ice-Bound Compendium ([www.ice-bound.com](http://www.ice-bound.com))! I wanted to see if I could replicate the back-and-forth of that game in a tabletop format - both to allow for a wider breadth of story types, and to see if another human helping you make the story can make up for that game's shortcomings. In a longer game I'd want to add in example themes and more overt win states for the interpreter - but a 200 word limit has its own virtues!

## Go gently

Ole Peder Giæver

<http://imagonem.org>

Can be played anywhere, anytime.

To start the game, gently hold your right wrist.

You've started. You're you.

Look around. You can interact with anything.

You can do anything you can do.

You can talk to anyone. See how they respond.

### Cheat codes:

- Observe. Patterns, movements. Status. Status shifts.
- Interact by way of; smile, eye contact, words.
- State your intent; explicitly. Underhanded.
- Call a friend.
- Multiplayer.
- Avoid situations you don't want to enter.
- Accept situations you're in.
- Pretend.

### Rules:

- The door is open, except when it's not.
- The things that you do are the things that you do.

To end the game, gently pinch your left arm.

You're you, again.

You're here.

---

Further reading: Brave Sparrow, You Again, Not Chaos Magic (Really),  
Impro, Small Talk: The RPG, A better person.

## Go Go Wizard Rumble

Carl Denham

[carltenham.wordpress.com](http://carltenham.wordpress.com)

You and your opponent are wizards. That's one wizard too many! The aim of the game is to reduce your opponent's health down to zero by casting SPELLS.

### You have six SPELLS:

RAISE DEAD (clenched fist)

FIREBALL (middle finger)

LIGHTNING (two fingers, like a pistol)

WARPHOLE (circle with thumb and index finger)

SUMMON FAMILIAR (sock puppet/lizard shape with hand)

DEFLECT MAGIC (open palm)

You each start with 5HP.

### PLAY

Face your opponent with both your fists clenched opposite each other.

Count one, two, three then cast a SPELL with each hands:

DEFLECT MAGIC blocks a spell. The same spells cancel each other out (except FIREBALL VS FIREBALL see below).

All other spells HIT and deal 1HP.

The same spell (except DEFLECT MAGIC) cast with both hands overrides any DEFLECT MAGIC, if both players do this however some DANGEROUS SORCERY has happened and you are both dealt damage.

Magic is dangerous, sometimes ODD THINGS happen:

LIGHTNING VS WARPHOLE = TIME RUSH only count to 2 next round.

RAISE DEAD VS SUMMON FAMILIAR = BEASTIE BIT ME one hand each next round

FIREBALL VS FIREBALL = WE'RE BOTH ON FIRE! Double Damage next round

## GOET'I'MON: Collectable Goetic Demon Fight

Jeremy Kostiew

<https://plus.google.com/+JeremyKostiew/>

For two players. You are sorcerers fighting to impress King Solomon.

### Each player picks Wizard Traits:

Wizard Name  
Fantasy Nation  
Magical Tool

### SORCERERS HAVE 4 DEVILS EACH:

DEVILS HAVE 3 TRAITS. ROLL 1D6 FOR EACH CHART TO DETERMINE THEM:

#### Element

1-2 Brimstone  
3-4 Vitriol  
5-6 Hellfire

#### Weapon

1-2 Horns  
3-4 Hooves  
5-6 Scales

#### Title

1-2 King  
3-4 Duke  
5-6 Usurper

DEVIL NAME [Title] [Abbreviation from the Periodic Table of Elements]  
[+ iel or mon]

### WRITE EACH DEVIL ON A SEPARATE INDEX CARD

TO FIGHT Sorcerers shuffle their devils into separate decks, face down. Each turn both sorcerers flip one devil over and compare traits.

BRIMSTONE beats VITRIOL beats HELLFIRE beats BRIMSTONE

HORNS beat HOOVES beat SCALE beats HORNS

KING beats DUKE beats USURPER beats KING

When a trait BEATS another trait, it's worth 1d6.

COMPILE d6's. ROLL:

1-3 NOTHING  
4-6 REMOVE ENEMY DEVIL TRAIT

A sorcerer may cast one spell (before rolling) at the cost of 1 Wizard Trait:

Bargain 6's remove 2 enemy devil traits.  
Hex 1's restore an enemy devil trait.  
Sacrifice Cancel spell.

SPELLS AFFECT BOTH SORCERERS.

AFTER ONE ATTACK SURVIVING DEMONS RETURN TO DECKS.

A DEVIL WITH NO TRAITS IS UNSUMMONED.

A SORCERER WITH NO DEVILS IS DEAD.

## Grey Yonder

Karl Larsson

It's the oldest profession in the world: Bureaucrat. Refined to perfection in the writing cubicles of the Han-dynasty and the executive monasteries of the Byzantine Empire, it's a staple of Humanity. Even in the Paleolithic age a caveman had to stamp a red handmark in the cave wall to see the senior cave manager.

An applicant must have many things: right papers, right information right contacts, even knowing how to apply. There are also the illegal methods: Forgery, bribery, intrigue, intimidation, murder.

The system below is for when the PCs are trying to get something from a bureaucracy. It simulates the painstaking process of getting all the necessary information, documents and stamps together.

Determine difficulty (4-10) and time frame (hours-years). GM Roll dice = difficulty and line the result up.

The player rolls dice = difficulty. Matches dice from result to GM's result. Remove matched dice.

0 dice left: The bureaucratic action is successful.

1+ dice remain: Roll a d6, that's how many units of the time frame that passes before next attempt.

Subsequent attempts: Player dice = dice left.

Able characters can be given an advantage

Major advantage: Change the result of one dice.

Minor advantage: Reroll one dice

## Grimdarq: A rules-lite dungeon-crawling RPG

Hunter Bond

[twitter.com/bondhunterbond](https://twitter.com/bondhunterbond)

### There are 4 stats:

Beef Stuff (BS): Body Stuff.

Thinky Bits (TB): Dat Brain Tho.

Wiggle Room (WR): Everything Else.

Bleedy Mass (BM): Get hit more than this and you're dead.

Each character is generated by rolling 1d6 for each stat. Roll 3d6 for starting items.

Each Monster and NPC's stats/items are up to the GM.

### Conflict Resolution:

A Conflict is an action, either in combat or in roleplay that is opposed by another, or by chance.

To resolve a Conflict, both parties draw a number of cards equal to the relevant Stat Number, and play them as a poker hand. High card wins in the case of no hands. Aces are high, Jokers automatically win Conflicts.

Melee and ranged combat Conflicts both use (BS). Spells use (TB). All other Conflicts use (WR). A successful attacking combat Conflict deals 1 (W)+Item effects.

### Items:

(3-9) Nothing

(10) Stabber: +1 BS, +1 W

(14) Shooter +2 BS, only when not in melee range. +1 W

(17) Magic Stick: +2 TB, only in combat. Must have 4+ TB to use. +2 W

(18) Big Stabber: +2 BS, must have 4+ BS to use. +2 W

**Author's Comment:** I thought this was an interesting idea, and so I slaved over this concept for 35 minutes. I may never be the same again, tell my family I love them, I must go now.



## Handbook 4: The Reasonably Ceased

Ross Fulton

<https://www.facebook.com/rossfulton>

Each person begins the game alone and joins the play area one at a time when they are ready.

When all are present each person introduces themselves and makes a small request of the person to join before them (such as a change of thermostat, glass of water, handshake, or similar).

The asked will assume something small about the asker and will deny the request in clear terms relating to that reason.

The denier then explains to the next person to join why they wouldn't have denied them.

The first person to arrive makes their request of the last person to arrive and gives some dice to each person.

Play proceeds freely. Defend your denial to everyone who will listen. Explain your request to them too. Why were they important?

The game should end when everyone (save the one being forced out) agrees that one person should have to leave the play area for reason(s) expressed.

If such a consensus isn't reached in a timely manner you may force someone out by identifying them and each rolling the dice in front of you. Highest total wins. Lowest capitulates and loses their dice.

**Author's Comment:** Special thanks to Nick Wedig who helped me develop our previous collaboration Martian Bocce (an Icehouse game) and everyone in indie game development (double especially the Indie Games on Demand crew). You are all helping create the games, space, atmosphere, and attitudes that the gaming hobby was short on for so long.

<http://nickwedig.libraryofhighmoon.com/>

<http://www.indiegamesondemand.org/>

## HEAVY METAL WIZARD SORCERORS

Alessandro Dellamotta

In the magical world of Heavy Metal, legendary hardcore Rockers struggle against the evil hordes of Pop, spell after spell.

Think of a badass stage name and a short description of what you look like when beheld by mortal eyes.

Write under your name, in a column, the following 13 Holy Words of Metal:

Fire  
Sword  
Ice  
Crown  
Steel  
Gold  
Blood  
Time  
Space  
Death  
Dragon  
Thunder

(and a 13th word you can make up)

Assign to each a number between 1 and 4 so that they all add up to 25.

Every time your Rocker wants to cast a spell, string three Words in a phrase that sounds like the title of a metal song (I cast Blood of the Death Dragon!), add their scores and roll that many d6s. If you rolled at least a 6, the spell succeeds. In a conflict against other Rockers (or Popstars!), whoever rolls more 6s wins and gets to decide what happens.

The effect of the spell must be related to the three words used. The Master of Metal (the GM) can veto a spell that makes no sense (uncool).

If you roll three 6s, airguitar and increase one Word's score by 1.

**Author's Comment:** Inspirations:

Merrie Melodies - Daffy Duck the Wizard

Kazushi Hagiwara - Bastard!!

Nanowar of Steel - pretty much their entire discography

## Hellstern

Alberto Tronchi & Francesco Zani

Doesn't matter the game, declare HELLSTERN to create new and unexpected situations. Make a gun with your hand and point it towards another player. You are the Gunner, they are the Target. Declare something about the character the Target is controlling right now (change the tides of the story or impose a shift in perspective). e.g. you killed someone; you are attracted by me; you betrayed all of us.

### **The Target can either choose to:**

- Become the Gunner point new Target -> add something to the declaration involving the new Target. You cannot point someone already targeted or characters not controlled by anyone.
- Show an open hand to the present Gunner -> Change the Scale of the declaration then countdown from 3. In this time someone else, that wasn't targeted in this phase, can declare a new Change in Scale. e.g. you killed someone might become you killed a lot of people or you hurt someone;

The last person to either be Targeted or change the scale must now narrate how the declaration becomes part of the story.

### **How to Change the Scale of the declaration:**

- make it bigger/smaller
- explode/implode consequences
- add/subtract details

**Author's Comment:** We just wanted to break some games ;D

## Help!,I'm a princess!

Mark Snyder & Kyle Dilks

[monsterchest.com](http://monsterchest.com)

You are princesses chosen to appease a hungry dragon.

A knight will come to kill the dragon in a few days.

Each day, someone may be sacrificed to the dragon, this is determined by pulling a number of straws equal to players. One of these straws is marked on the bottom, and they that pulls that straw is sacrificed, the others are left to wait.

During the time that the dragon is not there, you may choose to ally with each other or plot to stab each other in the back. This is done with a 2-phase system.

**Alliance Phase** - You work together to deflect the dragon! If you choose to ally, roll 2d6, and add it all up for each princess. If the total is equal to 7 + Princesses then another blank straw is added to the mix when drawing happens.

**Betrayal Phase** - You have an aloud vote when the dragon arrives to whom you wish to be sacrificed, and whoever has the majority vote draws last of all the players.

Play ends when either Princesses + 1 days have passed, signifying the knight has come to their rescue, or all princesses are dead.

**Author's Comment:** 2nd draft, sorry!

## Hero Cop II: Death Sentence

Stephen Karnes

An RPG inspired by bad action movies.

### You Need:

4 players  
1d6

### Roles:

Narrator  
Friend  
Hero  
Villain

### Rules:

Number rolled indicates how many sentences you must use to narrate the action.

In scene three, it also indicates how many words must be used in your final one-liner.

**Scene 1:** The hero is too late, the friend is on the verge of death.

Narrator - Roll to set scene.

Friend - Roll to tell the hero how to find the villain.

**Scene 2:** The hero must defeat the villain's guards.

Narrator - Roll to set scene.

Hero - Roll to narrate how you defeat the villain's henchpeople.

**Scene 3:** Final Showdown

Narrator - Roll to set scene.

Villain - Roll to narrate your witty remarks when the hero finally makes it to your lair.

Hero and Villain both roll

High number wins. (tie = roll again)

Low number begins.

Low Number - Narrate how you attempt to defeat your opponent.

High Number - Narrate how their attempt fails, then roll again. This number determines how many words must be in the final one-liner you utter before defeating them.

### The End

2-3 players: Play more than one role.

5 or more players: Add a sidekick, love interest, dirty cop, etc.

## Hero or Human?

Chris Ing

[silzero.wordpress.com](http://silzero.wordpress.com)

### SET UP

(d6 = six-sided die)

You are a HERO of MILLENNIUM CITY.

Choose a superpower. Create a cool name.

Create your secret/mundane life. Pick a job. Pick hobbies.

Create 1-6 important people in your mundane life. Create backstories.

### RULES

Choose a number of rounds to play.

The GM creates a DANGER to the city. (Disaster, supervillain, etc.)

You or the GM creates an important PERSONAL event that happens at the same time as the DANGER. (Wedding, graduation, birthday, etc.)

Choose one: save the city or be there for your loved ones.

Narrate or roleplay your chosen victory. The GM narrates or roleplays the event you ignored.

Be a TRUE HERO: choose a number and roll a d6. If you get it, you can succeed at both. If you don't, you fail at both.

Play until the end. Narrate an epilogue.

### OPTIONAL RULES

**RANDOMIZE:** Roll 2d6. One represents DANGER, the other PERSONAL. The number determines the severity of each.

**TRACKS:** Create a track for failures for DANGER and PERSONAL. When the track fills up you quit or become a villain.

**GROUP:** Send heroes to deal with each other's PERSONALS and DANGERS. Use powers wisely and creatively. Join forces. Have fun.

**Author's Comment:** For Isabelle: I wrote this in the hospital, waiting for you to be born.

## Hi

Jenn Martin and Todd Nicholas

[www.jankcast.com](http://www.jankcast.com)

A microlarp about two lonely strangers meeting daily at the (pick one):

- Bus
- Train
- Coffeeshop

Will they connect?

Play over five scenes, starting with Monday, ending on Friday.

### During scenes:

- Read and ponder your daily instructions.
- Set a timer for three minutes.
- Roleplay inhabiting the space where you meet. Let the day's question guide your actions and mannerisms. Make eye contact but DO NOT SPEAK. When the timer rings, end the day.
- Repeat for all five days.

### Player one:

- Monday: Notice them. Their clothes remind you of your worst day. Why?
- Tuesday: Notice their eyes. What there have you seen in yourself?
- Wednesday: Notice their face. It reminds you of something delightful. What?
- Thursday: Notice their smell, reminiscent of treasured childhood memories. Where?
- Friday: Notice something perfect about them. Do you hope they speak?

### Player Two:

- Monday: Notice them. Their mouth reminds you of someone who hurt you. Who?
- Tuesday: Notice their body. Suddenly, you feel like a kid again. Why?
- Wednesday: Notice their hands. They remind you of a peaceful moment. When?
- Thursday: Notice something they have. It's something you love. What?
- Friday: Summon your courage. When the timer rings, immediately say ,‘hi’... or don't.

### The End?

## HOLY BUNCH OF MISFITS RULE THE WORLD

Enrico Pasi

4+ players: One is God, everybody else is a Misfit.

Every Misfit has a degrading job and one need.

### Tools:

Every Misfit has 6 Tokens.

2d6

God, old and forgetful, needs to rewrite the Ten Commandments. He appears and:

### THE CHOSEN ONE

God chooses a Misfit, who, to prove his valour, starts to tell something epic he once ran into.

The other Misfits can take action and:

Say he's a liar and tell how things really went: take a Token from him

Say he's right and tell what furthermore he did: give him a Token

God can stop the Misfits at will. As God, you don't want them collect more than 12 Tokens.

Now the Chosen One rolls 2d6 and confronts the result with the number of Token he has.

If he rolls the same value or below, he can write the First Commandment deducing a moral from his tale. He then tells another story.

If he rolls above, God states the First Commandment inspired by the story, takes off one of his Token and chooses another Misfit.

Have the Ten Commandments done!



## House of Haunts

James Hron

You find yourself inside the dreaded House of Haunts! You must stay sane!

Each player imagines and describes their character.

Characters start with Sanity equal to three times the number of players.

Each player imagines one room inside the House of Haunts, and writes a description on paper. Each room should have conflict or danger.

Randomly choose a room. The author of the room is the judge for this round. The judge describes the room to the other players.

The three players clockwise from the judge are the leaders for this round.

Players decide which leader they will follow, forming groups.

Leaders explain the actions of their group attempting to survive the room.

The judge will listen to each leader's explanation. Based on creativity, common sense, and problem solving, the judge will give each leader's group a sanity bonus or penalty, between +3 and -3.

Players roll a 6 sided die. Their character loses sanity equal to the roll.

If any character falls below 1 sanity, they succumb to insanity.

The game ends when all characters have 0 or less sanity, or when all characters have explored all rooms, thereby escaping the House of Haunts.

## Hunter's Wild

Jacob Randolph

<http://www.drivethrurpg.com/browse/pub/4996/Jacob-Randolph>

### Players: 2-4

This game follows the Hunter on a wild Hunt. Everyone controls the Hunter together.

You need a poker deck. Each player gets 4 cards (JQKA) and controls a different suit. You hold all of your cards at once. The remaining cards in the deck are shuffled together.

Each player decides on an aspect of the Hunter that they control: a trait, item, or power.

From the shuffled deck, each player flips over one card to start the round. Hearts are Nature. Diamonds are Unnatural. Spades are Beasts. Clubs are those who hunt you. These things the Hunter meets. Describe your card.

Each player assigns one card they hold to one encountered thing. When you assign your card, tell us how your aspect handles them.

Aces avoid - they remove the card. Kings conquer - they take the card for themselves. Queens survive - they take the card but suffer for it. Jacks suffer - the card defeats the hunter.

Once all cards have been played, determine the hunter's fate. If the Hunter can continue, they must continue. Start a new round.

If the Hunter survives 4 rounds, they return home. The cards you have taken are their spoils. Decide their final fate.

**Author's Comment:** The primary inspiration for this game is the Metroid series. The final game doesn't look too much like it, as your first mental image of a hunter is probably on safari or from 1500 years ago, but the weirder things you can encounter (the things that hunt you, the unnatural) do a lot to dispel that mundane idea. Consolidating everyone's idea of what the Hunter even is and what they're after is where the fun comes from, I think, along with deciding when and against what the Hunter can afford to lose.

## Hunters

Ed Turner

[Twitter.com/EddlyT](https://twitter.com/EddlyT)

Massive, deadly monsters wander the land. You are monster hunters.

Choose your name and signature weapon. Collectively describe a monster and how you get to it.

**In any order, each hunter takes one action:**

**Maneuver:** Describe your attempt to gain an advantage on the monster. Roll a d6.

3+: Success. Add the die to your Attack Pool.

1-2: Failure. Keep the die in front of you as a Wound.

**Attack:** Describe how you strike out at the monster. Roll the dice in your attack pool.

If any land 5+: Success. The monster takes one Wound.  
Otherwise: Failure.

**Support:** Describe how you bolster another hunter. Move any number of dice from your attack pool to theirs.

**Heal:** Describe how you aid another hunter. Move one of their Wound dice to their attack pool.

After every character has acted, the monster acts: choose one hunter to take a Wound and describe what happens.

A hunter with three Wounds is down, and cannot act until a Wound is removed. If every character is down, the monster wins.

If the monster takes as many Wounds as there are hunters, it has been defeated.

Either way, collectively describe the aftermath of your hunt.

**Author's Comment:** This is the last-minute, updated version of something I already submitted. It's an attempt to pare down Anima Prime to fit in the 200 word limit.

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## I Invented Time Travel

Todd Peters

Players travel back to the day time travel was invented to establish themselves as the inventor.

**Materials:** deck of cards without Jokers

Place one card face up in front of each person. Each player should have a unique number, re-deal as necessary. Highest card begins as the Inventor.

You, the Inventor, tell the story of the day you invented time travel. Based on your card's suit, describe:

Clubs - what inspired you?

Diamonds - what resources made it possible?

Hearts - who helped you?

Spades - what complications did you overcome?

As the Inventor narrates, the player to the left (Seeker) begins turning over cards from the deck one by one every few seconds.

When the Seeker turns over a card that another player holds, that player arrives in the past and becomes the new Inventor. Change Seeker too.

New Inventor, weave yourself into the story. How do you change the timestream to become the true inventor?

If the Seeker turns over the same card that the Inventor holds, a temporal anomaly occurs. The Seeker describes the anomaly and the Inventor incorporates it into the story.

Play ends when all cards are gone.

## I'm fine

Aleksandra Sontowska

[nakedfemalegiant.pl](http://nakedfemalegiant.pl)

a game for 2+ players

One player is Distressed, others are Friends.

### **Distressed:**

something annoying or unpleasant happened today. You're upset.  
You feel: (choose 1) afraid/ angry/ ashamed/ guilty/ tired.

### **Think about it:**

What happened:  
where or when:  
who was involved:

### **Context:**

who:  
what:  
where&when:

Now you're spending time with friends, not really want to talk about it. If they do something that makes you feel better, cross out one option and tell them that bit of what happened.

If they're not helpful or worse, cross out one option - you won't tell about this your friends, ever. Say or do something that shows your emotions about what happened.

Call the end of the game when you cross all options out.

### **Friends:**

You're spending time as always, and one of you - the Distressed - is visibly upset. Take care of them.

From now on everything anyone says or does is in character, and the character is your alter ego.

### **Debriefing:**

When the game ends, tell others shortly (1 minute) about your feelings or thoughts, with Distressed player at the end. Do not comment about what others said, but think about it.

## iFAD

M. Quintanilla

### (instant) Fantasy Adventure Dungeon

When your players press ever deeper into a dark and dreary dungeon, roll 1d6.

On a...

- 1-3 It's a hallway, a perfectly square room, rather mundane. Roll 1d6 on the next table.
- 4-5 Someplace much more interesting. An underground shrine to an evil god or the final resting place of a legendary hero. Something cool like that. Roll 2d6 on the next table.
- 6 Whatever they came for, it's here, probably. The Dragon's hoard, the baroness' missing diplomats, etc. Roll 3d6 on the next table, just to make things interesting.

-----  
On a...

- 1 Monster(s)! A pack of roving goblins, the realm's most dangerous assassin, a hungry hungry jelly cube.
- 2 Hazard! A rickety rope bridge, axes swinging down from the ceiling, a trap waiting to be triggered.
- 3 Mystery! Blood stains that only one person can see, a strange contraption with no discernible purpose, faint whispers coming from... behind?
- 4 Challenge! A heavy padlock for your thief, an arcane puzzle for your wizard, a branching path for your patience.
- 5 Treasure! Gold, magic items, information. The good stuff.
- 6 LOTS OF THINGS! Roll +1d6 in addition to whatever it was you were rolling before.

## Immovable, Unstoppable

Chris Lazenbatt

A game for 3 players.

Pick your role: Pursuer, Corpse God, Prize.

Describe your character with three separate words.

The story begins at the summit of the highest mountain. The Sun has just told the Pursuer that their Prize lies in the only place it cannot see - the deepest domain of the Corpse God. The Pursuer is the first to speak.

On each role's turn, they tell what they do.

Each role may interrupt another in the following precedence order:

\_\_\_\_ Pursuer \_\_\_\_ Corpse God \_\_\_\_ Prize \_\_\_\_ Pursuer  
e.g. the Corpse God may take over speaking from the Pursuer.

Each role has a special ability, usable once per turn:

When the Pursuer tells how they overcome opposition, they cannot be denied.

When the Corpse God tells how they put opposition in someone's path, it cannot be ignored.

When the Prize asks a question, they must be answered immediately and truthfully. They may then change one descriptor of any role.

If the Pursuer reaches the Prize:

Invert the precedence order.

Everyone must change 1 or 2 descriptors on their own role.

Play until the end, or until one of the three is gone forever.

## In a Campaigne of Sondry Folk

Shae Davidson

[shaespantry.wordpress.com](http://shaespantry.wordpress.com)

Some interesting characters one might meet along the way:

A gnome merchant who has lost his shadow.

A sage who travels trying to learn if clouds dream.

A god of war who wanders the earth planting trees in honor of people killed in his name.

A sailor who woke up in port one morning to see the sails of his ship disappearing over the inland horizon.

A royal librarian who can only remember things she has read.

A prince made of flowers who travels with his entourage to avoid cold weather.

A young man who serves as a groom at an inn near a major road where he hopes to find his father, who was turned into a horse.

A scribe who secretly teaches the mice in the palace to read.

An itinerant fiddle player who can make water dance with her music.

An old woman who claims to be the god of lost and forgotten things.

An amber cat who is searching for the person who stole his whiskers.

An assassin who causes her victim to lose all memory of the person who hired her.

A ranger seeking a mate for the last oakhedge sparrow.

**Author's Comment:** These started life as doodled notes on scrap paper. My partner had been curating a Charles de Lint reading list for me, and one day the idea of meeting de Lint-style characters while traveling in a traditional fantasy setting popped into my head.



## In Transit

Tom Fendt

<https://plus.google.com/101391595920865035422/posts>

You are standing at a gate between dimensions (like a bus stop or airport). Drawing upon your surroundings for inspiration, tell a Fellow Traveler (another person who plays this game) about the dimension you are about to leave. You can tell your Fellow Traveler in person if they are there, or by a personal interdimensional communication device. Here are some things you can talk about:

- How this world is unique from any other you have visited
- The circumstances of your departure
- What you are leaving behind or taking with you

If your Fellow Traveler is physically present, you can talk about your joint exploits or exploits enacted independently of each other.

If someone looks at you funny, they may be an agent of your Nemesis, an interdimensional traveler with whom you have a rivalry. Disguise your actions by prefacing your descriptions with in this video game I was playing... That or stop playing for a while.

Your Fellow Traveler may ask any questions they wish; do your best to answer them.

Whether you're wearing your medal of bravery as all the animals tearfully wave goodbye, or being chased even now by an angry mob wielding laser pitchforks, enjoy the ride!

**Author's Comment:** For Alex Carlson, who inspired me to actually sit down and make this game real

# Instant Adventures Generator - pocket edition

Menno van der Leden

<http://instant-adventures.net>

Instant Adventures Generator - pocket edition

## 0. Monospace table

1. Start at table [S]
2. Throw 1d6
3. Lookup Result in table
4. Substitute table with result. Goto 2

1:[X]|4:[Y] 1d6 -> 1,2,3 choose[X] 4,5,6 choose[Y]

	1	2	3	4	5	6
[S]	artifact:[A]	location:[B]	character:[C]	goal:[D]	spell:[E]	entity:[F]
[A]	[H] robe of [E]	[H] machine of [E]	[H] book of [E]	[H] box of [E]	[H] sphere of [E]	[H] stone of [E]
[B]	[C] cave	[C] castle	[C] forest	[C] island	[C] vehicle	[C] river
[C]	1:[H] 4:[G] [F] monster	1:[H] 4:[G] [F] trader	1:[H] 4:[G] [F] hero	1:[H] 4:[G] [F] ruler	1:[H] 4:[G] [F] entity	1:[H] 4:[G] [F] demon
[D]	obtain [A] from [B]	rescue [C] from [B]	destroy 1:[A] 3:[B] :[C]	create [A] :[B] :[C]	steal [A]	find 1:[A] 3:[B] 5:[C]
[E]	[G] invisibility	[G] swiftness	[G] droitness	[G] darkness	[G] inverse	[G] abundance
[F]	humanoid	android	animal	fantastic	ghost	alien
[G]	inverse	reduced	enhanced	disappeared	normal	double
[H]	precious	dangerous	unnatural	temporary	controversial	illusive

**Author's Comment:** Instant Adventures - pocket edition is a method to create the unexpected to kickstart and illustrate your campaign. The results can and will be strange but they are there to get your creative juices flowing. Instant Adventures - pocket edition is a stripped down version of the website: <http://instant-adventures.net>

## Instant Relation Creator

Mika-Petri Lauronen

Instant Relation Creator

### d20 Relation

- 1 Parent
- 2 Descendant
- 3 Sibling
- 4 Spouse
- 5 Lover
- 6 Childhood Best Friend
- 7 Friend
- 8 Colleague
- 9 Boss
- 10 Underling
- 11 Neighbour
- 12 Waiter/Waitress
- 13 Postman
- 14 Idol
- 15 Enemy
- 16 Secret Crush
- 17 Fellow Passenger
- 18 Legal Help
- 19 Pizza Delivery Guy
- 20 A Social Media Acquaintance

**Author's Comment:** This was fun!

## Interns and Invaders

Sheila Ayala Heady

<https://cultistseverywhere.wordpress.com/>

You are a group of interns in an office Gchatting with a friend downstairs. Your friend sends a message about co-workers acting strangely. You hear a scream.

### Interns:

Your attributes are your one-sentence interview answers to:

Tell me about yourself. (+1)

What is your greatest strength? (+1)

What is your greatest weakness? (-1)

Where do you see yourself in five years? (+1)

Tell me about your hobbies. (+1)

Roll two six-sided dice when the narrator asks. If an attribute is relevant, apply the modifier.

Optional: If you die or are otherwise incapacitated create a new character and describe how they run into the group.

### Narrator:

Ask what the interns want to attempt and call for rolls when an outcome is uncertain. A roll of 2-6 fails and should complicate things, 7-9 is a partial success, 10+ is a complete success.

Determine the nature of the threat from the table below (randomly or your choice), then choose its goal and at least one weakness.

Hypnotic Great Old One cultists

Time traveling shapeshifting cyborgs

Alien bacteria spores

Brain-eating psychic octopi

Vampires aggressively harvesting thralls

Curse spreading from tainted coffee mug

Find out what happens. Play ends at a natural stopping point.

**Author's Comment:** Theme inspired by Hello From the Magic Tavern's imaginary game Offices and Bosses, dice mechanic inspired by Vincent Baker's Apocalypse World

## Intersection

Eric Simon

[steamscales.com](http://steamscales.com)

Choose one player as the Actor. All others are Directors.

The Actor takes 2d6 and begins to narrate a normal (fictional) day. As the Actor describes events, any of the Directors may interrupt by saying, Hold or otherwise indicating. When a hold is called, the Actor must roll.

On a 7+, the Actor has privilege and may continue to narrate. The Director may assign a privileged identity to the Actor.

On a 6-, the Director explains why the action was more difficult than expected and assigns a non-privileged identity to the Actor. The Actor proceeds, including any assigned identities in the narration.

Try to vary holds across Physical, Mental, and Social privileges. Continue until everyone agrees that the Actor's identity has been sufficiently defined. Rotate roles; play again.

### Examples of privilege (in my culture):

#### Physical:

- vision
- hearing
- fully-functioning limbs
- absence of chronic pain/disease
- allergies minimal/absent
- access to transportation, goods, and services

#### Mental:

- predictable and controllable sleep
- non-medicated normative mental function
- neurotypicality
- lack of addictive behaviors
- family/friend support network
- lack of external stressors

#### Social:

- white
- heterosexual and monosexual
- male
- cisgendered appearance and binary pronoun selection
- socially-accepted body type
- normative fashion expression
- unaccented English as primary language
- Anglo-American name

## Is the Space Pope a Lizard?

Tobias Strauss

<https://cynicallittlegames.wordpress.com/>

5-12 players

**Requires:** string, needle, paper, pens, aluminum foil miter, glow stick staff.

How to win: become Space Pope or vote for Space Pope

This is a LARP. Dress like Space Cardinals! Aliens welcome.

One player is Camerlengo Blort. Blort runs the LARP. Blort cannot be Space Pope.

All players begin chit chat. Influence others for votes. One may promise anything for votes, but if the camerlengo hears you offer money (simony), you are out of the game.

At Blort's discretion, conclave can be commenced. No one may leave (medical need excluded). Everyone takes the oath:

By the ineffable Holy Blarg, Father of Xendar, and her children the many moons of Jupiter, I hearby swear XANTHINE QUALINTONE MORK AND MINDY. So holp me Xendar. Amen.

Then take turns giving 5 minute speeches.

When the speeches are over, write votes on paper. Blort tallies them and puts them on a string.

If there is no 2/3rds majority, revote.

When Space Pope is elected, ask:

Do you want to be Space Pope?

What is your Space Pope name?

What is your super power?

Give the Space Pope their miter and staff.

**ALL HAIL THE SPACE POPE!**

## It creeps

Michael Tangherlini

One player is the Chief, trying to understand what happened during the last research expedition within the Weird Zone. All other players are the members of the expedition. They have changed, though.

Keep narrating what happens during and after interrogations.

All players draw a card from their deck of 20 French playing cards. The card number is how much they have changed, from 0 (no change) to 10 (an alien entity within a human shell). The Chief draws none.

When the Chief asks them about the expedition, he/she makes him/her sit in front of him/her. Ask a question and show them a card: spades to ask about a threat, hearts for a member, diamonds for a goal, clubs for a risk. The other must reply with another card: if the value is lower than the Chief's card, they tell him/her something valuable; else, they tell him/her something gruesome and they give him the card.

The Chief sums the value of each collected card. If it gets past 10, he/she feels the Weird creeping inside him/her and he/she must narrate how it affects him/her. When it gets past 30, he has changed.

**Author's Comment:** Partially inspired by the Southern Reach trilogy by Jeff Vandermeer and John Carpenter's The Thing.

## Jackie Chan Adventures

Jay Shaffstall

<https://plus.google.com/u/0/+JayShaffstall/>

**Inspirations:** The Spy Next Door, The Accidental Spy

PCs are action heroes ala Jackie Chan. Give your PC three traits. The GM uses traits to frame interesting choices for the PC.

An adventure is a series of conflicts. Conflicts are interesting encounters! Anything uninteresting should just be narrated.

Each conflict has health. Each success removes one health from a conflict. The conflict is over when its health is gone. A roll with no successes allows the GM to introduce something more into the fiction to threaten the PC.

A PC rolls one die naturally. Add dice by adding complications for your PC. If a conflict is not defeated, keep rolling and extending the fiction. A complication that is still in the fiction still adds a die to subsequent rolls.

For X dice, successes are any roll of 7-X or more (6+ for 1 die, 5+ for 2 dice, etc).

**Sample PC:**

Bob Ho

Loves his neighbor

Wants her kids to like him

Protects innocents

**Sample Conflicts (Health):**

Thugs attack (5)

Cornered by the villain (10)

Climactic fight (15)

**Sample Complications:**

Protect a young girl

Tied to a chair with your neighbor's son

Carrying a cake



## Job interview

Elizabeth Lovegrove

<https://plus.google.com/u/0/+ElizabethLovegrove/>

A two player game about utopia.

### Preparation

Candidate: You have been selected to interview for transcendence from this plane of existence to the next by becoming a citizen of Utopia. Construct a brief resume: three major life accomplishments, two overriding values, one major flaw or failing.

Interviewer: read resume, plan interview questions. Form initial idea of type of utopia, and qualities required for entrants to Utopia (assume Candidate is a suitable person to have been shortlisted). Fit in with existing society? Help reform/improve? Bring lessons from non-Utopia? Be cautionary example?

### Play

Interviewer should briefly describe Utopia and the role requirements, ask questions that enable Candidate to expand on their resume, talk about their interests and strengths, talk about how they would relate to different aspects of Utopia. Ask follow-up questions as necessary, use questions to portray aspects of Utopia. Allow Candidate to ask their own questions, and to ask clarifying questions along the way.

### Conclusion

Once Interviewer has sufficient information about Candidate, bring the interview to a close. Each take five minutes to consider the outcomes, then Interviewer tells Candidate whether they have been successful, and if so, Candidate decides whether to accept the role.

# Judge Horrific Tone

Guy Srinivasan

## Requirements:

1 GM, 3 intense but respectful players, 1 timer, 1 hour, 13 index cards with a Tone written on each:

Cold  
Creepy  
Depressing  
Foreboding  
Gory  
Gritty  
Hyperbolic  
Humor  
Morbid  
Raging  
Subtle  
Suppressed  
Suspense

Strangers Carly, Tai, and Stacy are staying the night in a motel by a lake.

Players, take 3 secret Tones apiece and write the name of one player (including yourself) on each.

GM, frame each scene in under a minute. Be curt and obvious. Always Yes, And.

1 minute: Did you want to stop here?

2: Does the deer hurt you?

1: Do you successfully call the police?

3: Are you locked out?

1: Do you have a weapon?

4: Do you hurt anyone?

1: Are you calm?

5: Do you escape the motel?

1: Did you live?

## When time runs out:

Which of your Tones best matches Carly's portrayal? Point to that player. Tai? Stacy?

Carly, start at 3, -1 for only being pointed at 2/3 times for her portrayal, -2 for two points during others' portrayals.

GM, give a one-liner addendum to the scene for each character.

3 critical success

1+ success

-1..0 failure

-6..-2 critical failure

**Author's Comment:** This is a brain burner, be careful.

## JukeBoxers

Phil Rosen

In the year 2525, anthropomorphic songs battle for dominance over the malleable ruins of the Internet (think Tron meets Star Trek's Holodeck meets Road Warrior).

**Objective:** Everybody wants to rule the world.

- 1) Each player picks a song. For more fun, pick one at random off your music-player!
- 2) Pick an order. On your turn:  
Play your song.  
Each other player gives your song one Trait via free-association.  
(ex: Pokemon Theme - FRIENDSHIP! destined guitar riffer)
- 3) Pick a new order. On your turn:  
Play your song quietly as you talk.  
Set a goal for your song to accomplish.  
You have free rein to describe the world, but don't contradict what others have established.  
Others can suggest awesome details.  
When you introduce another song, play it. Someone else should act as the song.  
When the scene reaches a point where you might achieve your goal, roll [1 + your applicable Traits] dice. If you are opposed by another player's song, they do the same; otherwise roll against 2 dice. If your total is higher, you decide what happens next. Otherwise, the group decides.  
Then the scene ends, and the next person goes.
- 4) Repeat until somesong rules the world.

**Author's Comment:** Earlier drafts had more song references.

## Just A Moment

Jonathan Zimmerman

<http://craftygames.drivethrurpg.com/browse/pub/9496/Alchemic-Games>

### Concept:

Some sort of Calamity is happening, and you and your fellow players must escape. Unfortunately, time is running short.

### Materials needed

50-100 Moment Counters (MC) per player in a bowl

3x5 Index Cards

Pencil

### Character creation:

Write on a 3x5 index card the following Attributes: Mind, Body, and Heart. Number them 1-3, with 1 being the best. Create 1 Weakness and 1 Strength. Finally, name your character.

The Game Master will tell you what the Calamity is, and where you are. You have to escape/stop the Calamity before time runs out. Time is measured in moments, and every time you want to do something, you take some time to do it. When you want to do something, you declare what it is you are attempting, and the GM will tell you a complexity (1-5) and what Attribute it utilizes.

-Mind: solving, fixing, inventing, questioning

-Body: moving, fighting, lifting, defending

-Heart: talking, persuading, helping, leading

**Weakness:** +1 if relevant

**Strength:** -1 if relevant

Take a number of MC's out equal to the Complexity plus the Attribute's number, plus the Weakness/Strength (if Applicable).

If you run out of MCs before you escape or stop the Calamity, you lose!

**Author's Comment:** Thanks to Matt Bohnhoff for telling me about this project.

## Last Night at the Safeword

Michael Crowley

2272. You work the floors, doors, and rooms of a nightclub called The Safeword. The house is packed tonight: Yakuza, corporate suits, rich clientele. Management has bailed. Time to shine.

.What's your look?

.What's your job?

.What're you hiding?

.What're you planning?

.Choose one PC you're:

//using to get ahead

//one you're hot for

//and/or one you hate.

.Assign the Limits 2, 3, and 4 to your Vice Pools:

//Greed

//Lust

//and Rage.

Take turns. Frame scenes. Ask questions. Pursue plans.

When you do something to get what you want, roll. If you're good at the thing, roll 0-3d6. If you're bad, roll 1d6. Each result generates a token.

.1-3 **RED** fill one of your Pools.

Another player chooses which and how that Vice's aggravated.

.4-5 **YELLOW** fill another character's Pool.

Choose whose, which, and how that Vice's aggravated.

.6 **BLUE** are held, played to clear any Pool.

Choose whose, which, and how that Vice's tempered.

If you roll at least one 4+, you get what you want. Otherwise, another player details what happens instead.

When the tokens in your Pool outnumber its Limit, you indulge that Vice. Say how, and you do it, without rolling. Clear the pool.

**Author's Comment:** Some remarks:

.Games-wise, this thing was inspired in one way or another by:

//Force-Blade Punk, by Grant Howitt,

//Blades in the Dark, by John Harper,

//and Wizards of Three Moons, by Neil Stidham;

.Lovelyss and Lovesyck, two (pretty NSFW) webcomics by Alexis Flower are my primary touchstones [Got character style like WOW, lemme remember to breathe...];

.The theme song is The New Rush, by Gin Wigmore;

.And my deepest gratitude goes to Aaron Nussdorf, Ben Smith, and Brianna Rockstar Hoge for their critical and unwavering support.

## **Last Stand**

Lee Mohnkern

You are a warrior making a final stand. You will die tonight, and you will take as many of them with you as you can. Before playing you must decide who they are, and pick two weapons. Your character has four wounds.

The game starts with your character leading up to his demise. This leads up to the final battle. Your enemies are numerous. You will not survive. You roll a d6 each turn; if you get a 3 or higher you killed an enemy. Narrate each kill. Then your attackers roll, again a d6. On a 6, you take 1 wound.

Each time you take a wound, you have a flashback, to one of the events that led up to your last stand, something from your past that you describe. When you reach your fourth wound, you die, or at least mortally wounded and will die soon after the fight.

This game is meant for one player and one GM but can be adapted for more players if you want.

## Legacy/Legacy: Conquest, world building game

Matthew Allen

none

Two or more players

Use to play or worldbuild.

Legacy

Each player gets one color, representing one feature of the world. They take turns drawing lines on the world sheet for twenty total turns, or players agree the map is complete.

Then, they each add one or two landmarks.

Players create historical figures and take turns quickly outline what they did to affect history. Players also keep in-game time (in years) and record events.

Finally, players agree on a shift that separates modern history from ancient history. It could be a war, revolution or technology. Continue as before, but in smaller time increments.

### Legacy: Conquest

Play Legacy's first two phases, but start with cardboard-backed hex paper.

Use thumbtacks for troops.

Each player is a military commander or a peace-keeper.

### On an MC's turn, they can

- place a troop
- move a troop 1
- build a stronghold
- attack any structure

### PKs can

- place an elite troop
- place an emissary
- move any figure 1
- Build an embassy

### Combat:

Elite troops roll d8, troops d6. For each battle survived, add one to roll. On tie, reroll. Lower roll is destroyed. Structures cannot deal damage and always roll 6. Cannot attack multiple troops with one.

**Author's Comment:** A casual game to be played over drinks, or a more personal version of Risk. Use it to quickly build a world with your players as a GM or just for the joy of making a whole and unique world. Feel free to modify, and please email stellakitty32@gmail.com to tell me how your game went.

## Liber Monstri

Fred Bednarski

<http://level27geek.blogspot.com>

You are scholars writing a guide to monsters. You have travelled for months collecting rumors about different beasts. Now, you meet again to write up your findings.

**Rumors:** on scraps of paper write monster aspects: looks, abilities, origins, weakness, etc. Combined, all players should have at least 30 rumors. Mix them into single pile.

On your turn draw a rumor. Narrate it, recount the tale of the person who encountered the monster. Put the rumor in the center of the table. Play continues clockwise.

All new information should build on what is already established. Contradicting information needs to be explained. Other players vote, majority wins. If vote is against you, the monster is proven not real. Discard all the current rumors. Next player starts a new monster.

After narrating you can declare the monster complete by naming it. Collect all the current rumors and put them in front of you. Next player starts a new monster.

After the rumor pile is empty, roll a d10 for each monster in front of you. Roll equal or lower, than the number of rumors in this monster, to score a point. Most points wins.

Feel free to write down and share your creations. #LiberMonstri

**Author's Comment:** The game centers around expanding the gameworld. If you feel like it fits more into tools category, feel free to place it there instead of RPGs.



## Liberators

Ben Krimsun

From the orbital space stations humans watch as monsters ravage their world. Too often resources are stretched thin and Liberator expeditions to the surface are inevitable.

A Liberator is a 100m tall, piloted bipedal robot. One arm, a ranged weapon, the other arm, a manipulator hand. Liberators fly in atmosphere at Mach 1, and can move at 160 km/hour on the ground. It accelerates to speed in 1 turn (3 seconds).

### **Liberator stats:**

**Power:** 10/round(number of actions only limited by power)

**Speed:** 160kmh / mach1  
running (1 power) / flying (3 power)

**Armor:** 10 (essentially HP, nanoregeneration replenishes 1 armor per minute,  
20 power per minute)

### **Weapon:**

Slugger- x2 ballistic damage (1 power)

Laser- x3 energy damage, one round to recharge (3 power)

Missile- x2 \_ballistic \_ energy, successful evasion halves damage. (2 power)

Kaiju get whatever dicepools the gm declares.

Dicepools are formed by the amount of power used(values listed indicate the minimum, so 10 dice maximum). Attack rolls are opposed by evasion/pilot rolls. Dice are rolled, keeping the highest number rolled as the result, subtract the Evasion roll's result from that. If positive, the hit does damage based on the weapon multiplier.

## Lies & Secrets

Austin

[austinglover.com](http://austinglover.com)

Lies & Secrets: A game of lying and keeping secrets.

### Players:

Name your character.

You have three stats: deception, perception, and combat.

Assign one to each stat: bad, good, expert.

A bad stat takes a -2 penalty.

A good stat is neutral.

An expert stat gets a +2 bonus.

Any gear, items, professions, etc are up to you as long as the GM agrees.

### Leveling:

Every time you complete three encounters you gain one token.

You may trade a token to the GM or any player to learn one truth of your choosing. This must be done in secret.

### Encounters:

Each player gets 2D6.

Any roll of the dice is an encounter.

To deceive anyone, roll deception v perception.

To notice deception, roll perception v deception.

In combat, simply roll combat v combat.

Deception can include sneaking, lying, etc.

Perception can mean noticing a lie, trap, hidden door, etc.

Combat is any physical feat: acrobatic, athletic, or otherwise.

### GM:

Every NPC must have the following:

Name

Two secrets they are keeping.

One lie they are propagating.

All decisions any NPC makes must be dictated by these three things.

All NPCs are neutral in combat, but expert in lying and perceiving.

**Author's Comment:** This was a lot of fun!

# Lifeboat

YG Mitchell

Thanks: Hitchcock

4+ players (1 Enemy Submariner)

We escaped our sinking civilian ship. Our Navy retaliated - destroyed the submarine.

Now we float, lost...

We saved an enemy. They'll navigate this lifeboat - if we trust them. Otherwise we'll just drift.

## CHARACTER-PROMPTS

Keep character details to yourself, at least at first.

13 card deck. Just hearts. 1 each except Submariner.

2-6                Working Class

7\*-10            Middle

J-A(11-14)    Upper

\*You speak the enemy's language. Will you translate?

Introduce characters when pulled aboard, one-by-one.

**Submariner:** You're (secretly?) submarine commander and fluent in your enemy's language.

## CONFLICT

Highest wins. Reshuffle/redeal used cards.

Challenge someone's action/assertion.

They back down or demand to show cards.

Anyone can add their card to help.

Highest card breaks ties.

If no-one stops you, you do it.

If there's a vote, use cards.

Eventually we'll vote for Outcome:

\*\*After first Outcome Vote, discard 2 from deck+roll D20.

Repeat every 10min.

If deck runs out, vote one person off each time.\*\*

a) Drift (20=Success)

b) Submariner navigates (15-20=Success)

Success=We're found!

**SUBMARINER:** Did you navigate us to your territory? Arrest any of them. Otherwise, we vote whether Submariner's arrested on arrival, even if they helped.

**Author's Comment:** Based on the film by Alfred Hitchcock

## Love Conquers

Tobie Abad

<https://www.facebook.com/TobieAbadGaming/>

Supplement for any existing non PvP Role-playing game.

### **Requirement:**

One token, preferably in the shape of a heart.

We shall refer to this as Love.

This is placed on the table, just a bit almost beyond everyone's reach.

Deep down, we are social beings. Whether or not we would admit it, we do care for others. This supplement adds that little dose of truth into any game.

While Love is at the table:

Any player can take it and declare in-character an admission of care or feelings for another player character in the game. Sincerity counts. If others feel it wasn't sincere, Love must be returned to the table.

### **Love is Powerful.**

At any point in the game that someone holds Love, that player can return the token back to the table to give the person he cares for a bonus re-roll. This may affect any number of dice.

### **Love Spreads.**

Any other player may, at any time, also declare in-character an admission of love. If so, they take the token from the one holding it.

If two claim the same character, that person must choose only one. The other can no longer benefit from your love.

**Author's Comment:** Inspired by Rocky and Yoshi.

Tested during a Romantic-Comedy inspired one-shot (<http://tagsessions.blogspot.com/2016/03/reunion-homebrewed-oneshot.html>)

## Lunch Rush

Robert Black

[alchemyprime.net](http://alchemyprime.net) or <http://savingthrowvs.tumblr.com/>

**Idea:** You are Fast Food employees, surviving a week as the Lunch crew, working every day except Sunday.

On a sheet of paper each player writes their name, position and skills. They have 5 points to spend on skills. Each player has 1 six-sided die. One player rolls the Customers.

### Positions -

- Cashier - Multiply CS and Register bonuses by 1.5x, but all other machines get 0.5x. Earns Money.
- Crew - Multiply machine skill bonuses by 1.5x, but CS and Register by 0.5x. Earns Happiness.
- Manager - Gets to roll 1 die to aid another team member's roll each round, combining results. Chooses Points.

Each round is 10 minutes. Lunch Rush is 11a to 2p.

(Die roll + skill) - Customer Difficulty (CD) = crew points. Failure < 0. 3 failures = PERMANENTLY CLOSED.

1 die worth of customers come each round and order. Each player rolls. Upgrades happen on Sunday.

5 Happiness to improve a skill.

Machines (ovens, blenders, etc.) aid in making items. A new machine is 100 money and adds 4 menu items (+1 CS).

### Customers -

- 1 Easy - 2+
- 2-4 Medium - 5+
- 5 Difficult - 12+
- 6 Impossible - 15+

Feel free to Role-play the encounters!

**Author's Comment:** I wanted to make an RPG that was decidedly nonviolent. I figured a restaurant setting would help. If the players role play it well enough, it could easily also help them understand how hard a retail or food service job is. I worked retail for 5 and a half years. Black Fridays and Christmas Eves looked like a war movie once it was done. But mostly, I hope people enjoy playing a quick and dirty RPG about making fries and tacos.

## Madlibs Adventures

Orion Gates

<http://z-toast.blogspot.com/>

To begin, create a character by filling the blanks:

You are a \_\_\_\_\_ , \_\_\_\_\_ who \_\_\_\_\_ .

When faced with an enemy or obstacle, roll 1d8 plus 1d8 per blank from your sentence that would be helpful. Keep the highest roll.

If you only have blanks that would be unhelpful do the same. Keep the lowest roll and collect Karma.

If you have both, choose to count only the good and keep the highest or only the bad and get Karma.

A roll of 5 or higher successfully resolves the situation to your benefit.

Average enemies can be defeated (physically or socially) with a single successful roll. Boss enemies require 3 successful rolls. Epic Bosses require 5 or more.

Once all players have rolled if any enemies remain undefeated then one of the PCs is Taken Out by your foes and cannot participate for the rest of the fight.

### **Karma can be used to:**

- \*Resist/reverse being Taken Out

- \*+/- one die on a roll.

- \*Helpful Coincidence.

### **At the end of an adventure add a new sentence:**

- \*You can also \_\_\_\_\_

- \*You are also the \_\_\_\_\_

- \* \_\_\_\_\_ is always by your side

- \*Everyone knows that you \_\_\_\_\_

- \*You always \_\_\_\_\_

## Magical Scholastic Transportation

Aaron Clayvoll

Its field trip day and you know what that means! Another day of trying to survive the insanity of Ms. Frazzle, a psychopath with cosmic powers and enough tenure to keep her 3rd grade teaching job.

One person plays Ms. Frazzle and acts as the narrator for the game's events.

Her Objective: Finish a grade school lesson for at least one student.

Power: Magical Iguana interference - once per fieldtrip make a student(s) reroll their dice.

Everyone else plays a Student.

**Their Objective:** Survive the fieldtrip.

**Power:** Catchphrase - Once per game each student can say their catch phrase to avoid dying.

**Power:** Teamwork - Twice per game the class can have two students each roll a d8 and add their rolls together to complete a task.

Ms. Frazzle begins by creating five tasks for the class to complete to survive the fieldtrip. She rolls a d4, d6, d8, d10, and a d12 to determine the difficulty of those tasks.

When a student tries to complete a task they will roll a d8. If they meet or exceed the number on the task die they successfully complete the challenge. Fail, and they die a horrible 3rd grade death.

**Author's Comment:** I am submitting this under a pseudonym as I know one of the judges. I really wanted to take part so I am submitting under this name to ensure there is no conflicts of judging. I will provide my actual name and website after the contest is complete and if I progressed far enough in the contest to need it.

Thanks for putting this contest on!

# Mansions and Apartments - The Fixer-upper RPG

Kristian Groenseth

Players renovate a condemned apartment/mansion for profit.

Rule system is Gumshoe.

## Character generation

Players choose character gender/appearance/background freely. Each player gets 16 skill points to allocate.

### Skills:

- Steam engineering
- Carpentry
- Plumbing
- Painting
- Improvised weapon
- Scuffling
- Throw
- Health

Characters start in a room with Exit and 1 door.

When a character enters a door, GM rolls d6.

- 0-1 No new doors.
- 2-5 1 new door
- 6+ 2 new doors

First 5 rooms +1 modifier.

6th - 10th room: no modifier.

10th+: -1 modifier.

Characters assess room automatically. GM rolls d6 for room damage.

- 1 none automatic
- 2 panelling (carpentry)
- 3 water pipes (plumbing)
- 4 wallpaper (painting)
- 5 steam pipes (steam engineering)
- 6 multiple (reroll twice)

**Repairing:** Contested roll, duration 1d6 hours if successful.

Encounters: When character(s) enter a new room, GM rolls d6.

=/>1: Encounter.

**Modifiers:** +1 per character in room. -1 per 5 rooms already entered. -2 if single character.



## Monsters:

GM rolls d6.

1-2 rats: 1HP, -2 attack

3-4 Rabid cat: 2HP, -1 attack

5 Monstrous silverfish swarm: 10HP, attack +1.

6 Undead crazy cat lady: 15HP, attack: throw -1 (1 rabid cat per turn).

All rooms/encounters cleared within 48 hours: victory.

**Author's Comment:** I was inspired by renovating my apartment when participating in this contest. The idea was to have players renovating rambling, Gothic, Mordheim-ish mansions for resale value rather than just exploring a dungeon crawl. The balancing is horrible, but I feel that realistically simulates the stress of fixing up an old house with limited manpower and on a deadline.

## Mark Well Her Station

Joel Dettweiler  
[dettonator11.tumblr.com](http://dettonator11.tumblr.com)

A game for 4-10 people.

There is one King and one Dissident. Everyone else is People.

A card is a Favor. The King gets two Favors. People each get one. The Dissident gets none.

Use tokens for Fortune. Everyone gets one to start.

The King must convince the People that he is good. He may promise or give Fortune.

The Dissident must convince the People that he is better. He may also promise or give Fortune.

After a time, take a vote. The People may keep their Favor or give it to the King or the Dissident. If the King has the most Favor, he remains King next round. If the Dissident has the most Favor, he becomes King next round. Ties go to the Dissident.

Dole out Fortune. The old King gets two. The people get one if they kept their Favor. The Dissident gets Fortune equal to the number of Favors he was given, double if he won. Randomly select any player; they gain another Fortune.

Reset Favor. The new Dissident is the non-King with the lowest Fortune. If there is a tie, select from among them randomly.

At the end, the person with the most Fortune wins.

**Author's Comment:** Inspired by a visit to Dublin, Ireland a week after the 100th anniversary of the Easter Rebellion. The statue of Lady Justice on the castle has some unusual features, which are the subject of an improper Irish poem. Google it :D

## Marked For Godhood

Jonathan Jung Johansen

<https://www.patreon.com/3xj>

### Adversary:

You are untold demons. REVEL, TEMPT, MAIM, BRING HORROR & WONDER!  
BARGAIN WITH MARKS - BE INSIDIOUS

Each Marked describe consequences only when they roll.

### Marked:

You are still a human

Write 3 cool things - your Anchors.

When you act, describe, then roll two dice: one black (Humanity), one white (Godhood).

Is Humanity+Anchors highest? You are guided by your Humanity and an Anchor - explain how. Choose.

Take a Mark from another onto yourself, or

Change one Mark back to an Anchor.

Explain how.

Is Godhood+Marks highest? You are guided by your Godhood and a Mark - explain how.

Adversary changes an Anchor to a Mark. Adversary explains how.

### you can also:

Advocate - Explain how you help or hinder - Roll Godhood or Humanity when another marked rolls. Higher than theirs?

Replace their roll. Explain how.

Tempt Fate - Ask a loaded question, roll both dice, Adversary answers: Humanity is higher? a horror. Godhood is higher? - a wonder.

### First scene

The Adversary remakes an anchor into a mark as the Marked is whisked away.

### Ascending

0 Anchors? You ascend - Become the new Adversary.

Old Adversary: Join with a new Marked. Play a First Scene.

Everyone else: Change a Mark back into an Anchor.

**Author's Comment:** This is an adversarial game without losers. Revel in that and make up your own goals.

Adversary, do not hold back. Shower them with gifts and terrors.

Marked, enjoy how it feels. You will be adversary soon enough.

Let people interpret and express what they think that humanity and godhood means.

This game is inspired by

Epidiah Ravachol's Swords without master If you like my game, try his game. It will blow your mind.

and

The two web comics Ava's Demon and Kill Six Billion Demons. Read them for inspiration if you want. You won't regret it - guaranteed.

## Meetings

Jaye Foster

<https://plus.google.com/u/0/+JayeFoster/posts>

You are all in a meeting

Define the problem the meeting is trying to solve

Define your role in the meeting

Define what you have to lose by someone else winning the meeting

Use this to inspire your roleplay

Draw 5 cards each

Whoever is the most vulnerable starts speaking

There is no turn order

To takeover speaking you must play a card

Roleplay the action

Ace Rude interruption

Two Wasn't listening

Three External phone call

Four Sketch on a notepad

Five Problem with technology

Six Tea and biscuits

Seven Reference international standard

Eight Minutes of previous meeting

Nine Return to a previously discarded solution

Ten Mention the opinion of a person not in attendanceJack -

Refer to project plan

Queen Contest known fact

King Express concern about limited available time

A card trumps only the card one higher than it.

Exception - Kings trump Aces

Draw a card when you are trumped

Ties are resolved by talking over each other

The game end when no more cards can be played

The game may not end beforehand

You are free to leave the meeting

Leaving the meeting means you have lost

The winner is the last person talking

**Author's Comment:** Vulnerable? Yes, the game starts by you all thinking about how vulnerable you are. If that makes you feel uncomfortable, then you are suitably prepared for the meeting. If you do not like tea, you may instead have coffee. There are always biscuits.

## MegaCorp

Ben Scerri

<http://versamus.blogspot.com.au>

You're suits pulling the strings of a MegaCorp. But the ,Corp is falling - you and your associates have been picking it apart for months now. You want as many assets as possible before it crashes. But not the most, nor seen to be responsible for the crash - they will be charged with fraud...

To play, gather: 2-4 players, a Scrabble set, and a Jenga tower.

Separate Scrabble vowels from consonants. Players take 5 vowels and 9 consonants each. Players make words in secret (minimum 3 letters). Oldest player begins.

Players have a conversation - when asked a question, answer it - attempting to goad the other players into saying one or more of their words.

When a word is said, the player who owns it immediately halts play, reveals it, and replaces the letters. They draw new letters of the same amount, then either remove or replace Jenga pieces up to the amount of letters in the word (minimum 1). They then restart the conversation.

The game ends when the Jenga tower falls, and the knocker loses. The player with the most Jenga pieces loses hardest. Whoever has the second most pieces wins.

Lather everything in Cyberpunk and describe it.

**Author's Comment:** This game was inspired by several things: the TV show House of Cards, and the roleplaying games Shadowrun and Dread.

## Micro-History Builder

Christopher L. Drake

[Http://worldbuilder.dungeoncouture.com/](http://worldbuilder.dungeoncouture.com/)

History is complicated and your history should be too, but for the sake of time, you might not want to burn five days on one session. To have the same depth at that scale, know that no player or GM has time to allude to more than one defining life moment in a given session. One moment can create a template for future decisions under stress.

- 1) What makes you unique?
- 2) Name the three to five important people in your life at a single point in time; your parents and siblings, a master and fellow students, etc.
- 3) Name one antagonist.
- 4) Create a conflict between your people and the antagonist.
- 5) Decide how your unique characteristic contributed to the resolution.
- 6) Kill, injure, or astrange one to five of your important people. This will roughly determine how changed you were by the moment.
- 7) Ask yourself: Would I do that ever again? How did that moment lead to where I am now? This ties you into the session plot.

Summarize it in one paragraph.

**Author's Comment:** Entry sponsored by Dungeon Couture.

## Minimalist Urban Rentpunk

Michael Wenman

[vulpinoid.blogspot.com](http://vulpinoid.blogspot.com)

### Minimalist Urban Rentpunk

#### Character Sheet

Allocate dice to Attributes - d6, d8, d10, d12

Attributes - Combat, Influence, Knowledge, Magic

An item

A food

2 edges

3 people who owe you favours

#### 2x Goal Sheet

What do you want? [] (edge/equipment gained)

What's stopping you? [][][] (accumulate 3 successes/marks before attempt to claim it)

If complete, write new goal.

Day divided into 4 sections - Morning, Afternoon, Evening, Night

Everyone gets a single action scene during each section. Choose person to describe scene, then choose who describes scene's challenge. Difficulty for scene challenge based on number of scenes character has been awake. First = d4, Second = d6, Third = d8, Fourth = d10, Fifth+ = d12

Failure: Your die < difficulty die

Partial Success: Your die > difficulty die (risk favour/equipment [lost/damaged unless 4+ on d6], or use edge to succeed)

Full success - Your die > difficulty die x2

Success earns new favour, finds food or damaged item, repairs item, or achieves/marks goal

If Section spent asleep, choose...

Unsafe: (reset awake count, roll to regain skills [4+ on d6], erase a mark on each goal sheet)

Safe: Use favour, barter away equipment, or eat food (as unsafe sleep but all skills return)

**Author's Comment:** A game for urban magi on the Down-low.

## Miss the Start, Miss the End

Arthur Boff

[refereeingandreflection.wordpress.com](http://refereeingandreflection.wordpress.com)

A musical snapshot of crises we will not see the beginning or end of.

Collectively, select an album. Decide on fictional genre suitable to music; propose adventure PCs are in middle of.

Individually provide PC concepts. Derive character names from track titles, lyrics, liner notes..

Calibrate random.org to obtain results from 1 to X, where X = number of tracks on album.

Everyone roll; lowest goes first.

Start playing album.

Begin in medias res; first player describes a crisis situation appropriate to the song currently playing.

Person to their left declares what their character tries to do to resolve the situation, after any appropriate roleplaying.

Roll  $\geq$  current track number: describe how the situation resolves, present new situation appropriate to track, play passes to left.

Roll  $<$  current track number: describe how the situation intensifies, play passes to left.

If you use lyrics from presently-playing song to describe your PC's action, choose whether situation resolves or intensifies (no roll).

When the album ends, game finishes with plot unresolved; window on characters' world has closed. To play longer, pick album in same musical genre, adjust randomiser, and keep going. For a shorter game, play only one side of an LP or cassette.

**Author's Comment:**



## Money Talks

Kelly Berger

<https://www.facebook.com/kelly.j.berger>

How well do you know your capital?

Required: 2+ players

Set up: Players collectively agree their starting nation. The player with the most money goes first. Ties are settled by a dance-off, with all tied players rated a 1-10 by non-tied ones.

Game Play: Each player starts by choosing a persona represented on any of the currency of that nation (from any time period). They then put out a statement reflecting a quote or idea in the voice of that persona. They have 2 minutes to present this. The next play can either challenge its accuracy (that the person was of that nation, the idea or quote is not attributed to them) or can choose a different persona from the same nation and do the same. If they challenge and are correct, they may set a new nation for currency and persona.

If a player challenges and loses, they gain a token. If they are unable to come up with a persona and a statement, they gain a token.

The game ends when the players want. The player at the end with the fewest tokens wins. Ties are settled in the same fashion as first player determination.

## Mudslng

Matt Bohnhoff

It's election season in Slanderland and the field has been narrowed down to two experienced, well connected candidates with pockets bulging with campaign funds and political favors. All that remains is for the candidates to tear into each other's reputations till only one has any credibility.

The game starts with 2 players taking the roles of political candidates and the rest of the players acting as the voting public. Each candidate writes down 5 dirty secrets on cards. The game progresses in rounds during which each candidate tells a defamatory lie about the other. After hearing the lies each voter awards a disapproval point to the candidate the feel looked the worst during that round. If the generalities of a lie told about a candidate coincide with a dirty secret, they must cross it off their list and add another disapproval point to their pool. Rounds continue until one candidate has crossed off 3 of their dirty secrets. Then candidate with the fewest points wins!

## Multiverse

Daniel Thoreson

<http://twitter.com/thoresz>

### Multiverse

A game for 2, 4, or 6 players

by Daniel Thoreson

Multiverse is a game about discovering an alternate dimension, and meeting your other self.

### Rules:

The players split into two groups: Heroes and Counterparts. Each group must have the same amount of players.

Each Hero makes a character with three Traits:

Background: How they grew up.

Drive: What they want to do. Why they want to do it.

Treasure: The thing or person they have that matters to them most.

Each Counterpart chooses a Hero. When the Heroes enter a new dimension, the Counterparts play alternate versions of the Hero they've chosen.

### Gameplay:

The session starts with an establishing scene where the Heroes find a portal to a different dimension.

To decide which dimension, roll a d4:

- 1: Success. Each Counterpart has accomplished their Hero's Drive.
- 2: Failure. Each Counterpart has failed or given up on achieving their Hero's Drive.
- 3: New Past. Each Counterpart changes a key detail of their Hero's Background.
- 4: Tragedy. Each Counterpart has lost their Hero's Treasure.

The Heroes and Counterparts roleplay a scene where they meet. Introduce a conflict based on the differences between these characters. Decide together on a resolution.

Enjoy!

**Author's Comment:** Thanks to AmyLee, Sean and Max for the playtests and feedback.

## Mutiny!

M. B. Downey

<https://rpggeek.com/rpgdesigner/64549/m-b-downey>

The crew seems mutinous. Possible confederates gather to plot, but some may need to be persuaded, or could be loyal and might rat out the ringleaders.

Pirates have five attributes (Cunning, Dueling, Leadership, Notoriety, Luck) with an assigned die (d4, d6, d8, d10, d12) that they roll when used. All attributes start at d8. Players raise dice a step by lowering another attribute. So to be a d12, one attribute must be a d4 or two must be d6s.

Pirates have a Disposition (Loyal, Satisfied, Neutral, Dissatisfied, Mutinous), starting at Neutral. Moving towards Satisfied or Loyal lowers one or two dice, towards Dissatisfied or Mutinous raises one or two dice.

Pirates use attributes to change others' minds (by wits, force, personality, threats). They roll opposing dice, revealing information about their Disposition. Highest result wins, lowering the loser's die once. Tie causes a Luck roll; an additional tie has no effect. Loser may roll Luck against the winning number. Success means no lowering, tie or failure means both attributes lower. If any d4 is lowered, the Player changes Disposition once in direction of winner's choice.

Convince others to mutiny or stay loyal without revealing your intentions. Who knows who is listening...

## Narrative-Focused Character Creation

Liz Sander

[lizsander.com](http://lizsander.com)

Create characters by taking turns to tell stories, and fill in mechanical details at the end of the session. On their turn, a player proposes a character, with a sentence or two for a basic character concept (Brin the elf dresses roughly, despite her family's wealth.). The player then suggests a question or story. The goal is to connect player to character and character to world, so it doesn't have to be serious or plot-related (What is the worst argument Brin had with her parents?, or Let's talk about the time Brin outdrank a minotaur!).

Then role-play the scenario, with other players as NPCs, and the GM describing the setting and keeping the story moving. Try to interweave earlier characters into later characters' stories. The GM can also get a turn to flesh out campaign NPCs like the tavern keeper. 5-15 minutes is a good time frame, so that each player can have multiple chances to propose characters. If a player really likes a previous character, they can suggest a new story about them. After everyone gets a few turns, players choose their favorite character and give them stats. The GM can use reject characters as campaign NPCs.

**Author's Comment:** The goal of this supplement is to draw players into the world and their characters from the very beginning of a campaign. Thanks to Jeremy Green, Darcy Ross, and Brian Crucitti for ideas and helpful conversations.

# Necropolis

Thorsten Panknin

<https://thorstie.fornax.uberspace.de>

You're in a dreadful cemetery after nightfall and you're a Hunted. You have to survive the night somehow to escape with the dawn of the next morning. Be sure: Necropolis won't let you slip away so easily... and will send Hunters after you, creatures right out of your worst nightmares.

## Preparations

Name your Hunted characters and describe them each in one sentence. A small girl, a Victorian gentleman, and an insectoid alien? Sure.

Discuss what you want the cemetery's general atmosphere to be, e.g. modern, old and overgrown, futuristic, gothic, alien, warped, ...

## The Game

Play out your escape. Be as detailed as you want, riff off of each other's descriptions and actions.

During a conflict, have one player act as the Hunter. Play out the conflict as you see fit or both sides roll a d6: the higher roll grants (non-lethal) narrative control over what happens. A result of 6 means a severe result for the players or the Hunter's defeat. Players may support each other for +1 on their rolls, the Hunter player may hinder them for -1 or -2 depending on its power. Three severe results and the player has succumbed to dreadful Necropolis...

**Author's Comment:** This is an updated and final version of my game.

## Night Shift

Joshua Mackay

### Night Shift

A RPG for 3 to 6 and a die

In this game you are night shift at a 22/7, a store and gas bar that is open all night. The aim of the game is survive your increasingly weird job.

One player is the Manager. The others, night clerks at your local 22/7. Night clerks have two stats and a name. The stats Interest and Disinterest are your ability to interact or ignore things at work. You divide 7 points among your stats with a minimum of one.

Play consists of at least two clerks at work. Others are played by the manager. Maybe a vampire who likes slurpies, maybe a fractal goddess with a fondness of skin mags, maybe just a homeless drunk.

If the character wants to watch/interact with something or ignore them they must roll a Dis/Interest roll. Roll 1d6 + stat and if 7 or more you do that. If you fail you do the opposite.

The Manager portrays a vivid night and at the end of the night, all the night clerks pick out a clerk on duty for the manager to have words with the next day.

**Author's Comment:** Some obvious inspirations being Welcome to Night Vale and Gravity Falls.

## Nos Morituri: We who are about to die

Gareth Hodges

[cosmgames.com](http://cosmgames.com)

Relive the death, glory, blood and sand of the gladiatorial arenas of Ancient Rome! Nos Morituri uses a single d6.

One player is the Emperor, who the others salute with Ave, Imperator, morituri te salutant! (Hail, Emperor, those who are about to die salute you!). The Emperor responds Avete vos! (Fare you well!) and the games begin.

The Emperor declares the type of match; gladiator vs gladiator in even or uneven teams; gladiators vs beasts, slaves or criminals, or the re-enactment of historic battles. Describe the pomp and ceremony in loving detail.

Players take turns describing their gladiator's grand entrance to the arena, and then all roll their die.

The lowest rolling player dies first, and chooses their killer and the manner of their passing. Be visceral; last words and glorious deaths are a chance at immortality!

The next lowest then describes their death, and so on. If gladiators tie they die simultaneously, locked together in bitter struggle or back to back against enemies.

Gladiators who match the Emperor's die may be spared, by the cheering crowd and the turn of a thumb.

Survivors are showered in glory, take a -1 penalty on their die, and fight again.

Ave, Imperator!

**Author's Comment:** I wanted to explore the thing that is the end of most stories in an RPG; character death. By making it a certainty and embracing it, players get to express themselves in a way they don't normally have control over. Also, I'm amused by the double meaning of the word 'die' in the context of roleplaying games.



# Not Long For This World

Mickey Michalik

## Not Long For This World

Whether you're being hunted by monsters, losing sanity in an abandoned asylum, sentient baked goods getting stale, or another creative, dire scenario, you are not long for this world. The best you can do is team up to fight the inevitable for as long as you can.

Everyone should have a goal in mind, one final thing you need to accomplish before your demise.

You have 3 abilities, the names and effects should correspond with the genre.

Ex:

- Hunted: Strength, Agility, Intelligence
- Asylum: Courage, Denial, Sanity
- Bread: Consistency, Calories, Flavor

Assign one die (d4, d6, and d8) to each ability. In order to succeed a task imposed by the GM, roll a 4 or higher. If you succeed, nothing bad happens.

If you fail, something terrible happens. Downgrade one of your dice to the next lowest die (minimum d4). If all dice are d4s and you fail again, that's it, you're dead.

**Player Conflict:** Those disagreeing make an opposed ability roll.

- Inconsequential: No damage.
- Destructive: Loser takes ability damage.

### Optional Rules:

- Upgrade a stat that's been damaged after rest.
- Reroll a failure once per game.
- Items can provide a one-time +1 bonus.

**Author's Comment:** This system started as a hodge-podge of rules thrown together to run a silly concept for my school's RPG club. As seen in the rules, there are a few explicit references to sentient baked goods. The setting/adventure (entitled as many variants of You Are Already Bread) was created by committee at a workshop one of our members ran on world building. As silly as it turned out to be, I felt it could be used for a variety of concepts pretty well, as the spiral of death can ramp up the tension pretty quick.

Thanks to everyone at the RPGA at UMD for such a fun concept and helping me become more involved in this hobby!

# Novelty

Aaron Griffin

Novelty is a writing game where players take turns writing chapters about a character of their own creation.

**Setup:** Discuss a setting and story you want to tell, but don't fully decide on anything - let it emerge through writing. Agree on what may be off limits. Create anything you wish and reuse what others create. Destroy it if you must.

**Introduction:** Write a chapter introducing your character and the world they live in. End the chapter by providing a LOCATION you want the next chapters to happen in and TOPIC it should be about. Try to be abstract, indirect, and evocative.

**Chapters:** You begin with 7 author points. Spend a point to write a new chapter, choosing any LOCATION and TOPIC from the previous round. You may spend +1 point to change a LOCATION or TOPIC to anything you wish.

**Conflict:** Whenever there is conflict, end the chapter on a cliffhanger to give others a chance to determine the outcome.

**Closing:** When all author points are spent, everyone writes a closing chapter using any LOCATION and TOPIC.

**Epilogue:** Each player may write an epilogue chapter from an outside point of view

**Author's Comment:** Living, updated document is here [https://docs.google.com/document/d/1Hlf6y4jj1rgAbAqce3R7HRkM0tCkqjEbfbkOX\\_Tjh2yg/edit?usp=sharing](https://docs.google.com/document/d/1Hlf6y4jj1rgAbAqce3R7HRkM0tCkqjEbfbkOX_Tjh2yg/edit?usp=sharing)

## NPC Bad Tendencies

Frank Lisbon

**Roll up to three times for new NPC.**

**1st** (~ 50% likely tendency to react)

**2nd** (~30%)

**3rd** (~20%)

### NPC Bad Tendencies

**1 Violent-** Will attack or try to cause damage at the slightest provocation.

**2 Contrary-** Will have opposing viewpoint of yours and takes actions opposite of your wants.

**3 Haughty-** Will take actions to prove their superiority to you.

**4 Direct-** Will take the most straightforward, indelicate action to achieve their goal, socially and otherwise.

**5 Devious-** Will rarely say what they mean and underhandedly minces words to get out of consequences.

**6 Lustful-** Will pursue only goals and actions that appeal to their libido or desire for romance.

**7 Covetous-** Will only take actions to gain things (items/people/positions) they have (sometimes erroneously) marked as their own.

**8 Languid-** Will take actions that meet only the bare minimum of a goal and rarely pursue actions requiring any large amount of effort or physical exertion.

**9 Obtrusive-** Will constantly take action and influence in as many activities as possible regardless of approval.

**10 Unstable-** Their reactions will change from moment to moment. Roll on chart again whenever NPC is put under pressure, this will be their current tendency.

## Nyx

Kirt Dankmyer

<https://plus.google.com/u/0/+KirtDankmyer/posts>

**Leave wheel of Karma? Become enlightened.**

**Or your team's path:** End suffering by smashing the wheel. Extinguish all life.

Contemplate suffering.

Pick a Tarot card for your Muse. Your magic, suicide-born.

Describe failed suicide during which your newborn Muse branded a wheel-breaking vision upon your soul.

Pick a single digit, your Measure.

None may have same Measure.

Take turns, Measure order, being Nyx.

Nyx describes team moment that could bring apocalypse closer.

Nyx describes hidden, opposing demon. Secretly writes its goal.

Each player secretly writes a goal and how they're achieving it. Magic must fit one's Muse.

Pass papers to Nyx. Nyx returns overreaching goals for re-write.

Players secretly roll d10. Record result.

Nyx matches rolls to goals randomly. For players, if casting magic, succeed if roll under Measure. Otherwise, roll higher.

If magic was cast, demon's Measure is highest casting roll.

Otherwise demon's Measure is 11.

Nyx rolls d10. Roll under Measure for demonic success.

Nyx describes moment's results based on goals, successes, and failures.

Goals conflict? Highest successful roll wins. Nyx decides ties.

World and game ends if all team succeed and demon fails.

Otherwise, player with lowest roll replaces their Muse with the demon. Nyx role passes.

**Author's Comment:** Trigger Warning: Attempted suicide.

Note: The pseudo-Buddhist philosophy of the game is deliberately warped for the purpose of horror. It in no way represents actual Buddhist beliefs and does not represent my own attitudes toward the Buddhist religion.

I didn't expect to write something this dark. I've been under a lot of stress, but I was actually in a good mood when I wrote this. It's actually inspired by some microfiction I wrote years ago and the classic PS2 video game Persona 3.

The Measure mechanic is derived from the core mechanic of Trollbabe by Ron Edwards.

I'd especially like to thank Hope Evey and Jaye Foster for their feedback on this.

## **Of Artifact and Fiction**

Duncan Gibbs  
[duncangibbs.com](http://duncangibbs.com)

**An RPG for one.**

**To be played when remembered.**

The world was once exactly as it is today. Manifestations of the past litter the tortured landscape: relics entombed in the ash and dirt; ruins buried, uncovered, and buried again. Memories of The World That Once Was wane and then wither. Despite their unrecognized loss, the inhabitants of the new world must make a living. You make yours by selling those forgotten fragments of the bygone world. At one point, each object was a clue to the broken history of this world. Their absurdity only served to highlight the sum of lost knowledge. It quickly became overwhelming. All you can do now is ensure the past survives in the hands of a suitable sucker.

**The game is simple.**

**Choose any relic of The World That Once Was. It's name and function were lost long ago. Give it a new name and a new purpose.**

**Choose a customer. Potentially unaware of the game or of the history in your hands, you must convince them to take this artifact.**

**You win if your customer accepts the antique, believes in your fiction, or laughs during your persuasion.**

## Of Blood and Shadows

Nicholas Fowler  
[offthetablepodcast.com](http://offthetablepodcast.com)

**You play surviving monsters after the fall of their master.  
Light and Life have triumphed.**

What will these wretched creatures do?

### **Your monster needs:**

- Name
- Blood/Shadow Scores (10 points to split, >0 in each)
- Traits = # of players
- Dark Purpose

Write your scores and pass sheets to the adjacent people. Write a Trait that is **BENEFICIAL**. Continue passing sheets (including the GM) until it returns to you then write your own. Using your Traits, determine the Purpose for which you were spawned.

When the success of your action is in question decide if it concerns **Blood** (Physical/RED) or **Shadow** (Mental/BLACK) draw from a deck. The GM sets difficulty from 10 (easy) to 1 (insane).

**Success** = Color Match + <= Difficulty.

**Partial Success** = with a cost or condition

**A** = 1.

If you draw a face card, place it facedown and draw another card. You can use these cards at anytime to do:

**J** - switch the color of a card you can see.

**Q** - recover from a condition

**K** - Steal a facedown card.

**Joker** - Any card.

**GM** - Monsters pursue their Purpose and get into trouble. When the deck runs out wrap it up or ask what is still unfinished and reshuffle.

**Author's Comment:** Of Blood and Shadows is a game I have been working on for a while. It felt nice to trim some of the fat from it, but if people are looking for a built in redemption arc to their monsters and a LOT more words you can check out my work in progress document.

## Omelette Quest

Tyler Westerfield

**The King demands an omelette! the royal proclaimer cried. But be quick, and be quiet, or you'll sate the dragon's diet.**

One player is designated the dragon, and sits blindfolded in a chair. An egg timer set for 1 minute is placed under the chair.

The dragon may tag players at any time, but must remain in the chair until the timer goes off

**The Dragon may remove their blindfold when the timer goes off, and their egg hatches.**

The other players are knights, and attempt to steal the dragon's egg.

Knights start arranged in a circle around the dragon comfortably far away, and attempt to sneak up and steal the dragon's egg.

A knight escapes with the egg if they can retreat to their start without being tagged.

If the dragon gets a point if they tag a knight, and that knight becomes a dragonling who sits blindfolded with the dragon.

If a knight steals the egg, their team gets a point.

Play progresses until a number of points are scored equal to the number of eggs needed, or everyone is a dragon.

Encourage everyone to play in character.

**Buuuuurp goes the dragon, the crown upon his brow.**

**Author's Comment:** This could also be played on a larger scale with more time, like capture the flag. Some sort of role play resolution, class system, and progression needs to be added.



# One In Six

Kevin Damen

[geekishgaming.freeblog.site](http://geekishgaming.freeblog.site)

## One in Six (4 players, 30 minutes)

A light bulb illuminates a table. A six shooter loaded with a single bullet lies on the tabletop. The rules are simple. Pull the trigger, survive, ask three questions, pass on the gun.

### Preparation

Separate cards into two piles. One pile should contain Role Cards, the other Roulette Cards. Shuffle the Role Cards, then have each player draw one (keeping the Role a secret to other players) and fill in the blanks.

Spin a writing utensil on the table to pick who goes first.

### Taking Turns

Shuffle all Roulette Cards, then draw. If it's a Click Card, you ask anyone three questions to which answers are made up. Every answer is considered truth.

If you draw a Blam! Card, you're dead.

Play continues clockwise. Repeat until there is only one live player.

### Goal

Find the answer to your Role Card's question and survive.

### Role Cards

#### Cop

- The crime I'm investigating is:
- Find out who committed the crime.

## **Criminal**

- The crime I've committed is:
- Find out what you're being accused of.

## **Innocent**

- Yesterday I witnessed:
- Find out why you're here.

## **Roulette Cards**

Click

Click

Click

Click

Click

BLAM!

**Author's Comment:** One in Six is meant to get players to come up with an exciting crime story collaboratively while putting a timer on the player's input. Who knows? You could be dead as soon as you put that gun in your hand.

## Only Together

Jeremy Lambros

[@jblambros](#)

**You are somewhere dark and silent. You are alive, but injured.  
You will survive only together.**

Roll 6 six-sided dice until they show either a 1 or a 6. 1's are penalties (-1 die) and 6s are bonuses (+1 die).

Create dice pools for these three qualities. Each quality begins with one die.

**MENTAL** - perception, sanity, logic

**PHYSICAL** - strength, vigor, dexterity

**SPECIAL** - an item, a skill, a psychic ability

A negative number of dice is a hardship. Each round roll a six-sided die. A result of 1 means the player misses the next round.

Each round each player asks a closed yes or no question. They roll from the most closely corresponding dice pool.

6 is a success. All other results are a failure and the question may not be asked again for the entire game.

1 is a catastrophic failure. Eliminate that dice pool for one round, except for a Special roll, that skill or item is now lost for the rest of the game.

Successes establish the reality of your surroundings.

Multiple successes may be put aside and given to another to add a die to their next roll.

Rounds continue until all players survive together.

## Otherkind Mass Combat

Guy Srinivasan

**Each side, write orthogonal stakes besides killing:**

Can the Empire break through the walls? and Will reinforcements come?

5-6 Yes

3-4 Unknown

1-2 No

Place 3 black dice on each of these index cards.

Form groups. Groups, write one objective apiece:

Dispel Zhao's illusions

5-6 Yes

3-4 Progress

1-2 No

Each player, get a danger card and current injuries:

### **Danger**

6 Safe

4-5 Objective: roll +1 black

2-3 Injured

1 Whole group injured

### **Injury**

6 Healed

5 Grit

2-4 Injured

1 Die

Players, get one d6 for your stakes, objective, danger, and each injury plus some for your skill. Choose some red, some white, and some black.

Everyone secretly split black dice amongst stakes and objectives, then place them.

Everyone place white dice as you wish.

Roll black and white dice. Identical black/white results per card cancel 1:1.

Everyone roll red dice. Place on your cards as you wish. Only max red counts.

Resolve everything.

Example:

Black: 5, 4, 4

White: 3

Red:

placed as 5

knocked to 4 because of black 5

knocked to 3 because of black 4

would upgrade to 4 because of white 3 but can't repeat

=> 3.

Narrate results.

**Author's Comment:** Link to Vincent Baker's Otherkind Dice - <http://www.lumpley.com/archive/148.html>

## Oubliettes and Hellions

Radaghast Kary

<http://ru.rpg.wikia.com/wiki/User:Radaghast>

**Setting:** Mighty nations (ancientforged gargoyles, assimilative tripleheads, philharmonic krakens, regenerative oozeblobs) warring with Agile nations (scheming spidertauri, selfaffirming tieflings, magisterial pikears, fancybearded naturemorphs). Choose side! Choose vocation: Devious (ironclad, nighthag, songsage, stargeezer) or Reckless (beastlord, fadcultist, blasthurler, crookzealot). Elaborate!

**Rules:** roll over Mighty/Agile/Devious/Reckless score to succeed, roll under to defend.

### Adventures:

Grendalf Fancygray requests ring destruction from tieflings; spidertaur Borgomir joins. Elude gargoyle ambushes! Acquire pikear confidants against triplehead myriads! Overcome bridgeblocking krakens! Thwart blasthurling oozeblob Orodruid! Gotta bind them all!

Gargoyle stargeezer Pickhard leads honourseeking triplehead shipcrew; they boldly go. Engage cloaked pikear ships! Foresee tiefling crookzealot seducing chief songsage Spotty! Discern evasive naturemorphs! Reverse the polarity, triangulating transparent spidertaur spy! Jettison a respawning hydraghast!

Tiefling schoolkids pilot dreampowered ironclads. Contend mutated gargantuan townwrecking krakens! Earn teacher acknowledgment! Protect lovable naturemorph nighthag gardener! Help bugbear and owlbear resolve family issues! Contain juvenile rivalry and reproach conspiring buddies!

Oozeblob professor travels with talkative triplehead companions through time and space. Cultivate gargoyle dogs! Exterminate pikear ironclad army threats! Baffle moonhowling elephant shapeshifter with a screwdriver! Vindicate Mighty civilisation before divine beholders! Hold tight and pretend the happy coincidence chain is your plan!

## Ouroboros

Josh Fox

<http://www.blackarmada.com>

### THE OUROBOROS (A setting for Apocalypse World)

(\*Prison\* / \*Relentless monstrosity\*.)

An iron juggernaut hurtling along steel rails, seemingly home to all humanity.

- Outside is freezing (\*Exposed place\*); take 1-harm per hour.
- The carriage doors are guarded. Otherwise, crawl through tunnels perilously close to gnashing machinery (\*Maze\*).

### CONTROLLER

(\*Dictator\*.)

Mysterious lord of the Ouroboros.

- Controller is never seen, but has cameras and loudspeakers everywhere.

### THE GUARDS

(\*Enforcers\*.)

Uniformed cultists, devoted to the rail regulations.

- When you break regulations, roll +Cool. 10+, you're good. 7-9, the Guards show up.

### FIRSTIES

(\*Sybarites\* / \*Cannibals\*.)

Greedy, debauched and arrogant.

- When you don't show deference to a Firsty, roll +Hot. 10+, all's well. 7-9 they demand recompense.

### SAMPLE COUNTDOWN CLOCK

**0-3:** An accident causes the meat animals to freeze to death.

**3-6:** Food prices soar and fighting is commonplace

**6-9:** The food supply is cut off outside first class.

**9-10:** Weak and elderly are secretly abducted, to be eaten.

**10-11:** The guards openly kidnap people.

**11-12:** The whole train descends into cannibalism.

## PLAYBOOKS

- The hardholder controls one carriage. It can't be deep and mighty or mostly tents.
- Nobody gets vehicles. The chopper gets one extra option for their gang.
- You can't play the driver.

**Author's Comment:** Inspired by Snowpiercer, and if I'm honest probably also by Thomas the Tank Engine and trips to the Barrow Hill Roundhouse.



## Out Of The Crucible, A Fire

Taylor LaBresh  
[RiverhouseGames.com](http://RiverhouseGames.com)

**It's been a long road  
Getting from there to here.  
Rod Stewart, Faith of the Heart**

Gather friends around a firepit, and enough firewood to last about an hour.

You are a party of adventurers from your favorite Fantasy RPG, fresh off a dungeon crawl. You decompress around the campfire before going to sleep. Play as a standalone game or debrief in character after a longer gaming session.

It will be too dark to read character sheets, so envision your character in your mind instead. Who are they, what is their role? Choose iconic phrases or images.

As you light the campfire, talk with your party: what was your mission? How do you feel about your teammates?

Talk about one event at a time, add details, ask questions. What about the dungeon confused, surprised, scared, or empowered your character?

Praise your teammates for things they did to help, offer constructive criticism on how they could improve, place blame for their mistakes.

Any time conversation slows or the fire dims, add another log and change the subject.

When you run out of wood, let the fire die as your characters fall asleep.

**Author's Comment:** Out Of The Crucible, A Fire was inspired by Niamh Schvönherr's Tea Ceremony, as well as countless hours decompressing with friends after long gaming sessions and talking about our characters.

## Paladin and Heathen

Luke S Hendrix

**Two players:** The Paladin escorts the Heathen to punishment.

**Both must** avoid falling in love.

**Paladin** has Duty, **Heathen** has Freedom. Each has affection. All start at 0.

4 affection is in love.

**Pick Themes-** Paladin: three Virtues; Heathen: three Ideals.

The path is long. Between obstacles, look into each other's eyes. Talk.

First obstacle: Heathen describes the obstacle.

Paladin describes his actions. Determine which Themes apply.

Heathen describes an action, helping or hindering. Determine which one Theme applies.

Paladin rolls 1d10. Heathen rolls 1d8 for a Virtue, 1d6 otherwise. Helping adds, hindering subtracts.

A total higher than 7 succeeds. Paladin describes, and gains +1 Duty.

If Heathen's roll, +1 per Ideal used by Paladin, is greater than Paladin's roll, Paladin gains +1 affection.

Paladin can choose to fail instead. Heathen can force Paladin to succeed. She gains +1 affection.

If Paladin fails, Heathen describes how. No Duty or affection is gained.

At the next obstacle, reverse roles: Paladin describes, Heathen acts.

After twelve obstacles, check the table for the winner. Loser describes the ending.

In Love?	Paladin:	Heathen:	Both:	Neither:
<b>Higher Duty:</b>	Heathen	Paladin	Both Lose	Paladin
<b>Higher Freedom:</b>	Heathen	Paladin	Both Win	Heathen

**Author's Comment:** The paladin is not the hero. The heathen is not the villain. Love takes strange and varied forms.

## Paranormal Rescue Squad

Allan Dotson

[maycontainmonkeys.tumblr.com](http://maycontainmonkeys.tumblr.com)

**Collaboratively describe a terrain, objective and, in broad strokes your team of special operatives.**

**In turn, each player names and describes an agent. Choose one:**

- Heavily armed.
- Unarmed.
- Inhuman.
- Distinctive style.

Other agents begin nameless. Only named characters take actions.

On your turn either EXPLORE and describe what you find (list A); or REST and say what you learn (list B). Other players describe a DANGER (list D), you describe COST of solving (list C). Role play.

When you choose from these lists, cross out one option from that list. Maybe the option you used, maybe not. When an option is crossed off, it can't be chosen again.

The mission ends when all dangers are crossed off; all named characters are dead; or the objective has been accomplished.

### **A) Found:**

- Survivors
- Single survivor
- Supplies
- Useful item
- Way through
- Bodies

### **B) Learned:**

- Someone's name
- Someone's backstory
- Someone's power, dangerous or unreliable
- Our true objective
- Source of the creatures
- Impending doom

**C) Cost:**

- Time
- Our way
- A piece of gear
- Our objective
- Unnamed characters
- A named character (do not cross this off)

**D) Danger:**

- Unseen creatures
- Familiar creatures
- New creatures
- Huge creature
- The dead
- One of us
- Our commanders
- The environment

## Peregrination

Christopher N Corradini  
[owlbearunderwear.tumblr.com](http://owlbearunderwear.tumblr.com)

### You're going on a journey.

Travel with your companions to thwart a great threat.

Success is not guaranteed, you can always retreat to live another day.

### Start walking to progress the narrative.

Take narrative cues from your surroundings as you build your world.

Stop walking to pause, plan and regroup.

Introduce an obstacle in your way.

Suggest ways to overcome obstacles, if there is a chance of failure make a check.

Turn around and walk back along your path to retreat from an obstacle this does not remove the obstacle but it keeps you safe from the danger it poses.

From **Body**, **Mind** and **Spirit**, choose any one to be your Weakness, Strength and Destiny.

Your **Strength** or **Weakness** may be the same as your Destiny.

To make a check, flip a coin.

If flipping your **Strength**, flip two, take the better. If flipping your **Weakness**, flip two, take the worse.

Once each game, before you flip, you may choose to succeed on a flip related to your Destiny.

You may sacrifice yourself to automatically pass an obstacle, you become a Specter with strength in Spirit and weakness in Body and Mind. A Specter can't sacrifice itself.

**Author's Comment:** Special thanks to Heather Ward, John Ivan Norry and Spencer Hughes for support and help during the design process.

## Perilous Time

Darrell Thomas

**You are in grave danger and time is not on your side.**

Pick a genre and a dangerous situation to be in. Your character can be anything you want. All characters have six D6. Five of your D6 go into a community pool. Keep one for your personal pool.

To attempt actions, place a D6 from the community pool into your personal pool. Roll 2D6 from your personal pool, add the results, and subtract the number of unrolled dice from your personal pool. If the result is a 1,2,or 3, place another die from the community pool into your personal pool. The action took more time. If the result is a 10,11,or 12, place a D6 from your personal pool back in the community pool. The action took less time. If the result is a negative number, place two dice from the community pool into your personal pool. The action took a lot of time. For other results, a normal amount of time passes.

Play until you beat the dangerous situation or there aren't any dice left in the community pool. When the community pool runs out, the danger defeats you.

## Perjury

Mats Madison

[tabletopfirst.wordpress.com](http://tabletopfirst.wordpress.com)

**The Judge introduces the defendant and states the charges.**

**The Defense Attorney** secretly draws a card from standard deck. Red means the defendant is guilty.

**The Prosecutor** and the **Defense Attorney** present their opening statements.

Both roll a die and keep it hidden.

One party, starting with the prosecution, presents one piece of evidence against the defendant.

The defense can rest, accepting the evidence as presented, or object. In case of objection both parties show their die. If the defense's die is higher - the Judge allows objection and defense can spin their own view on that same piece of evidence. Otherwise the Judge overrules the objection.

The prosecution continues by introducing another piece of evidence only in case of overruled objection. Otherwise the defense is allowed to introduce new evidence in favor of defendant and this time the Prosecutor can rest or object to it.

In any case the dice are re-rolled.

After 5 evidence have been presented both parties make their closing statements.

The Judge brings a verdict and decides who won - the prosecution or the defense.

The Defense Attorney reveals guilty or not card and the Judge wins if he made the right call.

**Author's Comment:** It didn't fit into 200 words but the game can easily be expanded with other players (jury, defendant, witnesses).

## Pie Chart RPG

Lauren Clark

<https://twitter.com/HexManiacWingy>

### Materials

**2d10, different colors**

**Pen and paper**

**something to trace a circle**

**two different type tokens.**

### Setup

Draw a circle on your character sheet. The GM gives players a list of relevant skills. Assign number values to these skills, totaling exactly 100. Whole numbers only. Draw in your circle to make a pie chart with your selected skill values. Once this is done, hand each player 5 tokens. These are called Fortune Tokens

### Gameplay

Any time an action has consequence, the GM calls for a roll, selecting a skill. Players roll d100, pre-assigning one die as the 10's place and one as the 1's place. The goal is to roll under. 0 on both die is a 100. There's no special rules for opposed rolls.

The GM may reward success with a Fortune token. In the event of a failure, the GM may hand a player a Misfortune token.

Fortune and Misfortune both allow a reroll, or for the numbers to be shifted on a result (an 81 becomes an 18, for example). Players invoke Fortune, GMs invoke Misfortune. If a roll's result was influenced by Fortune or Misfortune, the GM shouldn't give any tokens.



## Point and Click

Christopher Dean

<http://ilovethecorps.com/>

**This game is inspired by the point and click adventure computer games of the 90s (like Monkey Island).**

The GM creates a story with a comedic feel and many puzzles (or at least the illusion of puzzles) for the players to solve with either logic or pure nonsense.

Characters can be anything that can think and feel that fits the story the GM has in mind: humans, anthropomorphic animals, weird aliens and whatever else are fair game.

Each character has the following Skills: **Push, Pull, Open, Close, Use, Look at, Give, Pick Up, Open, Close and Talk To.** They also have at least 20 Inventory boxes.

Players interact with the World using their Skills. GMs describe the environment, and then write down what objects, areas and beings that characters can interact with.

To do anything, a player must announce the use of a Skill. It is up to the GM whether one Skill can be used with a game feature for an immediate result (I Open the Cupboard) or whether it leads to interaction with another feature (I want to Use the Pistol with the Giant Alien Monster.) The GM decides and describes the (often hilarious) results as that character.

**Author's Comment:** This game is something of a personal joy that I have run by request for friends many times, created from my love as a teenager for LucasArts adventure games.

## Political Friction Generator

Robert Mahoney

### Political friction generator.

Grab a deck of standard playing cards.

Come up with 10 organizations for your setting, and 3 groups or families of powerful people.

Assign each organization a number 1 through 10, which will match up to a card number.

Suits represent methods of achieving goals, **Hearts** is through populist ideals, **Diamonds** is through political bypassing, **Clubs** is through illicit means, and **Diamonds** is for specific activities related to the setting eg. magic in a fantasy setting, operatives in a cyberpunk game, etc.

Lay cards face up on the playing surface next to one another. Adjacent cards are in conflict with each other publicly. These represent different organizations, or organization sects in direct conflict with one another.

Continuing to draw cards, lay them on top of the current cards across their current facing with enough space to still show the suit and number of the bottom card. The card on top shows who or what group controls the public group on the bottom, with every organization being controlled by a different group or sect for an agenda not their own whether they know it or not.

The story for this situation is up to the GM.

## Powerplay in Love

Remko van der Pluijm

**Three high school friends have a love interest in the same classmate (the Lover).**

First, each Friend writes down four cultural / ethnic groups their character belongs to and each Friend assigns 7 points in friendship to all Friends and 3 in Love.

The Lover frames scenes alternating between Friends in which the Friends flirt with the Lover. The Lover then introduces a conflict and sets the stakes. The friend rolls against Love - (number of underlined groups). If the roll is higher than Love, Friend narrate how the Lover is getting more feelings for the friend. If it isn't, Friend has two options:

1. **Lose the conflict:** the Lover narrates how they feel rejected;
2. **Put a friend in a bad daylight** by making an insulting remark on one of the groups the other friend belongs to. If the other Friend is offended, underline the group, remove a point of friendship with that Friend and add one point to the result for each underlining + 1. The other friend must narrate their pain.

Game ends if a friend has Love 10 or one person has a group with more than five lines. Each character narrates an epilogue (Lover begins).

**Author's Comment:** This is at least partly inspired by participative drama workshops by Augusto Boal.

## Pregen Characters for Interns and Invaders

Sheila Ayala Heady

[cultistseverywhere.wordpress.com](http://cultistseverywhere.wordpress.com)

**Name:**

**Major:** Marketing

**Spends most of the workday:** Promoting their upcoming DJing gig

**Tell Me (+1):** I am a college junior looking for experience in communications.

**Strength (+1):** My attention to detail.

**Weakness (-1):** I'm a perfectionist and can take too long.

**Five Years (+1):** I see myself in a leadership position.

**Hobby (+1):** I have a side job DJing.

**Name:**

**Major:** Dropped out to work at a startup

**Spends most of the workday:** Secretly working on their app

**Tell Me (+1):** I am a go-getter who never accepts failure.

**Strength (+1):** Making the most of sudden opportunities.

**Weakness (-1):** I can be very critical of my work.

**Five Years (+1):** I see myself having climbed quite a bit.

**Hobby (+1):** I play flag football.

**Name:**

**Major:** Transferred to accounting after failing studio art

**Spends most of the workday:** Frantically trying to learn Excel

**Tell Me (+1):** I am an accounting student who works well under pressure.

**Strength (+1):** My ability to learn new skills.

**Weakness (-1):** I have had trouble with planning and prioritization.

**Five Years (+1):** I hope to be a backbone of a team.

**Hobby (+1):** I sell handmade leather phone cases on Etsy.

**Author's Comment:** I'm not sure if a supplement to a game that was entered in the RPG side of this counts, but my playtesters found these helpful so I thought I'd include it!

## Principia Magicka

john melesky

<http://phaedrusdeinus.org/>

**The Arch Conclave must meet and proclaim the core principle of magic.**

Select a Chair. All players start with three Influence. Write your mage name on a card. Play starts with the Chair, and proceeds widdershins.

**During your turn, choose one:**

- **Support a theory.** If the theory doesn't exist, write it on a card, then write it under Pet Theory on your card. If it's another mage's Pet Theory, take Influence from them.
- **State that you support no known theory.**
- **Perform an experiment on a theory.** Each mage may spend Influence to modify the roll by one (up or down).  
Roll a d6:
  - >=5 produces evidence
  - <=1 produces counterevidenceMark the result on the theory card. If noone spends Influence, and the roll produces evidence or counterevidence, the experimenter gains Influence.
- **Discredit an experiment.** Give Influence to the experimenter; erase the evidence from the theory.
- **Call for a vote.** Spend Influence and name a theory (or none: this is a vote for adjournment without result). All mages (except you) vote Yea or Nay. Total the Yea Influence and the Nay Influence. If Nay, continue play. If Yea, the theory is pronounced the core principle of magic; the game ends.

## PuppyRPG

Matt Faux

Sorry :(

**Roll 3d6, and assign values to:**

**Dexterity** is your ability to maneuver

**Health** is your total health. Resting and eating restores 1/2 hp.

**Strength**

Every stat apart from Health has three skill levels, bad (1-2), average(3-4), and badass(5-6).

This system can be used in any world. Attacks should never do more than 2 damage in a single turn, including modifiers. Some GMs may give players one or more levels at the start of the game, or veto stats that are not setting-appropriate. Punches do 1/2 damage, swords do 1. Strength either applies a -1/0/+1 modifier to melee damage, allowing weak punches to heal, or multiplies it by .5, 1 or 1.5, GM's choice.

In combat, lowest current Health goes first. Youngest player wins ties. When anything attacks, it rolls vs dex, and modifies.

Outside combat, players should have chances to roleplay and explore.

When the GM decides to level players up, they may add 2 to a stat of 1, add 1 to a stat, or roll a new stat. New stats can be anything from Healing Prowess to Ballroom Dancing. Where they overlap with other stats, player chooses one when they roll.

**Author's Comment:** Can be played on 3x5 cards for added convinience!

## Puzzle for an Investigation Game

mutant

[www.8427.fr](http://www.8427.fr)

**Bring a puzzle game for children that you won't regret or create a simple one (15-20 pieces).**

Compose a final picture for your scenario investigation.

It can be an element appearing in the scenario or a background element (a landscape, a portrait, a letter, a personal photo etc.). This will be shown in the puzzle at the end of the game and should give a special touch to the story (nostalgia, secret, surprise, sadness etc.).

Print this picture (with or without caption) to your puzzle size.

Cut and glue the picture onto the puzzle. Carefully cut each piece so that you can completely undo the puzzle.

Divide all the puzzle pieces between the different evidences of your story.

When the players discover these evidences give them the pieces face down.

To them build the puzzle face down during the game through the elements they get.

If they do not find any, the puzzle will not be complete.

At the end of the game the players cautiously return the puzzle and discover his secret.



## Quick NPC Generator

Doug Ruff

Use these prompts to help come up with interesting non-player characters for your games. Try to answer all the questions.

**What's their name?**

**Do they have a nickname?**

**When you first look at them, what stands out?**

**How do they know the player characters?**

**What immediate trouble or danger are they in?**

**What do they want from the player characters? What are they willing to do in order to get it?**

Name at least two other people that they have strong feelings for, or who have strong feelings for them. Explain why this is the case.

**What interesting and dramatic thing will they do soon (or will happen to them) if the player characters don't intervene somehow?**

**What information do they know that would be of great interest to the player characters?**

**Why should the players care about what happens to this NPC?**

**What things are they really good at?**

**What things are they really bad at?**

## Quick/Precise/Powerful

Carlos Luna

[https://twitter.com/el\\_luna](https://twitter.com/el_luna)

### QUICK/PRECISE/POWERFUL

This is a generic PbtA hack aimed at improvising games with minimal equipment.

### CHARGEN:

Choose Name & Concept. Choose 2 Adjectives (or choose 1 twice): Quick / Precise / Powerful

### PLAYING:

**GameMaster** - Set a situation that provides an imminent threat or a great opportunity.

**Player** - React to the threat/opportunity and roll 2d6 (+1 if Concept helps). Call this number Performance.

**GameMaster** - Interpret the result taking into account whether the action has been Quick, Precise and/or Powerful:

For each Adjective, if Performance + Adjective is in:

[0,6] the action hasn't been Adjective enough.

[7,9] the action may be Adjective if the character is willing to sacrifice something.

[10...] the action has been clearly Adjective.

The GameMaster may assign temporary Conditions to the characters (-1 to Performance each, while they apply).

The outcome of each action should drive the story forward. Play to find out what happens.

## STORY-SEEDS:

- \* You're in a tavern. A hooded man keeps staring at you. What do you do?
- \* You wake up in a room you've never been before. What do you do?
- \* You find a strange pouch in your pocket. It is full of gems. What do you do?

**Author's Comment:** The objective was to be able to improvise a game at any time, with minimal equipment (2d6, no specific character sheet, few rules to memorize...).

I've chosen Quick, Precise and Powerful as Adjectives since they are easy to remember, they cover many situations and it is quite straightforward to deduce the consequences of not being Quick, Precise or Powerful enough.

Finally, I'm using the PbtA dice-roll because it only requires two D6s (that you can borrow from most boardgames)

## Quite the Stretch

Devlin Farmer

**Quite the Stretch** is about coming up with inane justifications-with a dark twist... Players play as islanders who are attempting to climb the Mountain to achieve adulthood. The game master plays the Mountain.

Players begin play with three real-life household objects (anything they can carry that they find in the Mountain's home). These objects represent what the islanders have brought on their journey. The Mountain begins play with a real-life book.

As players begin to slowly make their way up the Mountain, problems arise. These problems are random nouns that the Mountain selects from their book which attempts to hamper the player's journey up the mountain. Any given player may stop this noun by describing how their islander uses one of their objects to stop it, expelling their object from the game; OR a player may sacrifice themselves, killing their character, for a fifty percent chance of stopping the noun (determined with a coin flip). The Mountain presents a number of nouns equal to the amount of objects they have, plus one for every three players, meaning sacrifices must be made.

Any characters who survive the obstacles ascend the Mountain, achieving adulthood, concluding the game!

**Author's Comment:** Fuck the haters, thanks to Elanore Clark (her name is spelled wrong) for editing my nerdy shlock.

## Rad Hacker Vampires

Ryan √ì Laoithe

**You're a cybersmith vampire with clipped black wings and broken nails. You run a blood-mad hacker crew.**

You have 3 traits. Grab a book from a nearby shelf. Pick 3 words from a random page.

**You have 3 stats.** (H)umanity, (B)loodthirst, and (S)treet-cred. Allocate them to the sides of a blank d6. Each stat must have at least one side.

**(H)umanity** is your tortured soul and inner turmoil. Who cannot know the truth?

**(B)loodthirst** is your reckless vampire side. Who're you trying to fuck?

**(S)treet-cred** is your pull with the hacker gangs in the cybercaves. Who thinks you're shit-hot?

You have another d6 with two (+) sides, three (-) sides and a ( ) side. Roll both your dice when there's a conflict. The Plus/Blank/Minus die tells you what happens, your H/B/S die tells you how. (H)(+) is a triumph of your (H)umanity, (S)(-) means your (S)treet-cred failed you, (B)( ) is a complication of your (B)loodthirst, etc.

You can invoke each of you traits once per session to re-roll.

At the end of a session you can reallocate your H/B/S based on the events of the session.

**Author's Comment:** Inspired by The World, The Flesh and The Devil by Paul Czege, Force Blade Punk by Grant Howitt.

## Rainbow World

Matt Bohnhoff

Rainbow World is a setting creation minigame that begins with players sitting around a table, a stack of notecards, pencils, and Skittles. Players take turns establishing facts about Rainbow World and altering them through historical events. To establish a fact a player writes it on a notecard and places it on the table. When other players deem a fact or event interesting, they award its writer a randomly selected candy. To change a fact a player must eat one of their candies and write an event on a new notecard that explains how it changed, placing it over the altered fact. The color of the candy eaten determines the kind of event:

**Red represents war or widespread violence.**

**Orange represents exploration, discovery, or invention.**

**Yellow represents social changes that bring about sweeping cultural shifts.**

**Green represents various environmental disasters.**

**Purple represents, for better or worse, the actions of single incredible individuals.**

New facts and events cannot contradict others that are currently true. Play does not have to proceed in a specific order but a player may not place two consecutive notecards. The game continues until everyone is satisfied with the setting or all the candies are eaten.

**Author's Comment:** I'd like to thank my editor, Harper Baird, and my playtesters for indulging me in this little game.

## Recollection

Dominic Carroll  
[www.firecat-masquerade.com](http://www.firecat-masquerade.com)

**A game of memory, personality and post-traumatic-amnesia.**

**NOBODY GETS HURT:** Have the social contract conversation with your fellow players - work out what topics you're unwilling to role-play and how you'll approach difficult topics. Take time over this - it's important.

### Character Generation:

- 1) Write a name.
- 2) Decide Approach. (eg. - Fists solve problems, Consults the books.)
- 3) Decide Profession. (eg. - Cop, Shopkeeper)
- 4) Memories:

Everyone take five blank note-cards and write a memory on each.  
Start with I remember... and write an...

- Early memory
- Hopeful memory
- Traumatic memory
- Violent memory
- Passionate memory

Shuffle these together, deal out randomly.  
Now number the back of your new cards from 1-5.

-----

### Conflict:

- Characters only roll for an unopposed task if failure would be fun
- Where there's opposition or risk of failure, assign a target number from 2 (Tricky) to 12 (Superhuman)
- Roll 1d6. Add +2 if your Profession applies and another +2 if Approach applies.
- If you match or exceed the target, you succeed.

## **Recollection:**

Characters may take a moment to dredge lost memories for hidden potential.

- Everybody hold hands.
- Choose one of your Memory cards - read aloud, then discard it.
- Add the number on the card to any single die roll you make.

**Author's Comment:** Mental health issues, trauma and memory-loss are big topics. Treat each other well when role-playing around them, yes?



## Recovery

Isaiah Stankowski

**Life is a constant battle between you and your addiction.**

**Answer the following:**

What is your name and addiction?

Who have you hurt? How?

Shuffle a Joker into the bottom half of a 52-card deck.

Take turns framing scenes from your character's life. A successful scene of making amends adds 1 Recovery or removes 2 Stress. A scene of overindulgence clears all Stress but costs 1 Recovery. Other players may introduce obstacles by drawing a card and applying its effects to themselves.

When obstacles cause disagreements, the scene-framer rolls their dice-pool. Dice showing 5 or 6 are successes. One or more successes allow the scene-framer to narrate the outcome, otherwise the interjector does.

The scene-framer's dice-pool begins at 0. Add 1d6 for every card they choose to draw (maximum 5). Remove 1d6 for every 2 Stress they have. Roll first, then draw, resolve and discard cards.

Card Effects:

**A** - +2 Stress

**KQJ** - +1 Stress

**Joker** - +3 Stress, remake deck

The game ends when the number of Jokers drawn equals the number of players minus one. Players narrate an epilogue based on their Recovery score: highest makes significant recovery progress, middle makes progress but faces setbacks, lowest suffers a painful relapse.

**Author's Comment:** Thank you to my friends for helping me, to the many game developers who have inspired me, and to David Schirduan for hosting this challenge.

# Recursive Roleplay

Joshua Sherwood

## Instructions:

0. You are having issues with your friends. Work them out with a safe, friendly game of pretending to be other people.
1. Get some people together to play a new role-playing game. You will need some dice, pencils, index cards, and people.
2. Create your own RPG. Write the title and themes on a blank index card.
3. Roll a die. This value becomes the CRUNCH of your new game. Write this number on the index card.
4. Write the number of people playing the RPG on the index card. This number is the amount of FUN in the game.
5. Play a campaign based on the themes. To test for success or failure, roll CRUNCH! (factorial) dice against CRUNCH! + FUN. If you succeed, return to Step 2. If you fail, continue to Step 6.
6. Create your own RPG with the same themes, but with  $\text{FUN} - 1$  and your choice of CRUNCH.
8. If FUN equals 0, tear the index card into pieces.
9. Go to Step 0. Repeat until no one wants to play, the multiverse has run out of FUN, or you run out of index cards.

**Author's Comment:** The largest number of RPGs created here was twenty-two.

## Red Queens Court

Christopher McCown

**Need:** Standard Deck of 52 Cards. Aces and Face Cards are value 11.

You have all been accused of a ridiculous (pick something suitably outlandish) crime by the Red Queen's Court. Everyone is Guilty until proven innocent. She is completely mad, but she will grant amnesty to the person who survives the trial.

Everyone starts at 9 Guilt. Pick someone to become Accused first. The Accused makes an argument as to why they're innocent.

Other players proclaim Innocent or Guilty based on this testimony, and draw a card from the top of the deck. Add all Innocent votes together, then add all Guilty votes together. The higher value wins. If Accused is voted Innocent, reduce Guilt by 1; if Guilty increase Guilt by 1. Play then passes to the left.

When someone votes Innocent for another player, when they become Accused, after their testimony, they may draw the top card of the deck and add it to their Innocent total.

When a Queen or Joker is drawn at any time, a Snap Judgment Occurs. The Accused draws a card, and compares it to their Guilt marks. If the card is less than their Guilt marks, they executed and are out.

**Author's Comment:** Thanks to Paul, Draxon, and Tarion Lell for helping me playtest this!

## Red Shirts, Blue Collars

Patrick Reill

**Red Shirts** are mechanics, janitors, handy-men. They are competent but undersupplied. Something else always breaks.

Red Shirts each have a specialty.

Any time the players attempt to do anything useful (fix something, clean something, etc) roll 2dFudge.

**Fudge Dice:** Fast(+),Right(Blank), or Cheap(-). If using your specialty, roll 2dFudge, grab one, and choose a face for the other.

**Fast:** you get it done before you suffer any consequences from it. You close the airlock before you run out of air, you fight off the Xenomorph before it bites you, you get out of the meeting without any extra duties.

**Right:** you definitively solve the problem. The reactor leak is plugged up for good, the Klingon Pirate was knocked out, the Quartermaster considers you a good friend now.

**Cheap:** you don't need as many resources to finish the task. Your tools don't break, no one gets hurt, the part was already on order.

Take turns breaking something on the ship for the Red Shirt to your left to fix. Create NPCs to distract, aid, or fraternize. Fix the ship. Something else always breaks for the next Red Shirt.

**Author's Comment:** This was born out of a reddit comment

## Relics of Merimna

Francesco Ferrari

**I never dreamed of a city as beautiful as Merimna with its spires, palaces and stories of its ancient heroes are carved in marble and bronze.**

Each player creates a hero, tells his story and invents a relic kept in the city mausoleum.

The city lies peacefully asleep and weary.

The old threats have been fought back out of the city, waiting to rise again and lastly conquer Merimna.

A randomly selected player choose one of the heroes and secretly decides if his relic is safe or cursed.

Then creates, through narration, a danger that threatens the city linked to the hero he chose.

The other players will be the citizens and have to decide whether to destroy the relic or keep it to save the city.

Choose another player and keep it up until every artifact is tested.

The dream is broken, heroes will not come back, and whatever will be the fate of Merimna, its citizens will know that the glory is only carved in stone.

Reveal the choices regarding the relics: the city is safe if at least one is cursed and if, among the artifacts survived, the safe relics are more than cursed ones.

**Author's Comment:** inspired by The sword of Welleran by Lord Dunsany

## Remember the Apocalypse

David Rothfeder

**The apocalypse was 50 years ago. You remember it clearly, the smell of tar and flesh as the world burned. This is the world after it, and you have learned how to survive. You know this to be true, even though you're only 17.**

You remember growing up in this broken world, you were born here. You have no memories from the world before, and yet you know you were there when things went to shit 50 years ago.

You're not unique, everyone remembers. Your twin sister tells you stories of the polar ice caps melting and the world flooding. She doesn't know where the water went, but she swears it happened 50 years ago.

The old man tells a different story. He says that the wrong man was elected president. That they brought endless war until the whole world became one huge no man's land. He's been telling this story since you were only knee high, every time asking why he didn't vote for the other guy 50 years ago.

This is the world now, where everyone remembers civilization being destroyed, and now, everyone always will. Can you find a way to forget?

## Ricochet

Zak Slater

[www.facebook.com/groups/mystwood](http://www.facebook.com/groups/mystwood)

The year is 2278, an age from Virgo, the successful launch of the Global Pleasure Satellite in 2030... the reason the world ended. The Satellite crashed in Las Vegas and turned the continent into a gigantic dust bowl filled with raiders, savages and opportunists.

You play scavengers, heading out to find treasures in the forgotten desert lands using the huge satellite city as your home base.

**Roll 3D6 for the following stats:**

Charisma

Muscle

Agility

Smarts

you can assign the rolls how you want to each stat if you have a specific character in mind.

The GM will choose a difficulty level from the table below and you'll have to roll over that with 3D6 (plus your applicable stat) in order to succeed a roll.

Easy 15

Tricky 20

Hard 25

Don't Bother 30

All Ricochet scavenger teams have a BEAST (armoured car). Pick a perk from below for your BEAST.

**Tank** - gain +3 to defense rolls in the BEAST, -3 to agility rolls.

**Nitro** - Your BEAST goes dangerously fast +3 to agility rolls, -3 to defense rolls.

**Voodoo Fetish** - swaps the rolls of an enemy and a PC - also incurs a story event (GM choice)

# Rock Gods: Go Big, or Die Hard

Justen Stahl

## Rock Gods: Go Big, or Die Hard

**To create your assortment of Rock Gods you fill out a series of basic questions**

What is your name?

What do you do in the band?

Who are your three best friends?

What's your problem?

What are your dreams?

## Band Member Stats

**Stillness (Inner Peace)** - Can be harmed when things are going poorly for you, and you're the reason for it.

**Hope (Resisting Despair)** - Can be harmed when things are going poorly, and you have no control over it.

**Dream (Wild Emotion)** - Can be harmed when your dreams begin to collapse around you

**Stardom (Your pure unadulterated Star Power)** - Can be harmed when you start to lose fans or the fame goes to your head.

**Pull (Your influence)** - Can be harmed when you start making big pushes in the company, becoming independent.

Each stat starts at 5, whenever you partake in an action that could harm any of these, you roll a d6, trying to get under it. If you roll over, you lose 1 in that stat. When you hit 0 in ANY your character is taken out of play.

**Author's Comment:** Narrative Games, my own imagination, Game Chef 2015, the band Anvil



## Royal College of Neraidology

Ivan Nevill

[roleplaygreenroom.blogspot.com.au](http://roleplaygreenroom.blogspot.com.au)

**Dear participant,**

You have been invited to take part in a field trip to determine the nature of faerie activity in a public garden, parkland or cultural site. You will be given one full hour to investigate the location and gather data.

Data may take many forms and we recognize that creative extrapolation is a key part of the scientific method in regard to neraidology. In particular, we wish to know:

- What species of faerie dwell in the area (sprites, gnomes, leprechauns, brownies, etc)
- What habits they may have (dances, mushroom tending, animal husbandry)
- What locations they favour (hidden hollows, man-made structures, natural wonders)
- What tools, items or trinkets they have used (coloured stones, unusual feathers, shiny items)

Once the hour is complete, all participants are expected to present their findings to each other and form a cohesive theory to present to the College. We expect that the work of all participants be given equal weight and recommend rewarding yourselves with a picnic afterward.

We look forward to seeing your results,

Sincerely,

**Sir Francis Cobblesworth**

**Dean of Neraidology (Faerie Studies)**

## Ryuutama Town Generation Tables

Selene Tan

<http://games.nightstaff.net>

### Population:

1-3: Village

4-7: Town

8-9: City

10: Large City

### Ruling System: 1d10, -1 for Village, +1 for Normal/Large City

0: As Needed

1-2: Eldest

3-4: Elected Head

5-6: Elected Council

7: Lottery

8-9: Hereditary Council

10-11: Hereditary Head

### Ruler Personality: 1d10

- Resistant to Change
- Secretive
- Cynical
- Lazy
- Inexperienced
- Crude
- Forgetful
- Generous
- Meticulous
- Idealistic

### Environment: d8

- Forest
- Valley
- Coast
- Cliff
- Wasteland
- Plains
- Trees
- Hills

**Building: 1d6, +1 for Normal/Large City**

- Bridge
- Market
- Shrine
- Specialty Production
- Civic Center
- Monument
- Castle

**Specialty Goods: 1d10, +2 for Town, +5 for City, +8 for Large City**

- 1: Cotton, Wool, Flax
- 2: Grain, Vegetables, Staples
- 3: Raw Metal
- 4: Lumber
- 5: Wine, Ale, Liquor
- 6: Furs, Hides, Cloth
- 7: Livestock, Pets
- 8: Leather Goods
- 9: Wooden Goods
- 10: Housewares
- 11: Herbs, Salt, Spices, Sugar
- 12: Clothing, Armor, Weapons
- 13: Exotic Fruits
- 14: Painting, Sculpture
- 15: Jewelry
- 16: Perfumes, Potions
- 17: Scrolls, Books
- 18: Magical Items

**Sights: 1d6**

- Greenery
- Festive colors
- Drab buildings
- Gleaming buildings
- Organic shapes
- Geometric designs

**Sounds: 1d6**

- Running water
- Birds
- Market hawkers
- Clanging metal
- Children
- Livestock

**Smells: 1d6**

- Animals
- Cookfires
- Forest
- Water
- Specialty Good
- Waste

**Threats: 1d10**

- Famine
- Drought
- Monsters
- Natural disaster
- Bandits
- Plague
- Unfair treatment
- Missing people
- Vermin
- Isolated

**Author's Comment:** Specialty goods inspired by Courtney Campbell's Treasure (<http://angband.oook.cz/steamband/Treasure.pdf>)

## Saga of Eternal Winter

Jan Crowen Rosa

### A micro-setting for Fate Accelerated.

Winter Demons, Cruel Winter Sorcerers Cailleach (+2 when Flashy creating advantage using Illusions) and her Warlord, Mighty Frost Giant Bláinn (+2 when Forcefully attacking with claymore), have arrived to the land of Aes Sídh, the elves, and brought Eternal Winter. Summer Goddess Áine gave her daughters, summer spirits, magical gifts to fight them.

**CCFFQS** = Careful, Clever, Flashy, Forceful, Quick, Sneaky.

**Faoladh**, strong-willed swordswoman werewolf (C1C2F3F1Q2S0), received Fragarach, Sword of air (+2 when uncovering hidden truth).

**Beanna**, rash archer werewolf (C2C1F0F1Q3S2), received Bogha Gréine, Sun Bow (Once per session, one pull will release arrows that hits all enemies).

**Arthwen**, strong berserker werebear (C0C1F2F3Q2S1), received Areadbhair, Fire spear (Ignites everything on touch when unsheathed.).

**Sionnach**, cunning sorceress werefox (C0C3F2F1Q1S2), received Draíochta, magic powers (+2 when Cleverly creating advantage against winter creatures using magic).

**Heroines must cross four domains guarded by Cailleach's warlords and serfs before confronting the Winter Demons:**

- Fire Dragon Eldur and Warrior Orcs of Fire mountains.
- Gigantic Kraken Hafgufa and Norse pirates of Winter Islands.
- Tireless Undead Knight Glómr and fierce Revenants of Shadowland.
- Malicious Sorcerer Sluagh and macabre Banshees of Whispering forest.

Distribute +5, +4, +3, +2, +2, +1 between demon's and warlord's Approaches.

# Sail the Underworld

Ludovico Alves

**This is an inspiration aid for heroic challenges for Apple of Discord or any other mythic game.**

## Mission:

The double that initiates the challenge dictates the type of task the Hero needs to perform:

## Double

Mission

1

Rescue

2

Slay

3

Steal

4

Conquer

5

Sail

6

Escape

Blank

Sacrifice

Defining Element:

The other sides of the first and second pieces added to the challenge combine to identify an element, person, goal or site that play an important role in the challenge. There are no blanks; such dangerous events are too dramatic to be left to random chance and should reflect the Hero traits and Gods involved.

2nd Match

1st Match

1

2

3

4

5

6

**1**

Sibling

City

Olympus

Cerberus

Barbarians

Knowledge

**2**

Parent

Sea

Underworld

Cyclopes

Tyrant

Hope

**3**

Lover

Temple

Sun

Minotaur

Amazons

Ambrosia

**4**

Rival

Desert

Moon

Nymph

Hero

Heart

**5**

Spouse

Island

Horizon

Demigod

Mentor

Weapon

6

Child

Wilds

Stars

Sphynx

Oracle

Treasure

**Example:** Double 6, followed by 6|3 and 6|4: llet’s all hear the tale of how the Hero escaped the Minotaur.

**Author’s Comment:** <https://docs.google.com/document/d/1-W20uw-5dUwX6pJ288LC2ew9zh98iSj3vp2k1W7XYiY/edit?usp=sharing>

In case the table formatting was lost with the submission.



## Save the Date

David Rothfeder

**Save the date** is a two player rpg about a date where one of them is being hunted.

**Needed to play:** 36 uniform sticks, enough room to make a 6x6 square out of them, something to mark the center.

**Setup:** Each player chooses a name for their character. Mark one side of the table as North and the center of the city. One player will sit on the East side and one will sit on the West.

**Play:** Players will then take turns placing a stick to mark the route the couple are using to flee. After playing a piece, that player will ask the other player a question based on the direction they fled. These will then be answered through the narration of events. If there is a conversation between the couple involved, each player should speak in character.

**North:** question about the city or environment

**South:** question about the pursuers

**East:** question about the East character

**West:** question about the West character

Players can not backtrack or cross path their previous path, or go more than 3 spaces from the center in any direction. The game ends when no pieces can be placed.

**Author's Comment:** Please contact me if this is not readable as I am unsure if I submitted this correctly

## Scions

Michael Phillips

<https://worldmakers.wordpress.com/>

### Scions:

**Servants of the Eternals at Everything's end, players attempt to ward off the dissolution of Chaos and serve their Eternal and themselves.**

### Eternals:

Frozen King

Combat

Protection

Stasis

Endurance

Automaton

Improvement

Speed

Precision

Duplication

Shadow Queen

Concealment

Secrets

Theft

Illusion

Tattered City

Scrounging

Songs

Commerce

Growth

### CharGen

\_\_\_\_\_ Name \_\_\_\_\_ is a Scion of \_\_\_\_\_ who masters  
 \_\_\_3\_\_\_, \_\_\_2\_\_\_. \_\_\_2\_\_\_, and cannot \_\_\_-1\_\_\_ I want  
 \_\_\_\_\_

Pick an Eternal, 2 tags from your Eternal, one from another, and an inability from any Eternal. Name an item, unique and puissant. Succeed in conflict at a cost of three dice.

## **Setup**

GM

Provide a pool of 30 dice.

Each player creates a place with needs. You too.

Gives an Eternal's secret task to each Scion.

## **Conflict**

When a scion might fail, they roll 2 from the pool and one tag. 4+ succeeds. GM Sets Difficulties. Players may loan 1 die, but are at -1 next roll.

When in conflict with Chaos, the GM announces a cost of failure between 1 and 3 dice removed from the pool.

In pvp, cost is 2 dice.

Scion death is reversed by Eternals.

Play ends with an empty pool and player vignettes. Uncompleted Eternal tasks = chaos reigns.

## Scylla and Charybdis

Antonio Amato

<https://lariservadeimammut.wordpress.com/>

**Sicily, 1602. Scylla and Charybdis, lovers separated by their families, are attempting to reunite. Scylla fled at night from Trapani and her family is looking for her. Charybdis has defected and fled from Messina with the Spanish army on his trail.**

Decide who plays Scylla and who plays Charybdis. Until the epilogue, the two protagonists cannot be in the same scene. When a player interpret its protagonist, the other plays secondary characters and environment.

There are three phases: **prologue** (one scene per player), **journey** (three scenes per player) and **epilogue** (last scene).

Each player take four d6 (two black and two white) and roll, then places them in a row assigning one dice to the prologue and one for each of the journey scenes. The color of the dice sets the scene's tone: if black, fear prevails; if white, love is stronger. Play every scene according to tone set by your dice.

The player with the high prologue dice start, then alternate.

Play prologue scene and journey scenes.

Discard prologue dices. Compare each couple of dice for any journey scene and discard low dices. In case of tie, reroll. See if prevails black or white.

Play the epilogue scene.

## Secret Liars - Murder Mystery RPG

Gabriele Manganello

### **Bam! One dead body.**

Now you are all suspects of the murder, but only one is the killer.  
Each player begin to investigate about each other.

Take a card for each player including an ace of spades.  
Shuffle the cards and distribute them, one to each player.  
Everyone watch his card and don't reveal it.

Each player write down one sentence for each other player.  
Each sentence is a story that can be a Secret or a Lie.  
Each turn, each player asks for the sentence prepared for them.  
They can accept or dubitate the sentence and explain why.

**If they accept a Secret you lose 1 point, if they accept the Lie, they lose 2 points.**

**If they dubitate a Secret you gain 2 points, if they dubitate a Lie, they gain 1 point.**

Repeat until everyone finished.

The player with less points is killed and he reveal his card.  
If it was the ace of spade, compliment, you got the killer.  
Else he's still free: you have to prepare an other set of sentences and repeat.

The killer wins if he remains alone with one other player.

## SEE NO, HEAR NO, EAT

Brie Sheldon

[brieecs.com](http://brieecs.com)

### SENSELESS HUNGER

**Requires: Four players.**

Four sets of four tokens per player, each set a different type but differentiated within the set (chips, coins, dice).

Pencil and paper per player. On the paper's reverse, assign personality traits to each token, one positive, one negative.

Bag or napkin to hide tokens.

Start with the youngest player, then clockwise one turn each. Round one, everyone closes their eyes. Taking action they 1) whisper a trait unrelated to their list to a player, 2) give a token to a player, who keeps it hidden, or 3) do both to different players.

Round two, the play begins with the oldest player, then counterclockwise. No one can speak. Each turn, players 1) pass a token to a player, 2) use signals and expressions to share a trait, or 3) do both to different players.

Flip the papers to reveal the token traits. The players make characters lost in the desert using the descriptors, and introduce themselves in character with how they could help survive. With the remaining tokens, players put tokens in front of players they find least valuable, up to two tokens each player. The person with most tokens is murdered and eaten by the other characters.

## SEGUE

Dale Elvy

<http://imaginaryempiregames.blogspot.com/>

### SEGUE

As the characters sleep, they share a strange dream. A gardener waits patiently in a strange, beautiful, garden. Each character sees the gardener as someone they trust and respect.

The gardener explains that the characters are in grave danger. The reality they know is a dream, a fiction created to keep them from harm. But now their continued dream has placed them in danger, they must wake and confront the truth if they are to survive.

To wake, the character must share one of their deepest fears. As each character describes their fear a pallid, plant sprouts a small lozenge shaped pod. Each character must consume this, if they are to wake.

If they do, a new game begins. Select a new setting and system. Create new characters who share some similarity with those preceding, including the fear.

The characters wake suddenly. They are in danger. They wake together in a way appropriate to the game, for example, experimental dream therapy (contemporary), suspended animation (sci-fi).

If they don't, the characters wake to find large, pallid, pods have grown beside them as they slept. Inside each is a perfect copy of the character, identical in every way. The copy attacks...

**Author's Comment:** Dreams provide a great way to link characters and explore new ideas. This supplement is intended to work with virtually any game, allowing the players to transition to a new game while maintaining some of the established history and fiction of their characters. This may invite further exploration of the idea of multiple realities, dimensions or dreams, or not. It is also intended to allow the characters to reject this proposal and face a threat instead.

## Seltas Khyber, NPC and short adventure hook

Kyle

Seltas Khyber is a Human Fighter, the son of a great noble. While he was out adventuring he lost his sword in an ambush by level appropriate monsters. If the players decide to help him find his lost sword he will lead them to a local cave system and help them retrieve his sword, fighting with his shield if he has to. Any magic-using character can automatically tell that Seltas' sword is magical. If a player tries to determine the nature of the magical effect they learn that the sword will not stay in the hands of those that are not the rightful heir of the Khyber throne.

Later the players find Seltas Khyber planning an assault on Khyber keep, which is being held by his younger brother and attempted assassin (according to Seltas). If the players help Seltas in taking Khyber Keep, but stop Seltas from killing Lord Khyber, it is revealed that Uncle Remulan Khyber tricked the Khyber brothers into thinking that they were going to betray each other. If the players do not stop Seltas, he becomes the new Lord Khyber and grants the players a minor boon.

**Author's Comment:** This can easily be changed to fit just about any setting, with name and title changes.



## Seven Days to Die

James E. Shields, dba Jeshields

[www.patreon.com/jeshields](http://www.patreon.com/jeshields)

### (3-4 Players)

**Our hero is dying.**

**The world's endangered.**

**What's our fate?**

Collectively choose a theme.

Each Day (scene), players roll 1D6. Result is their role and conflict die.

Taken? Re-roll.

1	Nemesis	D20
2	Hero	D12
3	Lackey	D10
4	Sidekick	D8
5	Relative/Friend	D6
6	Bystander	D4

If not defined, choose character's name and ability/skill.

Otherwise, roll 1D6. Define another attribute.

1	Origin
2	Weakness
3	Equipment
4	Secret
5	Motive
6	Hobby

Roll initiative.

Winner sets the scene.

In initiative order, players:

State their goal for the scene.

Narrate action.

Roll.

Challenging another action? Compare results.

**Author's Comment:** Special thanks to Ron Edwards for the idea that a group can influence and share ownership in the same characters.

Assisting another action/challenge? Add to previous results.

An action resolves when the round returns to the player.

Compare results and narrate. (Ties favor the Hero.)

Any resolved action furthering any goal is one success for that character.

Three successes?

Goal is accomplished.

They narrate the Day's end.

Was this Hero's or Nemesis' third day winning?

Yes? Game Over. That character wins. Narrate the end.

No? Hero rolls:

Day 1: D20

2: D12

3: D10

4: D8

5: D6

6: D4

7+ D2

Result:

1 Hero dies. Narrate his death.

Villain narrates the end.

2+ Continue the next day.

## Shared Nightmare

Drake Williams

You are forever stuck in an ever-shifting nightmare you cannot wake up from. You are searching for some way to wake up, and the only escape is to leave another victim in your place.

One player is the dreamer, the rest are the nightmare. In clockwise order, each nightmare player takes turns adding a new element to the setting the dreamer is stuck in. The dreamer responds to each of these in turn before the next is added. The dreamer can not die.

Elements count as repeats if the same subject reappears for the same dreamer. After 5 rounds or 5 minutes, general themes in elements will count as repeats. After 10, the same types of conflict introduced count as repeats.

When a nightmare player introduces an element that repeats, the dreamer is free, and the nightmare player that introduced the repeated element becomes the dreamer for the next round. Play begins again, with the escaped dreamer(s) watching but unable to interact.

When one player remains, they are the dreamer forever stuck in the nightmare, and must find a new group of players to let them escape. You should not tempt fate by playing again after you have escaped.

## Simplest RPG

Stoo Goff

<http://www.stoogoff.com>

**Decide** how **Smart**, **Charming** and **Vigorous** your character is.

Each attribute has a value between one and six. You start with one at five, one at three and one at two.

**Pick three Talents.** These could be skills (Hacking), abilities (Perceptive) or equipment (Longsword).

**Pick a Flaw.**

You need several D6 in two different colours. One colour is your ability dice, one colour is your difficulty dice.

Choose an attribute and take that many ability dice. Add an ability die for appropriate Talents. Your GM tells you a difficulty between one and six. Take that many difficulty dice plus one more if your Flaw is applicable.

Roll, add ability, subtract difficulty. If your score is positive you succeed, negative you fail. If you roll zero you succeed but something bad happens, decided by you and the GM.

If you don't succeed you can push yourself. Subtract one from your attribute and add six to your roll. If an attribute reaches zero you are unconscious. Recover one point in one attribute at the end of the scene.

If you're wounded, write it down. Each wound adds one difficulty die to every roll. Recover one wound at the end of each session.

## Soap Bubble

Josh Fox

<http://www.blackarmada.com>

### SOAP BUBBLE.

On set at a LIVE television soap.

(3-6 players)

### ROLES

#### Everyone owns:

- A Character
- An Actor who plays them.

Other roles are shared.

### SETUP

#### Agree:

- Setting, theme.
- Set location.

#### Each player creates:

##### Director:

- One trait.

##### Character:

Role.

- One relationship with another Character.
- Plot: a question the soap is answering about them.
- What happened to them last episode.

##### Actor:

- One personal desire.
- One aspiration for their Character.
- One relationship with another Actor.

**Author's Comment:** Inspired by Studio 60 on the Sunset Strip.

## A DAY ON SET

One round / player:

- 1) BRIEFING. The Director describes a scene to film, what'll happen, key lines.
- 2) Bonus scene(s) (see below).
- 3) FILMING. Actors improvise a scene as their Characters, following (or ignoring) the briefing.
- 4) Bonus scene(s).
- 5) Rotate Director role.

Anyone may call bonus scenes:

- MEDIA. A media personality spotlights the show eg. interview/article.
- BLAME. Director provides feedback to Actor(s).
- CONFESSION. An introspective, egotistical monologue by one Actor.
- SOCIAL. An Actor interacts with other Actors/NPCs.

DAY END

Each player describes audience reaction/speculations about one Character.

EXAMPLE SETUP

- Iron Throne
- Setting: fantasy kingdom
- Location: Ireland
- Director: Erika Smasher (LOUD, maternal, sarcastic)
- Characters: Repressed King, ambitious princess, greedy knight.
- Actors: Ageing thesp, sex symbol, child star.

## Soluble Sahuagin

Kirt Dankmyer

<http://www.rpgnow.com/browse/pub/682/Ivanhoe-Unbound>

Twelve seeds for creature creation. Number after name in parentheses is relative power, 1-10, with 10 most powerful. 1 = orc, 10 = efreet.

Entries are for any system, but B/X D&D conversion provided here as example: HD is number in parentheses. AC = (10-HD). Morale = (2+HD). One attack, damage (HD/4)d6. Save as Fighter level (HD/2). Other statistics from DM judgement. Always round up.

**ANATALO (5):** Faceless girl. Anesthetic touch melts anything.

**BERZERKER REDOLENCE (4):** Distinct odor with cat-like intelligence.

**EPHIALODAEMON (7):** 6' tall mantis with head of human infant. Voice like a castrato.

**KHOROCLOUD (6):** Bioluminescent roach swarm that's a single intelligence.

**MERVIA (10):** Sapient song.

**PHASIC REFUGEES (1):** Friendly, deaf children with overlarge tarantula, legs and all, replacing head.

**PLASTIC PHANTOM (3):** Undead spirit, possesses vending machine toys to create body.

**RIGALADAEMON (9):** Priest's garb. Toaster for head. Electrocutes victims, flays corpses, makes charred skin sculptures.

**RUSTLOVER (2):** Trainable goo, doglike intelligence. Consumes rust, excretes steel, repairs items.

**TOMBSAUR (8):** Carrion-eating cross between giant opilone and prehistoric herbivore.

**URANIUM GOLEM (5):** Emits ultraviolet light. No atom will split if killed without magic.

**WISPGLOSS SHRIEKER (1):** Flower-shaped robot made of lighter-than-air glass. Curses blasphemously when disturbed.

**Author's Comment:** The title is a parody of Andr   Brenton's Soluble Fish. Oneperson described this as a Borgesian random encounter table. I was thinking more Breton than Jorge Luis Borges when I wrote it, but it's probably closer to the latter. It's the right general idea in any case.

On the gaming end of things, firstly, I was inspired by early Judges Guild supplements. Second, use of the word opilone is a one-word homage to Gary Gygax's prose style. That's not sarcasm; Gygax really expanded my vocabulary when I was a kid. Finally, I tried to capture Dave Arneson's wry humor and the way he spiced his fantasy with science fiction.

That's a lot of inspiration for 200 words. Frankly, I'll be happy if one of these monsters shows up in someone's game. I'm curious how other people will flesh them out. I hope anyone who makes use of these posts their creations online where I can see them!



## Something Wrong

Riccardo Rossi

<https://danieltravis.wordpress.com/>

### **Needed: Poker deck.**

Draw cards covered.

### **Preparation:**

The oldest player picks up an object (lamp, book, uncle...): Something's wrong with [this].

Round 1:

**A)** Each player... Confirms, Denies or Acts.

Confirm: describe something else that's wrong about [this]; +1 card.

Deny there's anything wrong: nothing wrong happens in your (B).

Act (e.g. I burn it) to slow down the Wrong. Draw and reveal a card, read the result; +2 cards.

### **Card results:**

**2-9:** You're Safe.

**J/Q:** You're Damaged (from next Turn, read J/Q as Gone).

**K/A:** You're Wrong (subtly transformed, mad...).

**B)** Each non-Denying Player draws a card, reveals it. If he doesn't like it, he reveals one of his until he accept his fate. Discarded cards make up the Wrong Deck.

### **Round 2:**

Repeat 1, plus...

**A)** Each Wrong Player denies a Safe Player a card/his immunity; writes a Truth about the Wrong

**B)** Each WP forces an SP to draw from the Wrong Deck, describing how the Wrong disturbs him without fully revealing itself.

**Deck Finished (WPs,SPs)/Last SP:** WPs discuss Truths privately, then tell SPs the Wrong's true nature and narrate their deaths accordingly.

**Deck Finished (SPs>WPs):** SPs narrate their escape.

**Author's Comment:** Thanks to Altan, Caterina & Marco for reading this game and helping me make it better. I hope they stay Safe while I keep it Wrong.

# Soulstrings

Marek Golonka

[planplot.wordpress.com](http://planplot.wordpress.com) (Polish)

## 3 players

Soulstrings presents human weaknesses as supernatural monsters that tempt humans. The default setting is misty, dark Victorian London but you can change this.

Each player creates a character - called a Soul - and invents a Nemezis, a supernatural being who has a hold on the Soul. The hold should be described by three Soulstrings: flaws, insecurities, fears and sins upon which the Nemezis preys.

**Example - lady Yvonne is urged by a ghost of his ancestor to restore their family to glory by any means necessary. Soulstrings: Ambition, Poverty, Family Honor.**

Players frame scenes in which the Nemezis tries to force the Soul to do something bad based on one of the Soulstrings. Each player in turn gets a scene in which (s)he roleplays the Soul. Another player is the Nemezis, the third one describes the surroundings and roleplays NPCs.

At the turning point of the scene the Soul rolls a d6. If he rolls above (s)he number of Soulstrings (s)he resists the temptation and loses one Soulstring. If not, (s)he succumbs and gets a new one.

A Soul with 6 Soulstrings is totally corrupted, a Soul with none is free. Both situations end the story for this character.

**Author's Comment:** My thanks go to Jacek, Micha\_, Piotr, Kaja, Mateusz, Karina and Artur - each of you has helped me a lot to invent this game.

## Space Machine

Joe Greahead

<https://twitter.com/joevgreathead>

**You are members of a long-distance ship crew trying to colonize a new home.**

You are the third generation aboard this ship.

The ship's primary systems are failing.

You must decide whether to abandon your mission or complete it at the cost of your crew's lives.

Name your ship and what defines it as being distinct.

Think of a notable memory that includes an action you took and a subject besides yourself.

Write down the action and the subject on an index card.

**Ex:**

**Verb: Steal**

**Subject: Father**

Pass this card to the player across from you; or, if there's an odd number of players, pass it to your left.

Select another player at the table to be the subject listed on your card.

When you include your Verb in roleplay, draw a card from a shuffled 52 card deck.

Include the prompt below in your roleplay.

**Heart:** Protect someone from death.

**Spade:** Reveal a secret.

**Club:** Shed some blood.

**Diamond:** Fix something previously broken.

If you draw a face card (A, J, Q, K), someone dies.

Play until you reach a consensus or everyone is dead.

## Space pirates, All aboard!

Vincent Carluer

<http://www.gamersassociate.com>

No loot, no problem

### EACH

What...?

is your speciality

is your temperament

mutation made you an outcast

is your space pirate nickname

technological artifact, weird place, relationship links you to your table neighbours

Why should you be captain?

### TOGETHER

What is your spacecraft's...?

special weapon

weakness

name

Elect the captain

### ROUND

**Tell something (event, your action, ambiance...) related to the current chapter.**

Roll a dice, the previous player interprets an unexpected:

1-2: problem (spotted, malfunction, mutation triggered, hurt, misunderstanding...)

5-6: advantage (ally, tool, secret, knowledge, position, luck...)

The next player takes his turn.

**Change chapter when you wish.**

## **Chapters:**

- A** - The target you found (cover, type, design, defence, potential booty, activity, location...)
- B** - The way you board the target (violently, stealthy, deception...)
- C** - How you loot and what (approach, recovery, carriage...)
- D** - Roll a dice:
  - 1: The target's boss and his team intervene
  - 2: The loot is not what it seemed and is a threat
  - 3: One of you is a traitor and triggers his trap
  - 4: A space horror has colonized the target and attacks
  - 5: The space authorities board the spaceship
  - 6: The target will be destroyed soon
- E** - How you survive
- F** - What you have learned

Arrrr!

**Author's Comment:** V2

# Space Station Inhabitants

Arne Babenhauserheide  
<http://www.1w6.org/english>

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## SPACE STATION INHABITANTS

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For the [200 Word RPG Supplement Challenge 2016].  
<<http://schirduans.com/david/200-word-rpg-challenge-2016>>

Start with the first table. Roll one die. On a 5, move one column to the left. On a 6 move right. Never change direction or leave the table: Use row 5/6 instead. Else select the row for the number you rolled.

Go to the next table. Start with the row for the last number you rolled. Roll again. 5 moves up, 6 moves down, never turn around. The number gives the column. The last column is special: It never applies to the job rolled in the first table.

### Occupation

=====

	5	direct	6	
	-----+			
3	Beggar	Clerk	Prostitute	
1	Peon	Mechanic	Guard	
2	Pirat	Trader	Smuggler	
4	Thug	Docker	Medic	
	-----+			
6/5	Journalist	-	Waiter	

### Keyword for portrayal

=====

	3	1	2	4	5/6	
5	Cigaretts	Pestering	Weary	Newspad	Cold	
3	Rags	Glasses	Sorrow	Scarf	Blaster	
1	Frank	Dice	Toolbelt	Gregarious	Bold	
2	Finger-Tent	Earring	Pipe	Fearful	Naive	
4	Bragging	Open	Crowbar	Notepad	Snob	
6	Pen	Notebook	Drink	Flirting	Shy	

**Author's Comment:** Deepest Respect for making this challenge Open Access! It is wonderful to see good licensing practice to spread in Roleplaying Games! (though I would prefer sharealike licensing). And please use a fixed-width font when you use plain text entries :) (if you need a pdf, I can export that easily)



## Spice Up a Flagging Campaign

Clark B. Timmins

<https://rpggeek.com/user/ctimmins>

One of the easiest and best ways to spice up an existing campaign that is starting to feel repetitive is to invite a new player to join the group. The new player will perturb the existing player relationships and the new character will disrupt the existing character dynamics. This will instantly spice up the campaign and allow new play patterns to emerge. The changing dynamic will improve the game for everybody. Even if the new player can't join the campaign permanently, they will change up the status quo that has led to a stagnating campaign. Invite them along for just a few play sessions and couple this with an appropriate length side-trek or campaign interrupting adventure. They don't need to be a third wheel if a new narrative arc is just starting. And a little advance planning will even let you lay in several long-term narrative threads that can enrich the campaign tapestry later.

**Author's Comment:** I used this technique to good advantage with a a guy who wanted to try out RPGs without committing. It wasn't his thing, but after a few sessions the old gang felt like a new campaign.

# **Stardust**

Daniel Adams

**You were once a star, you know. Someday you'll be a star again, but that won't be for a while. Now you get to remember what it was like.**

## **What you'll need**

- Between 1 and 9 friends
- An outdoor place with little to no wind. Preferably at night, away from streetlights, and with a view of the stars
- A box of fireplace matches.
- 10 - 30 minutes

Sit on the ground close to your friends, not in a circle. Be close enough that you can hear each other easily.

Everybody gets three matches and something to light them with.

As you feel ready, light your match and hold it up high. Talk until you're done or until your fingers feel hot, extinguish the match.

## **The first time you speak, begin with:**

When I was a young star...

## **The second time you speak, begin with:**

When I was an old star...

## **The third time you speak, begin with:**

When I was a dying star...

When everybody has spoken three times, lie on your backs real close and snuggly and remember where you came from up there, and how someday you'll be back up there again.

**Author's Comment:** Inspired by Neil deGrasse Tyson's Stardust and that one episode of It's Always Sunny in Philadelphia where Charlie explains how stars are made.

## Stop Hiding Your Crush

Joe Mills

Twitter: [@mr\\_nonchalance](#)

**For 3-6 players about fear of rejection and the joy of revealed love.**

You are a polyamorous teenager at a party. The irrelevant people have gone home, or passed out. All that's left is your circle and its tangled web.

As your character, say your name and how you present. Write your name on a card; shuffle, and each draw one - your secret crush. If anyone gets themselves, everyone draws again. Look at your crush with love, but don't be obvious. What if people found out?

**In turn, ask another character one of these questions:**

- Σ Why do you trust me?
- Σ What's your best memory of us?
- Σ What secret do I know?

When all have asked three questions, tell your crush of your love and ask them to return it.

When someone admits they love you, flip a coin and hide the result. If they are your secret crush, ignore the coin and open your heart to them joyfully. If tails, say no, and why. If heads, maybe, but... say what concerns you. If you reject someone, admit your own crush next.

Make your answers engaging, play with respect for boundaries, and call time out if you need.

## Story motivations

Marek Golonka

[planplot.wordpress.com](http://planplot.wordpress.com) (Polish)

It's a device I've invented for sessions of classical RPGs where the main themes of the story were really important and I wanted them to be seen in every character's behavior. This rule makes RPGs more similar to story games.

The idea is simple: the Game Master creates a set of cards with motivations written on them. These motivations should be connected to the main theme of the story, not to the characters' goals and personalities. For example in a game about loyalty and treachery they can look like this:

**-I'm doing it to fulfill my ambitions.**

**-I'm doing this to protect my friends.**

**-My honor demands I do this.**

**-If I didn't do this somebody would be disappointed.**

Each motivation can be written on 1, 2 or 3 cards depending on the number of players. The motivations serve to tell a story with a coherent main theme so there shouldn't be too many of them.

Each player gets three random cards. When his character does something that can be described by one of the cards he gets a moderate bonus to the test or a chance to reroll. That way players are rewarded for pursuing the story's themes.

**Author's Comment:** I'd like to thank Piotr, Aga, Beata, Olek and Agata - players with whom I've tested this rule during our Rippers campaign.

## Super Planet Force

Selene Tan

<http://games.nightstaff.net>

You seem like ordinary teenagers, but together you are SUPER PLANET FORCE!

Choose a unique Robot Part to pilot: Head, Right Arm, Left Arm, Body, Legs. Draw your Robot!

When piloting or acting like your Part, roll 6d6; otherwise roll 2d6. Every 5+ is a success.

**Head** - Leadership, planning

**Right Arm** - Forceful, straightforward

**Left Arm** - Underhanded, subtle

**Body** - Courageous, resistance

**Legs** - Fast, graceful

The episode starts with a mundane issue: bullies, classes, dating, family, friendship.

Then a (Lightning | Fiery | Icy | Poisonous | Cyber) (Dinosaur | Spider | Moth | Ape | Blob) attacks! Describe how you secretly change into SUPER PLANET FORCE.

Take turns describing the monster's rampage, then attacking it. Successes charge its Rage Pool. At [Players x3], it transforms and doubles the Rage Pool!

Describe your transformation into TECHNO PLANET WARRIOR!

Together you have [Players x6]d6. Choose one Part to act with all dice in their style. Every success destroys a Rage die. If it's out of Rage, finish with your HYPER PLANET BEAM!

Otherwise, the monster rolls Rage. Each success destroys one of your dice. If you run out, it leaves you injured until next episode. Otherwise, keep fighting.

Describe how the mundane issue is resolved or worsened by the outcome.

## Super Simple Magic for Fate Core

Stoo

<http://www.stoogoff.com/>

The simplest way to handle magic in Fate is not to change the rules but to treat it narratively. Your character should have an Aspect to grant permission such as A mage trained at the School on Roke. Describe your character casting spells but roll the same skills other characters use.

Hurling a fireball? Roll Shoot. Distracting someone with an illusion? That's Deceive. Want to turn your companion invisible? Create Advantage using Stealth.

If your character wants to use a skill in a mundane way, for instance fire a bow, that's a perfect opportunity for a compel.

If there's something you want your character to do which doesn't fit a Skill then try it as a Stunt. For example:

### **Summon Skeleton**

Summon a skeleton to fight on your behalf. Use Will instead of Fight to make close-combat attacks.

What's the spell's duration? As long as makes sense. What if it's wounded? The wounds apply to the mage.

The most important thing is NOT to create a Magic skill. If you do the wizard will use Magic for every roll and will unbalance the game.

This applies to magic-like things such as the Force in Star Wars or Bending in Avatar.

## Survival of the Femmest

River Williamson

<https://plus.google.com/+RiverWilliamson>

**Monsters everywhere. Weapons useless. Cosmetics stop them.**

### Creation

Give each player two index cards and a pencil. The players write a type of cosmetic on each card--like nail polish--and then shuffle the cards together.

One player takes a card they like and writes down how the cosmetic affects the gross monsters, then reads the full card. Another player volunteers to play the character, saying [Character name] will champion [cosmetic]! and describes a special move and their awesome look. That player repeats the process. The final card describes what the colony seeks.

### Bonds

Each player explains how their champion looks up to another and how yet another let the colony down. These bonds are negotiable; the player who receives the bond writes it down.

The champion with the most bonds is The Crone; they know the world from before and they act as the GM. Trade champions now if you like.

### Raid

The Crone sets the objective and dangers in an infested area, focusing on the missing cosmetic. Champions are only successful if they have a special move, cosmetic application, or bond that applies to their action. Otherwise, another champion must sacrifice a bond or themselves.

**Author's Comment:** This came to me in a hypnagogic hallucination where an androgynous young adult threw a bottle of nail polish at a monster like a Belmont throws holy water. The game grew naturally from that.

## Survivors

Marco Zanchi

**The world has ended. Characters are amongst last few remaining survivors.**

The 4 players receive one random card from each suit. Keep them secret.

### Attributes:

**Cunning** - spades

**Brutality** - clubs

**Luck** - hearts

**Education** - diamonds

Random player gets Joker, becoming narrator, creating trials.

Players now trade cards freely, maintaining one of each attribute. No character can have more than 2 of J, Q or K. Reveal attributes once trade completed.

Players get 7 more random cards as their hand. Keep them secret.

Trials are narrated, then two cards are drawn from deck, face down. Affected player decides attribute to use, justified by narration, plus one card from hand.

Any player, dead or alive, can contribute one card from their hand, to either side.

Narrator can sacrifice one attribute to increase difficulty to 3 cards. Sum of trial cards  $\geq$  sum of character cards, character loses.

All decisions are irreversible. Death takes no prisoners.

Character succeeding trial becomes narrator. All cards used are shuffled into the deck.

On losing, attribute used is flipped over. All other cards used are removed from the game.

When players runs out of attributes, they die.

When the deck runs out, everyone dies.

**Survivor wins the game.**



## Sword in the Stone

Andy Munich

<http://germancity.tumblr.com>

1. Each player is a knight of the realm. The one who pulls the sword from the stone becomes ruler of the realm.
2. Knights take turns describing the journey that led them to the stone and the deeds that make them worthy of the sword.
3. Once all the tales have been told, each player votes in secret for a knight to be the one to remove the sword.
4. If there is a tie, the knights may duel each other or defer to another. Any duel is resolved with a simple coin toss; the loser dies and the winner cannot remove the sword. The sword remains in the stone until the next session.
5. If a player votes for themselves, they are a corrupted knight and must duel all other knights. If they survive, the realm falls into ruin and the game ends.
6. If a knight successfully removes the sword, they become ruler and must give each remaining knight a quest. The sword is placed back within the stone at the end of their reign and a new session can begin.
7. Keep playing sessions until a corrupted knight ruins the realm or someone wishes to stop.

**Author's Comment:** I love to tell stories with my friends. Sword in the Stone is a simple story generating engine that runs on the old standby of Arthurian-style legend, with gender references specifically avoided. What's more, the terms sword and knights can easily be changed to anything that suits the story you and your friends would like to tell.

# Tardigrades

Stuart Burns

**The Phage's influence is growing.**

**Remember the ritual.**

Gather your materials. The paper to host your sigil. The graphite to inscribe the images. The spell book to transcribe the sigils and record their location.

**Free your mind.** Open it to the arcane call of the Tardigrades. Listen to their immortal wisdom.

The first image to fill the void. Scribe it. Do not dally with details. A sigil. To lead you onwards. To be hidden. Travel to a library. Scour their tomes. Find the meaning of your sigil in the name of a book. Place the sigil within the book you have uncovered. Folded, as you have been taught; the graphite conduit must not touch the pages. It must be fresh.

Do not be seen! Agents of the Phage are watching.

**Clear your mind.**

The ritual is repeated. We deal with primal energies, and must abide by their laws. Five sigils all told. Once they are complete, consult your spell book.

Hold the first sigil in your mind. And the next. Hold them all as they coalesce into the binding. See it in your soul. Feel it. Sing out the binding with your spirit.

**Keep the Phage bound for another year.**

## Team Me

Larry Spiel

[thetabletopsuperhighway.com](http://thetabletopsuperhighway.com)

This is a game of teamwork and selfishness. The players are employees of FriendlyCorp. Today is both team building day and downsizing day. Employees work together to overcome challenges, then all but one will be fired.

Make a nametag for your employee. Go around the table to introduce yourself.

**My name is** \_\_\_\_\_

**My hobby is** \_\_\_\_\_

**My favourite** \_\_\_\_\_ **is** \_\_\_\_\_

The game is played in rounds. Each round has two parts: team building, and elimination.

### Team Building

Play a game as a group. Some examples are listed, but more can be found online:

**Minefield** (guide a blindfolded player through a room of obstacles (papers, water bottles, etc))

**Plane Crash** (list 12 items needed on a deserted island, rank in importance)

**Spider Web** (place to strings/tape across a door - get all players through without touching the tape)

**All Aboard!** (Fit the group in a small area. Decrease the area size)

### Elimination

Randomly select an employee.

That employee is eliminated unless another employee vouches for them. Explain why they matter.

There is no cost to vouching for another player.

Play continues until only one employee remains.

**Be the Friendliest FriendlyCorp employee to win!**

## Technique for collaborative setting creation

Remko van der Pluijm

<https://plus.google.com/+RemkovanderPluijm>

First, decide on the genre together. Will it be fantasy or sci-fi, historical or horror?

Second, every player (including GM if relevant) writes down four locations on index cards. One of them should be generally safe, one of them generally unsafe and the rest in between. Put them all in a hat. Player by player, you take a card and place it in any cardinal direction from the other locations.

If the location is enveloping the other locations, place it to the upper left corner of the locations. This is called a region. This might look something like this:

### Dragon's keep

#### Barracks

#### Gate

#### Entry hall

Then, each player writes down six properties on index cards: two regarding mood, two regarding accessibility, one regarding a threat and one regarding an opportunity. Players take turns placing cards next to the locations. Locations can have a maximum of four properties, regions two. Cards with more properties are of more importance.

**Last, each player writes down eight characters on index cards, consisting of:**

A name,

An occupation

A quirk

A vice

Again, take turns to divide them over the locations, maximum of four per location.

## Testimony

Caitlynn Belle  
[caitlynnbelle.com](http://caitlynnbelle.com)

**The war between Mars and Jupiter was horrific, bloody, and appalling. The Martians did terrible things to the Jupiterians. The War Crimes court awaits, and Martian propaganda has swayed most of the galaxy.**

**Player One:** Jupiterian war reporter. You saw the horror and are angry. You lost friends and family.

**Player Two:** Martian attorney reviewing testimony, interviewing player one before trial. You deny the events ever happened, and control what the court will see. Player One is simply insulting your people - you will decide what they are allowed to say in trial.

**To play:** Set a timer for 45 minutes. Player One describes the horror vividly for 5-10 minutes. Afterwards, Player Two suggests six small changes to their report, ranging from word choice, omission of sentences or themes, slight revision of tone, and so on, to make it less damning. Player One must accept at least three of these revisions. Player Two can tweak their revisions during play and should do so as a bargaining chip for Player One to accept more than three revisions.

**Argue for or against all revisions and come to an agreement before the timer sounds.**

## That Fateful Day

Jay Treat  
[TreatGames.com](http://TreatGames.com)

### A roleplaying game for two

**Gather 200 small things.**

**You'll be playing different aspects of the same character.**

**Take turns setting the stage, answering these questions in order:**

**Where and when are you?**

What have you yearned and worked for all your life?

What makes today the most important day of your life?

What threatens to ruin everything?

Who else suffers if you fail?

What's so tempting about failing despite the cost?

What fuels your hope?

What is your greatest regret?

Who are you?\*

What inside yourself are you struggling to overcome?\*\*

\*\* If you answered the last question, embody that aspect of the character.

\* If you answered the previous question, you're the character's primary consciousness.

Both in the same head.

**Take turns talking about today.** What's happening? What does it mean? What should you do? Once said, a statement about reality is true... from that player's perspective. Time moves forward.

Whenever either of you speak, remove 1 of the 200 small things for each word you use.

When the last is removed, the day's events have played out. The game is over.

**Did either of you accomplish something? How do you feel about your story?**

## The Ashen Plains

Anton

<https://savevshollowing.wordpress.com/>

Far out, where no sane people travel, lies the Ashen Plains. A desert made from bone dust and cinders, where you can wander for days without meeting a living thing, or find beasts beyond imagining at every step. There are no plants, yet there stands forests of ancient and enormous bones, jutting up towards the sky and providing just enough shelter for rest. One must be careful, however, as the weary easily fall prey to the corroding sands.

In the wastes one often come across the remains of previous travelers, every piece of organic matter consumed by the hungering sands. Iron and stone last longer, but only gold and the so-called dragon bones can truly endure the decay. These, together with the forgotten and crumbling temples, are the first things to draw explorers.

However, an even greater prize is said to be buried in the center of the devouring plains. The very embers of the flame of creation, a source of incredible power lost within that accursed place. Many an ambitious hero has gone out to search for it, and their corpses has joined those of every other fool to set foot in the wastes, as ashes in the desert.

## The Assassin's Guild Annual Awards Banquet

Lewis Istok

You've just been poisoned with the deadly azure moonblossom which grows only on the shady slopes of Mount Darradashidim. You know this because you are an Assassin; these things are your job. You have ten minutes to exact final vengeance on your poisoner. Problem one: everybody at your table is also an Assassin. Problem two: they also seem to have been poisoned. Everyone's dying, someone's lying.

### 4+ players

**1 timer / player**

**1 notecard / player**

Write **POISONER** on one notecard, **POISONED** on others. Deal roles out secretly. Everyone introduces their supercool Assassin by name. Stare suspiciously and hurl accusations. In turns, each player must declare an action, then take it. Actions cost time. You've got ten minutes, then you expire. (Except **POISONER**, who should fake it.)

**Clever Ruse:** Spend two minutes. Act fiendish. Swap role and timer with any player. (Even a dead player.)

**Assassin's Duel:** Play timer chicken with another player. Narrate the subtle counterblows. Winner peeks at loser's role.

**Inhume:** Yourself and any willing players spend four minutes amongst you. Pick any target, reveal their role. If alive, target dies.

**Be Dead:** If you're dead, do this.

**POISONED** win if **POISONER** is Inhumed. **POISONER** wins when all **POISONED** die.



## The Augurs

Neal Ryan Shaw  
[nealryanshaw.com](http://nealryanshaw.com)

**Players take turns narrating a hero's quest, in [number of players plus two] chapters.**

Give each player 3d6. Create a pool of Hubris tokens. Roll to determine who narrates each chapter.

Each player chooses an archetype to play.

**Fortune Teller:** Once per chapter, trade a die with another player, after rolling.

**Oracle:** Once per chapter, reroll one of your dice.

**Psychic:** Once per game, take one token when you would take two.

**Soothsayer:** Once per game, reuse a previous result instead of rolling.

**Witch:** Once per chapter, require another player to reroll a die.

If your result was 8 or lower, take two tokens from the pool. If it was 13 or higher, you may return one token to the pool.

The winner may narrate or pass; if you narrated the previous chapter, you must pass. The narrator takes a token and describes the chapter's events.

Roleplay the crucial moments with others if you like, but don't let things drag on. Set a timer for three minutes; take a token if you go over time.

Repeat for each chapter. The player with the fewest tokens at the end may narrate the epilogue.

## The Blame Game

Christopher L. Drake

[Http://worldbuilder.dungeoncouture.com/](http://worldbuilder.dungeoncouture.com/)

Something was stolen, lost, or destroyed, or someone was kidnapped, lost, or killed. It's your fault. You are now under the scrutiny of The Boss and your only hope of survival will be to pin the blame on another flunky by lying through your teeth. The Boss is not forgiving.

You will decide the truth by making a claim (one statement). Every claim must result in throwing shade or agreement. Throw shade by saying That's not what happened... and challenging via rock-paper-scissors; ties result in a best-of-three. Winner decides if the claim was true and gains +1 Trust while the loser suffers -1 Trust. Agreement gains everyone +1 Trust. Keep a record of all truths.

**Begin:** Throw shade to claim first; winner describes the situation. Next flunky counters with shade or agreement. Repeat until all flunkies are solidly sick of each other or the web of lies is too twisted to know what is real anymore.

**Resolution:** Any contradictory Truths cost everyone -1 Trust. Total Trust points. Loser describes their own gratuitous execution.

**Optional Rule:** Cutthroat Play. Each throw in a best-of-three requires a new claim for a total of +3/-3 Trust at the end. Record all truths.

**Author's Comment:** Entry sponsored by Dungeon Couture.

## The Caravan

Nathan Harrison

<http://orbis-tertius.org>

(3-5 players, pens, notecards.)

A lonely desert caravan—

A storm—

Familiar paths erased. A baleful sun blazes above; imperious, unmoving. Our travelers endure to find their journey's end.

Write these words on individual notecards, creating two shuffled decks:

\*\*\*\*\*  
Overgrown. Singing. Ruined. Crystal. Sunken. Shadowed. Living. Empty. Golden. Colossal. Sacred. Impossible. Forgotten. Painted. Night. Bountiful. Glassy. Fallen. Haunted. Charred. Glimmering. Bleak. Carven. Radiant. Profane.

\*\*\*\*\*  
Altar. Tomb. Statue. Mount. Door. Library. Guardian. Labyrinth. Spring. Pits. Teeth. Mirror. Wall. Chasm. Pool. Citadel. River. Bridge. Lair. Monument. Caves. Roadhouse. Stair. Throne. Fort.

\*\*\*\*\*

**Whoever was most recently lost begins as Guide:** draw once from each deck, and describe the landmark. Everyone narrates their traveler's vignette against that backdrop.

Lone travelers might part company, seizing a way home. That option starts with the Guide, thereafter passing clockwise. One traveler may decamp per landmark; consider it claimed.

When moving on, a new Guide draws the next landmark. Travelers narrate vignettes, but ex-travelers now portray the desert, harsh and alien.

If none continue, or the desert ends, conclude. Shuffle claimed landmarks together, randomly adding one more. Draw: this one held the way home. Anyone there describes their return; others sum up their ensuing lives in this strange land.

**Author's Comment:** This game draws on some concepts I've been working on for longer projects, but stripped down to the barest essentials. In a sense, this game is about what keeps you going when the conclusion is out of your hands. Or about giving up. As inspiration, both Ross Cowman's Fall of Magic and Jason Morningstar's Carolina Death Crawl are big influences on the play experience I had in mind.

## The Chamber

John Achterkirchen

**You are Sorcerers. Yet one among your number is something ... else. A Demon.**

The Demon is marked at random, its identity unknown to all but itself.

Your story takes shape in two domains: around a table in a mutual narrative, and within the Codex (a computer text file), which resides in the Chamber (a separate room).

While the mutual narrative is ephemeral, the Codex is prophetic: it is the true story of the last Sorcerers alive. In order to identify and destroy the Demon, the Sorcerers must risk their very reality.

At any time during the narrative you may gift a fellow Sorcerer with one of your three Tokens of Suspicion.

If you receive a Token, you must enter the Chamber alone, wherein you may alter the Codex without restriction. Upon returning to the table, you may elect to relate your alterations, but you need not be truthful.

When any Sorcerer receives a third Token, the story immediately ends. If the player with the most Tokens is the Demon, the Sorcerers are victorious, and the Codex is wiped clean. If not, the Codex is binding, and, if the Demon was clever, all are consigned to despair.

## The City

Nicholas Timmons, Menachem Cohen, Viktor

<https://medium.com/@anthroacoustic/how-can-games-help-you-walk-a-mile-in-someone-else-s-shoes-298762a9e305#.hgetqfkac>

### Setup

Say to the player(s)...

How did you become homeless in The City?

What are your three goals?

You have 3 stats:

Health,  
Satiation,  
Alertness.

Each stat is at 3/7. You want all three at 7/7 so you can move toward a goal. Pick one to move toward first.

### Play

Ask the player(s)...

What stat do you want to improve?

How do you improve it?

Pick a number (1--9) based on how difficult each player's action is, the player must roll above this number on a six sided dice to succeed.

For each stat that is...

0: -3 from the roll.

1-2: -1.

3: +1.

4: +2

5-6: +3.

7: penalties don't count.

**If the player...**

**fails...** decrease any stat by 1.

**succeeds...** increase the chosen stat by 1.

rolls a 1... -1 another stat.

rolls a 6... +1 another stat.

**Storytell together what happens.**

\*GM may give extra bonuses, increases, or decreases based on situation.

**Winning**

When all three stats are 7/7, the player has moved toward one goal.

Storytell together what happens.

If continuing: It's two weeks later. All stats are 3/3. Player(s) pick another goal and play as before.

## The College Animalia

Ed Turner

[twitter.com/EddlyT](https://twitter.com/EddlyT)

**An arcane college, deep in the woods, has been abandoned for fifty years (since the Elemental Sciences building exploded).**

Dense foliage covers half-collapsed walls. Animals walk well-trod paths between the buildings. Wolves, rabbits, birds, bears... all wear makeshift cloaks of moss or animal skins. Sometimes, groups enter classrooms, sit by decayed remnants of desks, and watch an animal wearing a pointed hat made of tree bark lecture in grunts and growls.

They'll attack if you're aggressive, or disturb anyone studying the mouldering books in the library, or enter the Administration building (they are fiercely territorial of their offices).

They cast low-level spells, badly emulating words and gestures made for humans to perform. Spell effects are dangerously unpredictable. Lightning arcs wildly. Conjured servants are uncontrollable. Healing spells make their targets explode. Also? Some animals will just try to bite you.

The creatures are being influenced by the trapped spirits of those who died in the explosion. In the chancellor's office there's a gnawed-on Staff of Spirit Binding, awkwardly wielded by a very protective beaver. Destroy the staff and the spirits will be freed. Most wildlife will flee back to the forest.

A few will stay behind to continue their studies.



# The Complete History of the World

Dan Phipps

[itsdanhipps.tumblr.com/games](https://itsdanhipps.tumblr.com/games)

Our history is lost. Humanity survives with what's left of ancient technology from Before. A new mine has been uncovered, miles of frozen wires and automated security, rich with hard drives to build your village library.

Describe 4 events from your character's life in the village, how you know the villager to your left, and the piece of equipment you brought with you.

A player rolls a die each time they enter an unexplored room, and describes the hazards within. The players may surface, or may attempt to overcome the hazard. They roll a die, and add 1 to their roll if an event or their equipment will help. If they roll higher, the hazard is dismantled. If not, they are wounded and must erase an event or perish if unable to do so.

When the hazard is cleared roll a die and write this number down. This is your found data.

When you surface, total your found data. For each point, the players visit <https://en.wikipedia.org/wiki/Special:Random> and tell the village the history of the world based only on what comes up, and in that order. This is the complete history of the world.

**Author's Comment:** Fun fact: one of Google's data platforms is near The Dalles, Oregon. It's called Project 02 and was the inspiration for this game.

## The Consumable Compendium

Soren Ludwig

**Drinks on the house!** What better way to liven up your game than to make food and drink part of the game? Adding a bit of flavor is what you might need!

**Bonus Cookies:** Points used to give players a boost in a dramatic moment could be included in a consumable fashion. Do you have magical gold coins in the game? Buy chocolate coins to use as your system's fate token and have the players eat when they use it.

**Potent Potions:** Don't have a healer? No problem! Buy some cheap laboratory safe bottles to fill with fruit punch, soda, beer, or spirits. You can color some clear liquids with jolly ranchers. The potions on the table represent how many healing potions are left. Need to patch up? Take a drink!

**Monstrous Meal:** Is the party going to a festival? Cook up some hot dogs and deep fried twinkies before hand to eat while you play! This can take a lot of time, but will leave your players wondering how the meal will match today's adventure!

**Read before use:** Be sure to be conscientious of player's dietary restrictions. Symptoms of misuse may result in stomach aches and/or unhappy players.

## The Cost of Magic - Inspiration for GMs

Riccardo Rossi

[danieltravis.wordpress.com](http://danieltravis.wordpress.com)

**Magic comes at a cost. In most RPGs magicians spend something for their spells to work: blood, sanity, power... Maybe they must immediately take a risk.**

The history of Magic tells us something different: Magic drains your forces, requires sacrifices, maybe puts your safety on the line, but the consequences after all that are more crucial, and a great way to widen a character's story.

You just need a Poker deck.

Think about the spell cast (if many spells can be cast in a session, consider them a unit at the end of the evening): how wide was its influence? Did it relieve one's pain, or change the whole city? A wide group, a nation, the world?

Thinking about this, draw 1 (a person was influenced) to 5 (global consequences) cards.

Their meanings state what will happen to the magician, soon.

**Swords** = challenge/help.

**Clubs** = mystery (solved?).

**Diamonds** = something stolen/found.

**Hearts** = a new friend(?).

Figures/Aces/Jokers mean someone important comes into play (the king, a long lost lover... Preferably someone known: Magic loves synchronicity).

Adapt these inspirations to the original spell(s) (healing brings healing, attacks bring pain/fights...), literally or metaphorically, and weird up your spellcasters' life.

## The Davidsons Are New in Town

Kamil Wegrzynowicz

### An RPG poem about gossips for three or more players

**The Davidsons just moved into your town and bought the bakery from Kowalsky's no-good son.**

Characters will gossip about the Davidsons, be curious and judgemental.

Players will improvise new facts, challenge others' opinions.

### **Begin.**

Start with small talk, in character. Discuss mundane things about the town and yourselves. Establish basic facts.

### **Gossip.**

#### **One player must eventually say:**

There's a new family in town. They've bought old Kowalsky's bakery. Nothing will be the same now. Have you heard...

Gossip phrases - use when you want to...

#### **Have you heard... - establish new facts**

**Tell them, you've been there...** - when you want another player to expand facts or delegate other player(s) to defend your position

**What's more...** - add to someone's facts or defend your position

**That doesn't sound so bad...** - when you don't agree with someone but don't want to stop current subject

**I'm sure they're nice people, I've seen them...** - stop current subject and defend Davidsons. Describe something nice they did.

Game ends after 15 minutes or once you've said three nice things about the Davidsons.

## The Duke's Laws

Guillaume Clerc

<http://www.gamersassociate.com>

### You shall not:

- disobey the Duke or his representatives,
- commit murder,
- practice sorcery,
- wear a mask,
- fall in love.

### In this City of beauty, sex, gambling and debauchery, of palaces, alleys and canals...

- a cruel, tyrannical Duke rules, still unchallenged
- cloaked inquisitors hunt down conspirators and lawbreakers
- a necromancer uses the knowledge of the dead.
- a noble house is raising through crime

### Choose each:

- a name,
- an occupation (astrologer, courtier, musician, physician, thief),
- who you are bound to.

Decide what just got wrong for you. Another player says how it will turn worse soon.

Players take turns playing their character.

### On your turn:

- Set the scene: Where are you? Who is there? What is happening?
- Each other player adds a fact, and ask you one or two questions. Answer by telling what you do and say.
- If you respect a Law and suffer from it, explain what it costs you and take a 'transgression' token.
- If you have a 'transgression' token, you can discard it and (dramatically) break a Law. Describe how.

### When asking something:

- Ask about actions, intentions or feelings.
- Build on previous answers.
- Make the character's life complicated.

When everybody has discarded a token, narrate your final fate.

## The Emperor's death by the hands of his wives

Nick Wedig

<http://nickwedig.libraryofhighmoon.com/>

**Emperor Terenghast conquers many kingdoms, forcing noblewomen to marry him against their will. You are these women. You are, naturally, plotting to assassinate him. But the palace has many guards, spies and inhuman dangers. You must appear innocent at all times, or be executed.**

One player plays Terenghast and his entire empire. The other players play Terenghast's wives conspiring to assassinate him.

Ladies, your trust level starts at 6.

### **Decide:**

How does the emperor oppress your friends and family?

What factor complicates your assassination plans?

What skill have you mastered?

What's your part of the assassination plan?

When you attempt something risky or sneaky, Terenghast's player names a potential negative consequence, and so do you. Roll 3d6.

When you use the skill you have mastered, you may reroll any 1s you choose.

0-4 Failure

5-7 Success, but two consequences

8-10 Success, but one consequence

11+ Flawless success

For each die that rolls equal to or higher than your current trust level, lower your trust by 1. If you reach trust level 0, then the Emperor has declared you a traitor. He has you executed.

You can, instead, choose to discard any dice you rolled, and accept the lower die total.

## The Gauntlet

Sean M. Dunstan

One player is The Wronged, at the end of a hallway. Behind the door at the other end is something you've Lost. Pick three things you've Sacrificed to get here, three things that Drive you to succeed; assign ten d6s among them, at least one each.

The other player is The Minotaur, behind the door. Take five index cards, write obstacles (e.g. mooks, a soldier, a trap) on each, assign six d6s among them, and lay them face down in a row.

Each turn, The Minotaur flips and describes the next Obstacle. The Wronged gets dice by committing Drives (say why), The Minotaur gains dice by picking Sacrifices (say why). Both roll, the most 4+'s wins (say how). A victorious Minotaur removes a die from a Drive or adds one to a Sacrifice. A victorious Wronged adds a die to a Drive or removes one from a Sacrifice. Reroll ties at one less die each.

The Wronged can't claim the Lost once out of Drive dice. If the Wronged reaches the end, the Minotaur explains why they did what they did. The Wronged can walk away, or fight: all remaining Drive dice versus all remaining Sacrifice dice. Winner takes all.

**Author's Comment:** This was an attempt to see if I could make something like the Oldboy Hallway Fight into an RPG. I wanted there to be a push and pull between the hero's will to succeed and the villain's exploitation of what the hero has lost.

## The Gods Abide

Jason Pitre

[www.genesisoflegend.com](http://www.genesisoflegend.com)

**This is a game of Powers; gods, demons, primordial and things that crawl under the world. You play a pantheon, struggling to gather devoted worshippers.**

### **\*\*Create Powers\*\***

Each of you portray a Power, representing one natural element and one human concept. Pronounce your name, titles, and dominions to your rivals. Examples include:

Hanla, Goddess of Blood and Law

Jurgan, Demon of Fire and Passion

Put 18 dice in middle of the table, each representing an undeclared worshipper.

### **\*\*Play Scenes\*\***

You play the game through a series of scenes, led by one of the Power. When it is your scene, you get to choose...

- 1)To establish the scene, creating the mortals in it; or
- 2)To resolve the scene, determining a new law or ritual of your Power.

The rest of the group plays the mortals and fulfills the other role. At the end of the scene, each mortal may choose to worship the Power (giving them a die from the middle), or remain uncommitted.

### **\*\*Status Games\*\***

After every Power has finished 3 scenes, or when every mortal is committed, each Power rolls their pool of worshippers. Rank the status of the Powers based on the result, in descending order.

**Author's Comment:** This game was only possible thanks to Jason Morningstar and his excellent game, Fiasco, which serves as a narrative framework.



## THE HENCHMEN: The Daring Band That Follows

Dwight & Brandy Upton  
none yet

**Requirements:** 4 Henchmen, 1 NP Hero, 4 index cards; 16 Light tokens, 20 Dark tokens, Crucible for Tokens, pencil.

Write name and how you serve the Hero.

### ACT1: Four Scenes

Framer vividly describes scene and foreshadows the Dark (Omen, Rumor, Victim, Minion), annotating card. Everyone receives one Dark Token, including Hero.

Narrator then shares meaningful Bond with Hero; annotating card. Hero receives one Light Token. Other players may contribute up to two times during ACT1. One Light Token per share. Repeat until all Henchmen Frame, and Narrate.

### ACT2: Four Scenes

1ST Framer ties foreshadowing from ACT1 and reveals Dark force and fateful Risk to overcome.

Everyone secretly puts 1-3 Tokens into the Crucible. Narrator pulls tokens one at a time and narrates confronting Risk. Light Tokens aid victory, Dark Tokens - defeat.

If Dark Tokens outnumber Light, either sacrifice life and keep Dark Tokens as Glory, or retreat, passing Risk to another. If Light outnumbers Dark; defeat the risk. Can use Light Tokens in personal pile. Any Light Tokens gained pass to Hero. Repeat.

### ACT3

Place Hero's Tokens in Crucible. Take turns drawing one Token, and describe the Hero's Glorious final confrontation. More Light = Heroic Victory. More Dark = Glorious Sacrifice.

**Author's Comment:** The Prisoner's Dilemma, Polaris, Castle Panic, and one wacky night with my wife

## The host

Vincent Carluer

<http://www.gamersassociate.com>

**Supplement for any game, give this to a player to spice up her game:**

-----

You dreamt about a traveller, seeking a weird and powerful item in many worlds.

You even joined her sometimes, discovering places beyond your imagination.

Now you are awake, you feel she is still with you.  
She wants something before she can continue her journey.  
More than a feeling, you can speak with her by thought.

**Answer with the GM:**

**What...?**

is the tone of her ,‘voice’ when she speaks?  
was disturbing about her face, her body, in your dream?  
energy does she feed on?  
strange manifestation of her presence is noticeable?  
is her name?

How does she hurt you when you speak about her?  
Where does she want you to go now?

**Every time you don’t go where the traveller wants, roll a dice and tell how she:**

1-2: forces you to go elsewhere  
3-4: is displeased and eats energy from you

**When you are where the traveller wished, roll a dice and tell how:**

1-2: you feel a ghostly presence  
3-5: you find an item’s piece, how it merges with you  
6 or 6 pieces: she tears reality to leave and what you earn

-----

## THE HOUSE IS TRYING TO KILL US!

Lon Prater

[www.LonPrater.com](http://www.LonPrater.com)

### SETUP:

- Gather Poltergeist (ref) and 3-4 Victims.
- Begin in room with EXIT door.
- Each Player writes three HAZARDS (ways room could kill you) on front of three index cards. (Ex: Falling Chandelier).
- Poltergeist divides Hazards into 3 even randomized text-down piles and writes a SAFE word (STOP, DODGE, or RUN) on back of each
- Shuffle together, Hazard side up. Leave deck in room.
- Repeat in next two rooms moving away from Exit.

### PLAY:

Each player's turn, Poltergeist draws three cards at random from the room's deck.

Taking turns, Victims walk cautiously across the room until Poltergeist says DANGER! and narrates one of the Hazards in hand.

Victim decides to STOP, DODGE, or RUN.

Poltergeist checks Safe word, narrates result:

If STOP is correctly chosen, Victim takes another turn. Incorrect: Narrate Wound, end turn.

If DODGE is correct, flip coin... HEADS- take another turn; TAILS- next closest player takes Wound, end turn. Incorrect: Narrate Wound, end turn.

If RUN is correct, Take 3 more steps, end turn. Incorrect: Flip coin... HEADS-Fall back two steps, end turn; TAILS: Narrate Wound, end turn.

**Turn Ends** = discard used hazards, reshuffle unused.

**Five Wounds** = incapacitated/dead

**Cross threshold** = use next room's deck

**Exit** = Survival!

**Author's Comment:** Add ambience with low lighting, scary music, and wearable red Wound markers.

## The Immortal Game

Rhys McMillan

<https://twitter.com/rhysmakeswords>

**Play a game of chess.**

**White:** mysterious serial killer

**Black:** Detective Black

**Black:**

**Pawn:** Victims; no relation

**Rook:** People that you aren't intimately connected with but you have always viewed as rocks

**Knight:** Contacts who regularly put themselves at risk for you

**Bishop:** Your cop partners

**Queen:** The person you are closest to

**King:** You

**White:**

**Pawn:** Clues

**Rook:** People who have provided you with shelter

**Knight:** People who idolise you

**Bishop:** You (Your identity isn't revealed, but Black sees you)

**Queen:** Your modus operandi

**King:** You

Be creative with your interpretation of the pieces.

### Scenes

If white takes black, the person that piece represents is killed.

If black takes white, Black gets a little bit closer to finding White through that piece. The person who took a piece gets to set up and act out/narrate a scene. The other player can optionally start a scene following that.

**If Black checkmates White,** they are arrested.

**If White checkmates Black,** White gets to do what they want to Black.

**If there is a stalemate,** Black finds out who White is but can't make the arrest.

Narrate the conclusion until you feel everything is resolved.

## The Interview - Will You Break?

Chad Wattler

[www.morningskye.com](http://www.morningskye.com)

The Authorities and The Subject collaborate to create 10 notecards containing a few sentences apiece that detail The Crime that The Subject committed. Secretly, The Authorities pick 3 cards that they have in character knowledge of before the start of The Interview. The Suspect puts the answers to the following question on a notecard without revealing them.

**Why did you do it?**

**What would make you talk?**

**What do you know that The Authorities do not?**

A 1 hour timer is started and The Interview begins. The Authorities begin by applying pressure to The Subject and asking them questions trying to catch them in a lie or getting them to reveal details of their involvement in The Crime.

Every 15 minutes The Authorities may Induce Information out of The Subject who must reveal the contents of 1 card. If The Authorities catch The Subject in a lie or get them to admit something then they are handed one of the cards.

If The Authorities gain 8 cards in 1 hour they have all of the information they need. Figuring out an answer to The Subject's questions also counts toward this total.

**Author's Comment:** Inspiration came from reading about The Reid Technique who's nine steps are longer than 200 words. :(

[https://en.wikipedia.org/wiki/Reid\\_technique](https://en.wikipedia.org/wiki/Reid_technique)

# The Last Broadcast

Scott Slomiany  
[meeplespeak.com](http://meeplespeak.com)

While war rages overseas...what happens to the actors of a top-rated live radio show when the show falls apart live, on the air?

Each player needs to choose a real-life secret persona for their actor related to the on-going war, and a character trope for their on-air character.

## Examples:

### Real-Life Secret:

Traitor  
Patriot  
Propagandist  
Immigrant  
War Hero  
Exile

### On-Air Character:

The Star  
Neighbor  
Best-Friend  
Announcer  
Spouse  
Servant

In scenes 1-3, when a player sneaks an element of their Real-Life Secret into the scene, they collect 2 poker chips.

**SCENE 1:** The script is missing! Improvise tonight's broadcast. As the actors, decide on the setting and a conflict!

**SCENE 2:** Start the program as on-air characters. Involve everyone!

**SCENE 3:** Following a commercial break, announce that Pearl Harbor has just been attacked. What happens that causes this to be the last broadcasted episode? Additionally, gain 4 poker chips whenever a

player drops their on-air character for their actor persona while on-air.

All further scenes: As players, create scenes that challenge other characters' secrets. A player may discard a chip to have their character successfully defend against the challenge.

After spending their last chip, players tell an epilogue for their actor.

**Author's Comment:** For 200 words, there's a bunch of things that I find interesting tied up in this.

I'm a sucker for old-time radio programs. What was once thought to be pure entertainment designed to help sell soap and tobacco now can be viewed as fascinating historical documents of the times that they were created.

Additionally, the old Hollywood star-making system era is fascinating. I'm always drawn to the background players in old musicals, for example. Everyone knows the life story of Bing Crosby to a certain extent, but what happened to that 3rd girl on the right of the kick line in the big dance number? People like George Chakiris in his younger days when he was just another uncredited member of the dance troupe?

I'm also interested in games that have, as a result of playing them, a creating of a document of some sort beyond simply hey, look, we played a game.

And so, this game is an attempt to get players to create a document, that could be recorded and replayed over ( at least the initial scenes ) as a simulation of a moment in time. Plus it also ties into my fascination with sepia-toned old school entertainment in an manner of exploring what ever happened to those old performers?

## The Less The More!

Johan Wijk

First of all you have to create a setting. Talk over what everyone wants and you should all get an idea of the world and how you want to play your character.

### Character creation:

Choose your Name, age and gender.

Choose 3 adjectives that best describes you.

Choose 3 nouns that best describes what you have or are.

Choose 3 verbs that you excel at.

You start with health at 3 and can be healed during downtime.

### Dice:

You always start with a dice pool of 7d6.

You count the median of your dice as the result.

If you have no attributes (adjectives/nouns/verbs) that helps, roll 7d6.

If you have 1 attribute of any class that helps, roll 5d6.

If you have 2 attributes from different classes that helps, roll 3d6.

If you have 1 attribute from every class that helps, roll 1d6.

The GM chooses a difficulty for an action from 2(easy) to 6(Very hard).

The roll is a success if you get a draw or better.

After every session you may add a new attribute from any class.

### The Less Dice The More Risk!

**Author's Comment:** This is the first RPG i ever create and i hope it is a fun experience for everybody :D



## The Libbosses Encounter Tableau - By Many

### Revlar I dun got none

I'll keep this brief: This is as much a personal account as it is a case study and a consistently upheld commitment to confess to all deeds from here on out performed; dastardly, heroic, in-between. In reading, you have agreed to meet the standard.

The most recent of those deeds: the title that caught your eye and took you all this way. You can see it's meant to dishonestly give the impression that what you're holding in your potentially metaphorical hands is a piece of entertainment. This iteration of The Work went through many titles but as it stands the list includes at least as many as those who lent The Work their minds had; likely more.

I have run the gamut of honesty versus appeal. I settled on an appealing lie in the end, and on the matter of my moral fiber you may now draw conclusions.

You are owners, now, of The Work, and you will run the same gamut when you need to, sequentially, by turns. For admitting what has happened and predicting what will happen, you will be granted power quite neatly nested within description.

But once you have discarded a name, it cannot be recovered.

**Author's Comment:** I basically turned this bit of writing into an RPG without meaning to. it's mostly an exercise in purple-ish prose and lacking in many details I had to prune for the word count, which would've made it easier to see the mechanics implied. I don't expect to win, rather I expect to easily be dismissed by any judge worth their salt as a pretentious hack with no skill.

I kinda feel like owning the title, at least till the next crossroads, when I'll have to wheedle the person sitting to the right of me to change it to something cooler, like Dankerest Souls: The Revlarening or something equally silly. I wonder what kind of challenges the next title will inspire me to meet and overcome.

## The Lost Cellar of Baron Niln

Stuart Burns

Open any book. Take any sentence. Go letter by letter to build the cellar.

You descend the rickety ladder into the cellar.

- a) A room opens to the north.
- b) The floor opens, dropping you to the room below.
- c) An open hatch exposes ladders leading down.
- d) A dark passage to the west.
- e) Clay flooring, solid underfoot.
- f) Traps. Traps everywhere.
- g) The remains of a fire.
- h) Skeletons lurking in the shadows.
- i) Your footsteps echo.
- j) Do not stop here, death awaits.
- k) Gems the size of your fist. Very cursed.
- l) A swarm of rats!
- m) A vast chamber.
- n) Sparkling lights flickering in your vision.
- o) A treasure is hidden here.
- p) The floor is littered with bones.
- q) A glowing spear on a pedestal.
- r) A slope leading south.
- s) A corridor to the east
- t) Amphorae, stacked against the walls.
- u) An armoured beast guards the area.
- v) Spirits of the damned nibble at your soul.
- w) A false wall masks a safe place to hide.
- x) A summoning circle.
- y) A massive serpent bursts forth!
- z) Oh gods! The horror! Flee!

A pressure plate reveals the late Baron's vintage wine collection.

## The Norsehunt of 973 AD

Jan Crowen Rosa

You are shipwrecked Norsemen on a Northumbrian beach, days after sacking the Lindisfarne monastery. You need to survive until you reach safety.

### Game setup:

Say what Safety means.

2d6 mounted warriors are hunting you. You have 1d6 Lead tokens and 2d6 Scene tokens.

Each Norseman starts with 1d6 Stamina tokens. Search your pockets for coins.

Run!

### Beginning of scene:

Say Who is doing What, Where.

You get 1d6 for each discarded Stamina to overcome an Obstacle. Obstacles are normal (1d6), difficult (2d6), hard (3d6).

Discard a cent coin to name one Equipment or Euro coin for Weapon. Each Weapon or Equipment gives you free 1d6, max 2d6.

Roll, add, higher number wins.

If you lose, discard one Stamina. Discard Weapon or Equipment instead of Stamina.

Discard a cents coin to recover 1 Stamina, 6 is maximum. 1 rest scene recovers 3 Stamina - discard one Lead token.

### End of scene:

Discard Scene token. Discard one Lead token if Norsemen are not mounted. Players (and their horses) each discard one Stamina die.

**No Stamina** = Valhalla. **No Lead** = big fight. **No Scenes** = you've reached Safety.

Encounters: Peasant 1S, Hunter 2S1W, Warrior 3S2W, Warlord 6S3W. Wolf 1S1W, Horse 3S, Bear 8S2W. Group adds +4S.

## The Old Growth

Ryan Mellon

[lostcatgames@gmail.com](mailto:lostcatgames@gmail.com)

### 3-8 players

Night falls. Moons align.

Though forbidden, you seek The Old Growth. Why?

Choose a **SKILL** and **POSSESSION** (compare, balance).

**Forest Map:** Eight oval **AREAS** surround eight square AREAS which surround

The Old Growth. Each oval borders two squares.

Everyone names the **AREAS**.

Characters sharing an **AREA** may cooperate or sabotage, adding or subtracting 1 on each other's rolls.

Enter an unoccupied oval. Take turns...

### Roll a d6.

- <1> **DANGER** (player on left narrates.)
- <2> **DIFFICULTY**. (right narrates.)
- <3> Mystery. (left narrates.)
- <4> Discovery. (right narrates. Gain a **POSSESSION**.)
- <5> Recollection. (narrate a memory. Gain a **SKILL**.)
- <6> Enter bordering **AREA**.

Against **DANGER** \_or **DIFFICULTY**\_, roll a d6. Subtract 3 in The Old Growth.

Add 1 for relevant **POSSESSIONS** and **SKILLS** (add 2 if **STRENGTHENED**).

Uninvolved players judge relevance.

- <1,2> Lose a **SKILL**.
- <3,4> Lose a **POSSESSION**.
- <5> Retreat outward.
- <6> Succeed.
- <7> Succeed. Enter any bordering **AREA**.
- <8> Succeed. Gain or **STRENGTHEN** a **POSSESSION**.
- <9+> Succeed. Gain or **STRENGTHEN** a **SKILL**.

While you're in The Old Growth, the player on right narrates great **DANGER**.

When successful against that **DANGER**, roll another d6. You narrate...

- <1> Death.
- <2> Defeat.
- <3> Ambiguity.
- <4> Hope.
- <5> Success.
- <6> Revelation.

**Author's Comment:** Huge thanks to Kirsten Hostbjor for helping to nail this down.

## The Philosoraptor Advisors: NPCs for FAE

Bruce ES Warner

**CONCEPT:** Psychic raptor twins

**ITEM ASPECT:** The Goggles of Insight and of Hindsight

Yes, they're raptors in goggles. And they're the feathery, size of a chicken sort of raptor. The Philosoraptors aren't to be trifled with, though. As scheming NPC advisors to a powerful enemy, the twins are playing their own long game and liable to fill any power vacuum the PCs might create by defeating their mistress.

+2 Careful

+3 Clever

+0 Flashy

+1 Forceful

+1 Quick

+2 Sneaky

- **THE WALLS HAVE EARS.** Once per session, at the cost of a Fate point, we can automatically discover the results of a secret meeting.

- **IF YOU KNOW WHAT WE MEAN.** We get +2 when Cleverly creating advantages based on someone else's secret(s).

- **WE CAN KILL YOU WITH OUR BRAINS.** We can Cleverly attack an opponent's mind (and thus can't be Unarmed). When this attack would give us a boost, we can instead learn one of our target's aspects and put a free invoke on it.

- **TAG TEAM.** At the end of our turn, we can spend a Fate point to immediately get another turn. We can only do this once per round (max two turns per round).\_

**Author's Comment:** First spotted in a Masters of Umbara/ARRPG crossover campaign, the twins started as an experiment in fractal design and quickly took over the plot. I hope they throw as many cool twists into your campaign as they did into ours!

# **The Pilgrimage - A Game about Seeking**

Ian Howard

**This is a game of people on a journey. They are all going to a special place seeking something.**

The game needs three players minimum. One player, called the Scribe, will not create a character.

**The group will ask three questions and the Scribe will record. Each player, including the Scribe, gets one veto on each question.**

When and where does your journey take place?

Where are you going to?

Why do people go there?

**Each player, other than the Scribe, will choose a Pilgrim to play.**

Soldier, Bureaucrat, Priest, Hermit, Merchant, Student, Police, Affluent, Builder, Physician, Spouse, Farmer, Lawyer, Politician

**Each Pilgrim has three Motivations:**

Belief, Action, Destiny

Distribute 15 points in your Motivations. Nine is the maximum.

The Scribe will narrate the Pilgrims meeting.

Each player will tell a story about their Pilgrim. The other players, including the Scribe, will play other characters in the story. At moments of uncertainty the storyteller will roll, on a d10, against the appropriate Motivation. Rolling less than the Motivation is a success. Any player can call for a roll.

After all the stories have been shared the Scribe will tell a story concluding the Pilgrims journeys and stories.

**Author's Comment:** Well this was an interesting experience. I stumbled on the contest about a week before it was due. I thought it sounded interesting since I have played around with game design but not completed anything to my satisfaction. I decided I would tackle this challenge. Then the work week struck and by Friday evening, the night before it was due, I had done nothing. The only thing that had happened for me was that in the back of my mind I had been thinking about an inspiration for the game and the general feel. I wanted it to be a broad story driven game but I did not have a theme of any kind. Than I stumbled, while doing a Wikipedia read, on Hyperion by Dan Simmons. I had read the book years ago and enjoyed it but just did a quick glance at the wiki page and moved on. Than Friday night, as I chaperoned a High School dance, my mind worked on what I would do. It finally clicked for me as the music increased intensity and I watched the High School drama unfold before me that I wanted to tell stories about people in a place of last moments. Hyperion was inspired by The Canterbury Tales, the most famous English story there was, and wanted to have game like that. Let the players both lead, as storyteller, and follow as support these characters journeys to their Sacred Place. I didn't want the place set but let it be set by the table every time. I also wanted to look at character actions from inspiration not ability. This is not a perfect piece by any definition but it is playable and I will look to expanding it into something more. I thoroughly enjoyed this journey.



## The Pun-Issuer, a system agnostic adventure

M. B. Downey

<https://rpggeek.com/rpgdesigner/64549/m-b-downey>

### The Adventure:

The PCs are in a bar when the living personifications of puns and jokes walk in, harassing them.

### Examples include:

Two large tomatoes, a smaller tomato lagging behind, and eventually squished

Bagel with white wings, flying over a bay

Cross between a hippopotamus, elephant, and rhinoceros, but nothing you've ever heard of

Jalapeno pepper asking incessant, personal questions

Priests, rabbis, and nuns constantly entering in varying quantities and combinations

Pirate with a small man driving a steering wheel in his pants

Depressed horse

Flying clock

Flying stick of butter

Metal pole people keep walking into as they enter the bar

Doctor diagnosing Tom Jones Syndrome, and someone asking if it's a rare disease

Three-legged, scar-faced dog looking for man who shot his paw and cut his maw

Chips with cheese that doesn't belong to you

Wanted poster for a fraudulent psychic halfling

Small house made of cheese

The puns keep coming until the PCs discover the source of the puns: a small model of the French Castle Le Chateau de Saint-Jean-d'Angle. The French are sometimes known as the Franks, so the identity of the Pun-Issuer is a Frank Castle. Destroying or removing it makes the puns immediately disappear.

**Author's Comment:** Inspired by Alexandra Erin's Star Harbor Nights; special thanks to RPGGeek forums for pun ideas.

## The Questioning

Guilherme Duarte Rodrigues  
[facebook.com/paperdicegames](https://facebook.com/paperdicegames)

### 2 players - Questioner and Suspect

Maybe you are a spy trying to pass customs, or a company man trying to uncover who has been taking your lunch. It's time to know the truth. Or not.

**Suspect:** Create and write the Big Truth (what is happening) and the Big Lie (what you want the Questioner to believe). Based on these, write down on 8 pieces of paper 5 truths and 3 lies. These are the Pieces of Evidence. One of the truths must be who you are (Name, looks ...).

Make up and call out the official title of your Questioner (Officer, Mom ...), and it's on.

**Questioner:** Pick up 2 Pieces. Your role is to uncover the Big Truth by questioning the Suspect. Aside questions, you have 3 extra tools: Clues found: You freely collect 2 Pieces.

Forensics confirms it: Check if 1 owned Piece is true.

Unexpected witness: Create 2 new Pieces, 1 lie and 1 truth. The Suspect decides which is what.

### The Game:

Every time the Questioner asks something important, or related to the Evidence, he gets a new Piece.

If the Questioner finds out the Big Truth or the Big Lie, the game ends.

## The Ramparts Crumble

Joe Banner

<http://www.joebanner.co.uk>

You return to the ramparts. You used to stand guard once a decade; now, you're here every week. The walls below are broken and crumbling. An army of death stands silently below. In your heart of hearts, you know the end will come soon.

While you man the ramparts the armies never move. Yet once you leave your post, when you gain some fitful sleep or doze in front of the hearth, you hear the distant noise of crumbling stone and the din of battle. Guilt or shame drives you back, where you find a little more has crumbled away, and death has crept a little closer.

The army of death can only strike when you do not man the ramparts; yet each assault destroys something irreplaceable and significant - an ancient edifice or treasured ally. Every time you man the ramparts and stare into the face of death, the armies do not move; but all you can think of is your empty stomach, your full bladder, your warm and comforting home, and the unending, eyeless stare of the enemy.

The game ends when there is no defence between death and what you treasure, save yourself.

**Author's Comment:** I wanted to write something for a long time, but I found it hard to think of something that felt generic, or fall into any of the traps I encountered as a judge last year. In the end, this was something much sadder and more personal, inspired by the fear and anxiety of a loved one who's in and out of hospital. Not tested for balance, but then, regrettably, the armies of death are often overpowered.

## **The safe, safe room below**

Khelren

<https://www.tipeee.com/khelren>

**It's a cellar, maybe a bunker. Inside, we're safe. We have food. Water. Air. Maybe a little privacy. Outside... We don't talk about the outside.**

**This is a 2-players game.**

**One player is the bunker's owner; the other their guest, lucky to be alive.**

### **Setup**

The owner decides how's the outside. What really happened? Write it down secretly.

Write what is needed to survive outside, if something is needed, but play honestly: there is a clue about it in the bunker.

Announce something that allows you to be in charge and to prevent any escape.

The guest then announces how they think they've been dragged down here.

Announce which skill you have that would be useful to escape or to survive outside.

Tell the owner what makes you fear them.

### **Goal**

The owner wants the guest to stay.

How will you do that? What lies will you say?

The guest wants probably to escape but moreover to survive outside.

How will you gain the trust of the owner? How will you betray them?

Will you steal his mean of control?

### **Play**

Play your character, with their strengths and weaknesses.

Frame the scenes and reach an agreement to resolve any situation.

## The Tale

Thomas Gallecier

<https://plus.google.com/+ThomasG1>

The Tale is recounted among players.

When it is time, roll 30 six-sided dice and gather them in the center of the table.

Then, choose a first player.

Players take turns. Play goes clockwise around the table.

When it is your turn, take a die. Any die. Place this die in front of you.

The die indicates a number.

This is the number of words you shall use to answer a question about the Tale.

When answering, take your time. Be curious, but be aware of the meaning behind your words.

After your response, ask a new question about the Tale for the next player to answer.

Questions should remain simple and precise but are not necessarily obvious. Take your time.

The first question to be asked is always : **‘What is the title of this Tale?’**

The last question to be asked is always: **‘How does this Tale end?’**

Players win by recounting a tale of enchantment together.

**Author’s Comment:** ,‘The Tale’ is a nano-game by Thomas G. (@tabletopthomas) written for the 2016 edition of the 200 Word RPG Challenge organized by David Schirduan. Thank you to all the creative minds in my Google+ circles who nourish my imagination every single day.

## The Talking Pillow

Chris Krueger  
[chriskrueger.net](http://chriskrueger.net)

**For 5+ players.**

**THE ORGANIZER** has called an intervention to confront **THE SUBJECT**. Everyone else is a **LOVED ONE**.

The organizer wants the subject to do or stop doing **THE THING**. It can be whatever—goofy or serious—but make sure everyone's comfortable.

Send the subject to another room; get them an audio feed. For now, they play **THE TALKING PILLOW**.

Loved ones each flip a coin to answer these questions, yes or no. Secret until shared. Lying is allowed.

- Currently guilty of the thing?
- Ever been before?
- Are you personally on the organizer's side?

The organizer produces a (literal) pillow; only the holder may speak. When a loved one (not the organizer) holds it, give them headphones: they can hear the talking pillow.

The pillow thinks this whole thing is ridiculous. They may prompt, pry, persuade or distract. They can't be muted. And don't talk to the pillow; that's just weird.

Organizer makes sure everyone talks about their feelings at least once. Then, call the subject back. They get the pillow for one final speech.

Organizer calls a vote: loved ones decide if they **WILL** or **WILL NOT** force the subject to do/stop the thing, regardless of their personal view.

**Author's Comment:** Inspired by the intervention scene in the **Breaking Bad** episode Gray Matter. My thanks to Adam Doc Brackin for serving as a sounding board when inspiration finally struck, during a lull at work, on the last day to submit.

## The Tesseract

Mack Marcotte

Folks play games with dice. Some even tell stories with'm, though I've ne'er.

Gods invent worlds the same way, only their dice 're... more.

How d' I know? Y' ever lose a die in th' middle of a game? Happened to th' Gods, yar, An' it landed in this realm!

The Tesseract. A hypercube, four dimensions! This , 'n fell into our world, and it still has its power.

I dunno if th' Gods've noticed, but I've. A warrior in drab armour rolled it on th' ground, as an army of orcs came at him! (rogue I am, I , 'uz hidin' nearby) I swear I sawr eight of it tumble inside each oth'r, , 'n' eight numbers shone up.

Th' armour got all... y' ever seen a di'mon', uh, refract? Buncha colours comin' from one? Th' armour did tha', yar. Th' orcs couldn't do jack! If a chink appeared in one colour, another'd cover it! Truth be tol' I sawr a weakness, yar, but if'n yer askin', tha' thing's trouble. No thanks. If , 'm right, tha's 6x8, so, more'n twenty things't could've happened, no doubt some're nasty.

Nay, folks like me, we're n't meant t' play god. A hero like you, though...

**Author's Comment:** A tesseract is also called an 8-cell, because it is comprised of eight cubes, folded in 4D. Like the narrator says, there are 48 (that's more than 20!) permutations of 8d6, as long as each die's position matters. To use this, one might want to make a table with each permutation corresponding to a random event. Or, 48 events is a lot of events, maybe the consequences should simply follow whatever the narrative requires...

## The Threshold

Bob Horses

### Preparation

Two facing Players with three Stones between them.

### Roles

One player will play a Man having to take an irreversible and ultimate decision (such as die/kill, leave his/her family, make something horrible or wonderful).

The other will play the Threshold Guardian. His/Her duty is to make questions and verify if he/she is ready to cross the Threshold.

### Playing the Game

The Man starts introducing him/herself, talking about his/her life and his past.

The Guardian makes questions and helps him/her remember what happened. The Man must answer the questions and freely accept or reject what the Guardian says unless the Guardian wants to impose a Truth. In this case, the Guardian takes a Stone and hands it out to the Man. The Man must take it and continues to tell, until the Third Stone.

After the First Stone he/she will talk lowering his head, nevermore looking at the Guardian.

After the Second Stone he/she lowers his/her voice.

Giving the Third Stone the Guardian asks: Now you're ready. Will you cross the Threshold?

The Man will describe what the Thresholds looks like and then will answer to the Guardian.



## The Torments

Lucas Hyon

[velnacros.wordpress.com](http://velnacros.wordpress.com)

You play the Torments, heroes cursed to rely on cruel means to their tender ends.

**Each player, choose two and say who or what they are:**

- Love for my people.
- Love for my lord, lady or companion.
- Love for justice.

Take turns in clockwise order beginning with the youngest player.

On your turn, the others will say how your love is threatened. You will say how you strive to protect it. The others will say the outcome of your actions unless you intend to commit a Terrible Deed (TD) by bringing significant harm to another, physical or otherwise. After this, your turn will end. The next player will suffer the consequences of your actions.

**When you commit a TD, write it down, roll 1d6 and read the result:**

- More than your TDs: Say how the threat remains.
- No more than your TDs: Say how you end the threat.

Once both your loves have been destroyed or you have ended two threats, it can no longer be your turn. Once all have done so, the game ends. Discuss and vote using your own judgement: Who brought the least suffering? Who remained most true to their love? The most voted players win.

**Author's Comment:**

**Inspiration:**

- Elric of Melnibone
- Polaris
- That song in Latin from Super Smash Bros. Brawl

**Three things to consider:**

- The death of a Torment is not the end! There's flashbacks, undeath, resurrection, reincarnation, regeneration, etc.
- When it's not your turn, your best chances of being voted in the end come if you force the active player to hurt the innocent or their loved things. Push them hard!
- Hurting someone needn't be like, literally hurting them. You can hurt their emotions, their economy, their reputation, anything!

## The Trial

Tobie Abad

<https://www.facebook.com/TobieAbadGaming/>

**For any odd number of players.**

**Needs three black and three white tokens.**

One plays the Judgeseer. She sits at the center of the room, and the rest split to two groups on either side. Each side has come to raise a complaint. The group with the eldest player starts the game by stating the issue.

Only one person from each side can speak at a time. Afterwards, someone from the other side must rebut, or raise a related issue. The argument must always take turns.

At any time, during the arguments, the Judgeseer can sense a speaker lying. If so, the Judgeseer declares aloud while that speaker speaks: LIE. The other side then must speak and tell the truth of that topic. That explanation, might be a lie as well. It all depends on what the Judgeseer senses.

At any time one speaks out of turn, the Judgeseer drops a token. One side uses the black tokens. One side uses the white tokens. When a token is dropped all must remain silent. The Judgeseer then chooses who speaks to start the turns. If any side has caused three tokens to drop, that side has lost the debate.

**Author's Comment:** Inspirations: John Wick's Houses of the Blooded, Brian K. Vaughan's Saga, and Dr Who. Special thanks to Rocky and Yoshi.

## The Tribe

Lech Gvęrski

I am tribe's Spiritual Force and Fate.

### You are the Chosen One.

But beware... only the most skilled ones may pass the Trial.  
For one Virtue for you to demonstrate, I add BLACK d6 to the pool.

For each Virtue, you add one Village Trait and BLUE d6 to the pool.  
You can add more, but add RED d6 instead.

I add one Complication and BLACK and RED d6 to the pool. I cannot add more than Village Traits.

For each Complication, tell me your Personal Trait and add BLUE d6 to the pool. You can add more, but add RED d6 instead.

### Start our story, Chosen One.

When we narrate our story, we draw and roll dices from the pool. BLUE dice, the outcome is favorable to you, BLACK dice - it's not.

Keep the drawn blue and black dices into two pools.

A person who draws a RED die, chooses to fail or succeed before roll, but the dice goes to the other pool.

After all dices have been drawn, sum the results in each pool. If sum in BLUE pool is greater or equal to the sum in BLACK pool, you complete the Trial. Otherwise, you fail.

**Author's Comment:** This is the first RPG game I have ever written. I'd be delighted for any comments about it :).

## The Vampire's Kiss

Joanna Piancastelli

<https://plus.google.com/+JoannaPiancastelli>

The players make up a community. Decide where and when.

One player is the vampire, old and powerful.

**Choose to be:** sly and greedy; vicious and direct; or paranoid and entitled.

Choose what the community relies upon you for.

The others are mortals, normal people.

**Choose to be:** shy or outgoing; hedonistic or reserved; aggressive or retiring; self-sacrificing or self-centred.

Choose one other mortal to be your friend or family.

The vampire must feed on blood from the mortals. To feed, he takes a mortal's pulse at the neck or wrist. If he counts ten beats, that mortal dies - any less is disorienting but extremely pleasurable for the mortal.

Any mortal may volunteer themselves to be fed upon.

The vampire may demand that any single mortal offer their wrist or neck so he can feed. A mortal may only refuse if another mortal holds their hand.

All the mortals working together may destroy the vampire. If even one mortal dies, the vampire can no longer be stopped.

Play until the vampire is destroyed, a mortal dies, or the vampire feeds three times. Then play for five more minutes to see what their world looks like now.

## The viridian Covenant by the Quiet Hill

Ivan Vaghi

A new covenant has settled by the Quiet Hill. A handful of mages from a few different traditions has taken refuge there with their companions and a number of guards, retainers and servants. They want to survive, grow, harvest new magic and gain honor and reputation within the Order.

Players take turns telling the tale of the covenant in 40 acts from its Spring to its Winter. The narrator asks the other players for one sentence long questions, ideas and impressions and incorporates as many as she likes in the story. These could be about the covenant, companions, mages, the Order, the Church, the infernals, the faeries, the villagers, local lords and other covenants.

After that she can decide to:

- start a project, magical or mundane, that will take 1 to 6 acts
- hold a covenant council to ask a question to the mages
- introduce a new element to the story

Spring is about discovery and bravery, Summer is about conquest and passion, Autumn is about dominance, pride and corruption, Winter is about excess, false hope, hard choices and tragedy. By the end of Winter the covenant will have fallen and each player will hint to a new possible spring.

**Author's Comment:** This small game is a love letter to both The Quiet Year by Avery Mcdaldno and to Ars Magica and its amazing troupe system.

## The Voyage of the Pursuivant Challenger

Caroline Berg

<https://worldsofcarolineberg.wordpress.com/>

Dear Sir or Madam,

We are writing to inform you of a terrible (accident/act of sabotage/tragedy/storm) which has befallen us.

All was going well. We were en route to our destination, a (museum/diplomatic embassy/trade port/secret lab) when things went terribly wrong.

We shall salvage what we can, and strike out for the (temple/city/cave system/river) we conveniently landed near.

However, we do request you send help to coordinates 003.135.045 before the (cold/heat/natural predators/saboteur) gets us.

Sincerely Yours,

The Crew of the Pursuivant Challenger

-----  
This game may be played solo, or with friends.

Players are members of the crew, trying to survive against all odds!

The game is played out in journal entries, over ten rounds, with one journal entry per player per round.

Each journal entry must list a hazard the crew faced, and how the crew tried to overcome said hazard. After the entry is written, flip a coin/roll a die. Heads/evens means success, tails/odds means things went horribly wrong. Narrate what happened. In each round, if more entries fail than succeed, someone dies; if this happens in the last round, the rescue fails.

## The Winter Cold

Tim Jablonski

<https://twitter.com/TimJabs>

**They didn't die from cold without. They died from cold within. - - -  
- Timothy Kinney, The Cold Within**

Each of you has been stranded. You are waiting for rescue, but the Winter Cold is coming. Whether you survive is up to you.

Each player starts with four sticks. These are your resources against the cold. Every round, players choose to contribute zero to four sticks to the fire. Choose in secret. Reveal simultaneously. Sticks contributed are discarded. For each stick they contribute, that player rolls one D6. Add all results - this is your fire's strength.

After the players roll, one player rolls two D6 for the Winter Cold. If the fire exceeds or ties the cold, all players survive the night. Begin the next night.

If the cold exceeds the fire, each player rolls one D6 for each stick they still have. The cold rolls four d6. Each player that rolls higher or ties the Cold survives. Every player that rolls lower dies. Their remaining sticks are lost. Begin the next night.

Players must survive 2 nights for every player that started the game, or the Winter Cold takes them all. (3 players must survive six nights, for example)

**Author's Comment:** This actually started as a game about a sinking ship, and how players would choose to sacrifice. After playing with the numbers, the mechanics didn't really match the theme. Thinking on it later, I remembered the poem *The Cold Within*. Don't ask me why. It seemed like the theme of surviving winter was more in line with what I wanted.

Playing optimally, it is still possible to lose. I wanted the Cold to feel like a very real threat, even if it meant the most in synch groups couldn't guarantee victory. When things go wrong, it's the nicest players that get punished. Knowing that, can you work together and face the Winter Cold.

## The Word-Eater

Benjamin Jimenez

The Word-Eater ate our words. Without words, meanings were lost, civilization collapsed. Librarians still fight.

Take twenty cards. Inscribe Word-Eater on one, collaboratively write an inspiring words on others. Distribute two cards to each player, including the Word-Eater one. The rest forms a stack.

Play in turns, one for each player. Played cards return after full round.

### **Gamemaster :**

- Describe environment.
- Draw first card.
- Narrate danger, problem, encounter related to its word.
- Rolls D20 = Difficulty.

### **Player can, each once :**

- Describe simple action.
- Play card from hand, describe complicated action related to its word.
- Ask other player to play card and describe helping action.

**For each, gamemaster judges if it helps resolving the problem, this grants a D8. Roll and sum :**

- Sum  $\geq$  Difficulty : problem resolved, player takes card.
- Sum < Difficulty : resolution failed, word is lost.

**When helping, Word-Eater can instead reveal himself. He :**

- No longer gets turns.
- Takes all lost words.
- Can play card and perform obstructing action during other turns. Gamemaster judges to grant a D8 added to difficulty.

**When stack is exhausted, final fight :**

- Librarians and Word-Eater play card-action alternatively to fight.
- Gamemaster grants D8 as usual.

When player cards are exhausted, compare each side sum. Describe the civilization fate.



## Thematic Procedural Tables

Mendel Schmiedekamp

<http://www.silvergardengames.com/>

### Thematic Procedural Tables

Crafting myriad random tables or procedural lists is a daunting task. Creating a template list of concepts acts as inspiration and provides thematic cohesion for your tables. Here are two tables of concepts for making a thematic template to use in making lists and tables for your world.

#### Passions

- 1-1) Compassion
- 1-2) Beauty
- 1-3) Valor
- 1-4) Generosity
- 1-5) Love
- 1-6) Lust
- 2-1) Cruelty
- 2-2) Corruption
- 2-3) Terror
- 2-4) Avarice
- 2-5) Hatred
- 2-6) Disgust
- 3-1) Hope
- 3-2) Resolve
- 3-3) Despair
- 3-4) Joy
- 3-5) Wrath
- 3-6) Sorrow
- 4-1) Knowledge
- 4-2) Truth
- 4-3) Deception
- 4-4) Order
- 4-5) Chaos
- 4-6) Decay
- 5-1) Romance
- 5-2) Loyalty
- 5-3) Creativity
- 5-4) Curiosity
- 5-5) Envy
- 5-6) Paranoia

- 6-1) Civilization
- 6-2) Nature
- 6-3) Balance
- 6-4) Stasis
- 6-5) Progress
- 6-6) Alien

## **Elements**

- 1-1) Earth
- 1-2) Metal
- 1-3) Stone
- 1-4) Glass
- 1-5) Crystal
- 1-6) Sand
- 2-1) Water
- 2-2) Mud
- 2-3) Ice
- 2-4) Salt
- 2-5) Blood
- 2-6) Acid
- 3-1) Air
- 3-2) Smoke
- 3-3) Cloud
- 3-4) Scent
- 3-5) Sound
- 3-6) Music
- 4-1) Fire
- 4-2) Ash
- 4-3) Lava
- 4-4) Light
- 4-5) Electricity
- 4-6) Storm
- 5-1) Wood
- 5-2) Vegetation
- 5-3) Animals
- 5-4) Human Body
- 5-5) Architecture
- 5-6) Machines
- 6-1) Logic
- 6-2) Dreams
- 6-3) Emotion
- 6-4) Memory
- 6-5) Connection
- 6-6) Emptiness

## They Row Downriver

Teslin K Roys

Immortality is no cure for suffering. We came to hell as immigrants, with naught but the grave-gifts of the living to sustain us. The guardians at the gates took their toll; then they gave us oars and an ancient barge to navigate the river Styx. Centuries of detritus line the riverbanks.

**Write two burial gifts for the person on your right.** Of your gifts received, keep one. Use the other to pay your passage.

**You're dead, so a memory of life haunts you.** In turns, name the thing you want to relive, remember, or escape. Ask the person to your right what to do to get your wish.

**No life means no will.** Making a decision seems impossible. On your turn, sleep or ask the others one question about (a) what you see or hear, (b) what you feel or (c) what you do. Spend your Lucidity to declare answers instead (start with 1, +1 if you sleep, max 2).

**We drift together down the winding black river.** Something predatory watches from the bluffs. Across the water, eerie metal sounds echo from caves in the crags. What you seek is just over the horizon.

Keep going until you can't anymore.

**Author's Comment:** Thanks to my friend Myrlin this game is a more pure expression of melancholy than it would ever have otherwise been.

## Tho' Much is Taken, Much Abides

Ben Klug  
[@silklandstone](#) on twitter

There can be a game master or not.

Heroes all, you freed the land from terror's grip and now you rule it jointly.

Power comes at price: a curse. No more than one of you shall die of age, abed.

What horror did you overcome? How did you play your part? What are your visions for the land? What conflicts nascent in those visions?

Play proceeds by decades, one scene each, as all the decade's trials reach their peak. Minor characters play minor roles, by players played. Take authority, diplomacy, and other arts of rule to wield. Judge what solutions fail and which succeed, and how. Judge harshly - rulership is hard. Today's solutions are tomorrow's trials.

You may choose to act directly, hero (rather than through your authority) to overcome one trial, once a decade. Roll a die, ten-sided: if it reads a six or higher, you succeed heroically. To roll the current decade's number or below is always death.

Heroes may join forces, roll together, alongside each other - one successful hero seals it.

Now play out the years. The dead may have a legacy - their players should play minor characters, and generate the trials of the living.

**Author's Comment:** This was partly inspired by the length of time Conan is king of Aquilonia, partly by Beowulf's time as King of the Geats, and partly by Tennyson's Ulysses - but primarily by a long-running campaign I GMed in which the PCs ended up ruling a country, and the friction between using their authority and using their personal heroic skills. Also, much of the text is in iambic meter.

## Three Dead Heroes Walk into a Bar...

David Ariye Harrison

WeChat ID: Hegar23

You play as Hades and the three dead Heroes he will bring to the modern world to slay a Beast! Be it monster, mortal, good or ill Hades wants it dead!

Heroes choose role (below) and three epithets the legends tell of you: Swift-footed, shadow-wielder, beseiger-of-SantAngelo, eater-of-boar, natural-police, steel-driving-man, etc.

Hades gives voice to mere mortals, declares the obstacle each scene and decides - dastardly - any struggle between Heroes.

Bravely repeat each line until each other hero has been asked!  
Daringly continue each scene until an epithet has been expended - permanently! - to overcome the obstacle!

Firstly... Asks a Hero:Then employ a scene to discover:Finally Hades lets slip:

HadesWhat drives you to return? What promises were made? One fact about the Beast.

The Seeker What distraction engages you?What made this Hero follow you? One truth from a Hero's past.

The Hunter How hides the Beast now? How did you track down the beast?One reason he wants the Beast dead.

The Killer What strength has the beast? How did you overcome it? One vital lie he told.

The Beast finally slain, each Hero may plead to stay on earth or accept a return to the ever-grey Elysian Fields.

**Author's Comment:** The title was supposed to be Caterina Sforza, Bunk Morlan and Heracles Walk into a Bar... but that's too long for the 45 character title limit.

The section towards the end is kind of a table, hopefully the tab-spaces are preserved! :) It fits across one page (landscape) just using tab, but be pretty easy to read in a table.

In terms of inspiration most of it came from a forum post I made on Story Games.

## Three Strikes: Really conclude in one session

Johannes Oppermann

<http://www.meetup.com/de-DE/Story-Games-Vienna/>

### Three Strikes

**Make your story conclude in one session.**

#### First strike - Introduction

You heard a story element you really care about? Take an index card, hold it up. Say its name:

“Frodo’s ring, Helen’s abduction to Troy.” Have a thumb-vote:

**Thumbs-up:** Yeah! Let’s see this conclude tonight.

**Thumbs-down:** Meh. I don’t care.

If yes - write the name on the card. You know the group is into this thing. Put it in front of you. No more than two cards per player, so choose wisely.

#### Second strike - Story Question

When you use an element that already has a card on the table, give it a second strike (a token), and formulate an interesting question for it.

Write the question on the card: Will Frodo destroy the ring?, Will Helen be avenged? What’s not on a card doesn’t need resolution.

#### Third strike - Resolution

Answering the question on a card is the third strike - it is now resolved. Put a second token on it and write the answer down. With all cards resolved, you end the story.

### Epilogue

Everyone can spend their 4 strike tokens (1 for 1) to pay for epilogue vignettes. Each one is an image that rounds out the story.

**Author’s Comment:** This is a storytelling technique to add to any freeform game that is prone to meander about and introduce too many elements/scenes/characters, so it doesn’t conclude and leave everyone with a sour taste in their mouth.

You always see what the story is about on the table, and you have a visible story countdown you can compare to the time you have left in the session.

## Time Travel Thaw

Armand Kossayan

<https://theyoungandthebrave.wordpress.com/>

The perfidious proprietor of peril - Professor Pandemonium has traveled BACK TO THE PAST to ERASE FROM TIME the superhero team that has prevented her previous plots of pugnacity. Only our heroes can rescue themselves by following the precocious professor BACK IN TIME and stopping her pernicious plans.

Players write down 3 powers on a shared piece of paper towel. Use colored markers to distinguish between heroes. Make sure to spread them out across the paper towel. Assign a point value of 2, 3, or 4 to each power (example: perfect hair-2, scent of vanilla-3, instant sunburn-4).

Players must roll a power's point value or better on a six-sided die to succeed in the use of a power. Actions not associated with a power need a 6 to succeed.

Place the paper towel on a plate, and an ice cube on the paper towel. As the ice melts, powers that get wet are ERASED FROM TIME and no longer work. If a hero loses all their powers, they are LOST FOR ALL ETERNITY.

A 5x10 inch piece of paper towel will take about 30 minutes to soak through. Adjust the paper towel size as needed.

**Author's Comment:** Pretty much inspired by things like Back to the Future... even if I haven't watched one of those in many years.

## Tower Fall

Craig Duffy

[www.lunarshadow.net](http://www.lunarshadow.net)

**The Wizard has been vanquished but can you escape before the Tower Falls?**

**A game for 3-4, each requires 3d6, 1d8, 1d10 and 1d12.**

**Together:** Name characters equal to the number of players - 1. Describe them.

Roll 1d12, highest narrates the first scene.

**Narrator:** Describe the current floor. Let the characters explore, as they do describe challenges equal to the number of characters. In order assign difficulties of 3, 2 or 1.

**Next player clockwise:** Pick a character for the turn, attempt to overcome a challenge.

### **To overcome a challenge:**

Create or add to your dice tower by stacking a number of dice equal to the difficulty. The tower must be only 1 die wide.

If you run out of dice steal them from another tower.

If you collapse a tower remove dice from your pool (and the game) equal to the difficulty. Try again.

If a player runs out of dice their current character dies.

Once the challenge is overcome play moves round clockwise. At the end of the round the surviving characters escape to the next floor. Narration moves around 1 player, play continues for a set number of levels or until all but one character has Fallen.



## Township

Alexander Newcombe

<http://word-play.weebly.com/>

Beasts, rebels, and raw nature threaten your town. What will you sacrifice to survive?

### Setup:

Place the jacks and kings of a deck in front of you. Shuffle the rest.

What talents do you bring to your town?

**Spades** - Authority, Insight, Leadership

**Hearts** - Compassion, Connections, Inspiration

**Diamonds** - Wealth, Negotiation, Wit

**Clubs** - Labour, Fighting, Hunting

Take your suit's jack and king, plus 4 cards.

### Play:

- Dealer draws 4 cards and decides what Threat they represent
- She lays them face down, announcing each suit
- She narrates the Threat

Ex. The nightly howling drove the miller mad. He's lost in the woods.

- ,- Describe your characters' reactions
- Place a card next to a Threat card of the same suit
- Flip all cards
- If the Threat is higher, the dealer takes the trick
- If the player wins, they choose:
  1. Take the trick and describe how the character helped themselves
  2. Give the trick to the town and describe how it is better off

The dealer raises the stakes each round.

### Ending:

If the town has fewer tricks than the dealer, it is destroyed. No one survives.

Otherwise, narrate your character’s fate based on their tricks:

Tricks	Ending
0	Ruined
1	Hurt
2+	Lauded

**Author’s Comment:** This takes inspiration from A Quiet Year and many other card-based 200 word games. It works best with 4 people who are either too selfish or too selfless.

## Towpath

Jordan Saxby

Canals cut unknown paths through well-known places.

You're all going on a canal boat trip.

All you need is a sheet of paper (the map) and a pen (the memories).

You may be whoever you want to be.

1. Draw a small circle, give it a random number. This is your starting lock - agree on what is here, place the description above the circle.

### 54, A green figure

2. Draw another circle, your destination awaits. Agree where you are going.

### The Rover Inn

3. One of you is the driver. Draw a lock elsewhere on the map and give it a consecutive number. Draw a connecting line.

4. Driver, describe what you see as you float down the canal. Passengers, you may interact with or comment on anything you find interesting; if you do, write a phrase next to the canal.

### The skyscraper's roots

5. Driver, you have freedom to write what awaits at the next lock.
6. At each lock, switch drivers - the journey continues.
7. The game ends when your journey is complete (number the final lock) - together, reflect on the journey you've had.

After you've finished, why not complete a different journey on the same map?

**Author's Comment:** I almost didn't submit a game to this competition, as every idea I came up with (including one called The Dice-man cometh which involved about 200 words of straight mechanics using a lot of d6's) was pure garbage. However, two days before the deadline, I walked through Manchester city centre on the canal tow-paths, and at one point I turned into a tiny winding tunnel, lit by an orange half-light. There were warning signs dissuading lewd behaviour. And two ugly men stood silently in the dark, too far away to touch. I thought that odd circumstances such as these would be a great basis for a game.

## TRAITS Super-Lite v0.3

Benson Yee

[https://www.reddit.com/user/Toothless\\_Night\\_Fury/](https://www.reddit.com/user/Toothless_Night_Fury/)

Everyone believes in a Lie. It can be a delusion of reality, a misunderstanding of themselves or others, a traumatic lesson involving nature or society, or a vow never to repeat a mistake.

1. **Write 4 Traits** (Observant, Strong, Cunning)
2. **Write 2 Talents** (Pyromancer, Greatsword Specialist, Crossbow Master)
3. **Write 1 Lie** (Only knowledge is power, Men are tough, Trust no one)

**Requires GM and 1+ players.**

Roll 1d20 for risky actions. Add your character bonus (starting at +2) if a Trait/Talent applies. The GM determines the DC (10 is Medium).

In combat, players declare an action (ex. fireball, swinging, shooting), the GM determines the DC if necessary. Deadlier actions (chopping head vs. slashing leg) and multiple targets (AoE, shooting 2 foes) have higher DCs.

Think creatively/tactically for lower DCs. Flank around shields, slash unarmored limbs, trip for allies. Try various options.

When you confront, roleplay, or converse about your Lie, add a tick mark. Your Lie can impair you, present complications, torment you, or teach you. Erase 3 marks to increase your character bonus by 1 (max. +19). Your Lie can change as you play. Roleplay your Lie to progress faster.

**Author's Comment:** This game was inspired by two sources: my text-only Dungeons and Dragons: 5th Edition game, and an article by K.M. Weiland about character arcs (link: <http://www.helpingwritersbecomeauthors.com/write-character-arcs/>).

In nearly all of the sessions I've GMed, I've always put a focus on dramatic, emotional development, where the characters are put into harsh or grim situations and must make the most out of it. A young child goes missing in the woods. An old man scrounges for supplies in a dog-eat-dog world.

There is nothing more satisfying to me both as a player and as a DM to impose (and get imposed) large, bigger questions, and to have my flawed character's ideals challenged and denounced and struggled with. I absolutely love to watch him or her change over the course of the game, for the better or (hopefully not) for the worse.

TRAITS was designed to encourage this idea. It was first developed incredibly rules-lite, as I am a strong believer of simple, yet deep and elegant mechanics. Your Traits and your Talents paint your character in broad strokes, creating an outline or a silhouette of who he or she is. Is she smart? Strong? Does he master pyrotechnics or is his dueling prowess feared across the land?

Then, inside this outline we put the Lie, a festering, decaying black hole that eats away and begins destroying this character. It could be the fear of rejection learned as a young child, of believing you don't belong or don't deserve to be with others. It could be a mentality, that you push yourself to be stronger, to be faster, to be better, and that every fall or mistake or downfall you make is because you were not strong enough.

It adds the kind of depth that's typically unenforced in typical tabletop roleplaying games, and adds another dimension to play and explore in. Now, not only are your characters fighting an outer struggle, some big antagonist that threatens to destroy the world, but an inner one too, insecurities and fears and phobias and misconceptions.

I plan to expand this game out far past the Challenge into hopefully a Pay-What-You-Want PDF and even a soft/hard cover book if it becomes widely popular. I am absolutely enthralled in the concept of character development and emotional struggles as much as physical ones, and I'm thrilled I could try my own take or version of it with TRAITS.

I want to thank the community of /r/RPGdesign for critiquing and commentating on my project, as well as the creator and the judges of this contest for inspiring me to push forward and do it in the first place. It is an incredible thing you guys are doing, and I look forward to participating in any more contests you have in the future!

Thanks!

## Trophy Hunters

ivan nevill

At roleplaying conventions, there are often trophies, awards or prizes given to the best players.

Your task is to get those trophies. But not as yourself.

From the time you enter the game, you will not be playing the game as yourself but as one of the archetypes listed below. Your fellow players will choose different archetypes.

You win if you win a trophy while roleplaying as this archetype.  
You lose if the GM realizes that you're taking the piss.

### Choose (or create) an archetype:

**The Cipher:** You always need to know more information. Ask another question for the GM to elaborate the scene.

**The Chipmunk:** You are loving this game! Constantly compliment the GM.

**The Coach:** Look out for your fellow players. Give them advice. Keep the team together.

**The Robot:** All out of game interactions need to be regimented. Adhere to the program. Synchronise your watch with the GM.

**The Newbie:** You are entirely new to this hobby and need help. You may have spontaneous moments of genius.

**The Fonz:** No matter what, all the other players will think that you are fantastic (for reasons obscure to the GM.)

**NB:** Please be kind.

## True Minds

Karl Larsson

Your parents were born in the summer of 1968, the seeds of a new age. The seeds didn't spring, but were passed on to the next generation. You will liberate the minds of this oppressive age, heralding in the next.

### Character

**Four skills:** Creativity - Friendliness - Hope - Perform

**Rank them:** Exemplary - Good - Fair - Average

You start the game with five Liberated dice (Ld).

The GM begins with five Ld per player.

### Resolution

Determine skill and roll one die.

#### Skill level // Success

Exemplary // 2+

Good // 3+

Fair // 4+

Average // 5+

You can add Ld to the first die before rolling.

Failure you lose one Ld from your pool.

Return lost or spent dice to the GM.

### Campaign

Your goal is to free humanity from the ties that bind: traditions, the government, debt, persecution, borders; all chains. To achieve harmony and understanding, sympathy and trust abounding.

Whenever you do something that achieve this, you get between one and three Ld from the GM's pool.

When the GM is out of dice, a significant portion of the wall that keeps humanity imprisoned collapses.

If you are ever have no Ld, your character loses faith and surrenders to oppression.



## True Names

Mack Marcotte

You and some other demons have a most sinister tea party. You're plotting to learn their names, to gain control over them. Careful! They had the same idea...

Secretly write your 10-letter name. Your name has no triplets of vowels or consonants (for balance, y's a vowel).

**Examples:** Bartolomew, Tzyarkaist, Qqaqaaqaqq

You keep different papers for each demon. On your turn, write a letter of your name and its position that's unknown to one demon on their scrap and show them. If it's:

- A vowel, plus consonant/vowel: They write one from their name you don't know, if possible (not its position).
- A consonant, plus a letter you think/know they have: They write a position it occurs in if possible.
- Anything plus your guess for their name and round number, they say if you're right.

You are bound to be truthful and use pen when doing the above, but you may speak or pass pencil notes unhindered. Pen magic gives more info than it gleans; you'll need to... ugh... cooperate.

### Whenever:

- Someone learns your name, gain -2 points
- You learn a name, gain 1 point
- You know every demon's name, gain 100 points, and the game ends.

## TV Action Heroes!

Alan Hodges

<http://www.infrno.net/users/Albjorn>

You and your friends are TV Action Heroes, teaming up against the bad guys and saving the day! One of you, The Director, runs the show with input from the Actors. Each Actor names a character from a favorite TV show and writes three Abilities, three Vulnerabilities, a Personality score (0 to 3), a Power score (3 minus Personality) and a Subplot Goal (an opportunity to gain a Reroll). The Director states the Conflict (a problem that cannot be resolved with a single roll). Then, roleplay!

**Actors:** When you deal with a problem, describe how (the Director may impose constraints to mediate differences in creative visions). Then, roll 2d6 + Personality or Power, whichever seems appropriate.

**On a 10+,** problem solved!

**On a 7-9,** choose one:

- You get what you want, but suffer a Consequence (Captured, Disgraced, Injured, etc.), limiting what you can accomplish until someone mitigates it.

- You don't get what you want, but gain a Reroll (reroll both dice once).

**On a 6 or less,** the Director decides what happens.

**Director:** When things are slow or someone rolls 6 or less, you may reveal a new problem, worsen an existing problem, or make someone suffer a Consequence.

**Author's Comment:** Based on Apocalypse World by D. Vincent Baker

## Two Adventurers on a Quest

Chelsey Eaton

<https://plus.google.com/u/0/106374169006137837802/about>

**Players:** 2

**Tools:** One six sided dice

You are two adventurers on a quest.

Follow the steps one at a time, roll the dice to pick an option.  
Follow other prompts and questions.

### Relationship step:

- 1.Friends
- 2.Siblings
- 3.Former rivals
- 4.Strangers
- 5.Teacher and student
- 6.Lovers

Describe yourselves individually and together decide the details of your relationship. Talk about the world and culture(s) you are in.

### Goal step:

- 1.Rescuing royalty
- 2.Defeating an evil mage
- 3.Defeating a beast
- 4.Finding an ancient relic
- 5.Finding treasure.
- 6.Gaining magical powers.

Describe your goal together and the start of your journey.

### **Obstacle step:**

1. Bandits
2. Rival adventurers
3. A swarm of creatures
4. Perilous landscape.
5. Persons in need.
6. A magical trap

Describe the obstacle together, then roll the dice to determine the outcome.

**Even Number:** You succeed and gain something helpful.

**Odd Number:** You barely make it and lose something.

Describe the outcome in detail.

### **Reaching your goal:**

**Even number:** you succeed in your goal and gain fame and glory.

**Odd Number:** Your goal is not what you expected.

Describe reaching your goal and what happens after.

**Author's Comment:** It is always easier to get two people together so I wanted to make a two player game. I also wanted it to be simple and easy enough for beginners to get into.

## **Tyranny of Law**

Drake Williams

For any game where alignment or concepts work as a supernatural force of nature.

Magical forces of Law are beginning to run rampant in areas, and it's affecting everything. Even chance must bow before order in these areas.

For each die you use, write down each number on that die once in any order. You will use this order in sequence instead of rolling while in a Law-dominated area every time you need to roll that die. Once you have used each entry on your list, you start again at the beginning of the list. STs should use one list for all of their rolls.

If your system uses multiple dice to determine an outcome, write down each outcome rather than every possible combination of dice. For GURPS' 3d6, this means you'll track 18 results instead of 216. In World of Darkness or Shadowrun, you'd have a list for each die pool total and the possible results tracked for each. This may make critical failures just as common as critical successes in some systems! Your ST may choose to have one critical failure entry per list in this case, unless Chaos starts beating Law at it's own game this way.

## Vampire Dark

Abstract Machine

<https://akingdomis.wordpress.com/>

### A supplement for Cthulhu Dark by Graham Walmsley

The Sabbat embraced us en masse and buried us together. Who will survive?

Choose a city. Put a single piece of A4 paper in the middle of the table - horizontally for a SHALLOW GRAVE; vertically for a DEEP GRAVE.

Write a name and clan for your vampire on a post-it. Highest result on a six-sided die chooses their position in the grave first.

Will you RUN AWAY, TEAM-UP or ATTACK?

**Roll one die if it is within human capabilities.**

**Add a die if it is within the expertise of your clan.**

**Roll a RED die if you are willing to risk FRENZY.**

Your highest die shows how well you do. Any player that matches the result of your RED die on a single die of their own may describe a sickening and heinous act taken by your character during FRENZY.

Will you support the SABBAT, the CAMARILLA or the populace of the CITY?

Everyone who is cooperating rolls their dice; the highest result determines the result for the pack. Highest result determines the winner between competing interests.

If we are the sickness then what is the cure?

**Author's Comment:** This supplement relies on (a) the system of Cthulhu Dark, which it adapts to particular purpose, and (b) the themes and cultural presence of Vampire: The Masquerade, a role-playing game first released by White Wolf in 1991.

## Viking Age: Ragnarok

Tanner Barker

[http://www.worthyofpublishing.com/author.asp?author\\_ID=8670](http://www.worthyofpublishing.com/author.asp?author_ID=8670)

A low-magic, fantasy, alternate timeline of the Europe; Iceland; Greenland; and parts of North America, Africa, and Asia during the Viking age. Borrowing heavily on Norse religion and culture, magic is more focused on runes, enchantments, and rituals. Conflict arises mostly out of the pillaging of more prosperous lands, but also religious differences between the Norsemen and the new religion which worships a single god, who actually turns out to be Surtur the Fire Giant wanting to gain access into the world to initiate Ragnarok.

Classes each have a patron god: Warriors have Thor/Tyr, Rogues have Loki/Utgard-Loki, Archers have Ullr, Seidthr (rune-users) have Odin/Mimir, Crusaders have Baldur/Surtur. There are only Humans as playable characters, but there are Dwarves, Elves, and Giants. Artifacts are a big part of the game, with the collection of them gaining a large boost in power or special once-a-session abilities. There are plenty of different things to do, the main ones being exploring the New World, raiding and pillaging the South and East, or fighting to stop Ragnarok. The exploration of the rest of the nine realms is possible. Foes include beasts, mythical creatures, other humans, the other races, and demi-gods.

**Author's Comment:** My passion is writing and immersing myself in fantasy worlds. I study Norse mythology and Vikings and I found it very difficult to not go into extreme depth with my entry.

## Villager

Fabien Badilla

<http://fabienfb.blogspot.com/>

### Your village is DOOMED!

The village prospered slowly and peacefully for generations. You are villagers, NOT heroes, fighting against the threat, doing everything to save those you love.

Decide what threatens the village. It is something overwhelming, dangerous, and unexpected.

Roll three D6s, assign to your Profession / Talent / Fate.

Result	Profession	Talent	Fate
1	Child	Fast	Trickery
2	Clergy	Strong	Victory
3	Vagabond	Clever	Sacrifice
4	Merchant	Blessed	Abandonment
5	Farmer	Magical	Despair
6	Craftsman	Equipped	Cowardice

Roleplay daily lives. Define the village, characters, relationships. BE CREATIVE!

Plays clockwise, until all characters are dead.

On your turn, player to your right tells the INSURMOUNTABLE situation you face. (BE HARSH!)

Describe how you manage the current situation. BE BOLD!



Roll 1D6 against the threat. If appropriate, gain +1D6 for Profession and/or Talent.

**1-4** : Left-player describes failure, survival. Lose Profession / Talent.

**5-9** : Describe success over situation. Lose Profession / Talent.

**10-12** : Right-player describes success. Lose Profession / Talent.

**13-18** : Describe failure and survival over situation.

If you allow, others may intervene. THEY lose Profession / Talent. THEY describe what happens: failure / success / survival.

When you cannot lose Profession / Talent, you meet your Fate (your death theme): you tell everyone how you die. BE DRAMATIC!

## Visionaries Anonymous

Thomas Edwards

The visions won't leave you alone; they scream & claw inside your head. They want out.

You've always been haunted by visions, they've got bad recently, so you've joined a Visionaries Anonymous Group.

The Group gathers every week to discuss their haunted lives and coping strategies;

Players secretly choose one awful fate they wish to avoid and inform the GM;

The GM gives each player the beginning of a vision;

Each player in turn describes their vision to the group and how it ends;

They guess a number and roll a d6, if the correct number is guessed the vision ends as described;

If the guess is incorrect the group must collaboratively decide a horrifying twist to how it ends, with the GM providing a guiding direction;

You earn a token every time fate does not go as you predict;

You may spend tokens to move the dice outcome up or down by one;

The GM earns a token for every awful fate they inflict, which they can spend on rolls in opposition to players; and

The GM's goal is for awful fate to befall all the players. The Player's goal is to fend fate off.

**Author's Comment:** A friend recommended the title with this comment: It conjures images of a bunch of ordinary insomniacs sitting on cheap plastic chairs in a chilly church hall, with just an hour before the yoga group kicks them out to save the world and only a flip chart and a thermos of instant coffee to help them do it.

## W/R/T Eve

Adam Ultraberg  
[AdamUltraberg.com](http://AdamUltraberg.com)

Whoever has the most Followers online is the Star. The others Hang-on. When you're out of dice, fade.

### **\*Star\*, read this:**

You get a d12 per other player. Each round, say how you make your fame increase. Roll 1d12; take up to 3 dice that add up to less than you rolled. If someone exceeds your roll, take no dice; give them a d12. If hanger-ons exceed and tie, choose who gets the d12 capriciously. Never roll the d6s you earn. You can never take more than 1d12 at a time.

### **~Hanger-ons~, read this:**

You get 2d6. Each round, roll one (or a d12 if you have it). When you exceed the star, they may give you their die. When the star fades, owner of the most d12s Rises. Ties go to the most recent d12 recipient. When you rise, explain your tricks.

The third time a d12 changes hands, set it aside.

The last one with dice describes the others' place in their legacy.

**Author's Comment:** Thank you to homullus for your revision notes.

## Walk among the Dead

Johannes Oppermann

<http://www.meetup.com/de-DE/Story-Games-Vienna/>

**Setup:** You're all here to find someone dead. You want closure with them. You can reach them using a mask. Everyone has one deceased they want to contact.

**Take turns:** Say your name. Say who you are. Say who you lost. What were they to you? Say what you need from them.

**Journey:** One becomes the seeker, the others the ghosts. They draw lots. One is your deceased, one is the liar, the others are random ghosts. Seeker, put on the mask - the dead appear! Ghosts, be scary: Whisper, touch, goad, moan.

Seeker, you have one token for every ghost but one. To ask a ghost a question, pay them 1 token. The random ghosts say the truth. Your deceased grants you closure. The liar deceives you. He takes 2 tokens, not 1.

**Return:** When you pay your last token to a ghost who is not your deceased, you die. If you pay a token to your deceased and receive closure, hug them - you both depart. At any time after you paid the first ghost, you may end the journey. Pass the mask to the next seeker.

End when everyone is dead, or someone has found closure with their deceased.

**Author's Comment:** I like ghosts and ghost stories. I thought of this game after I played Old Friends by Jason Morningstar and Ole Peder Gjaever at Fastaval. It's a mix of a svøance, the myth of Orpheus and Euridice, and a murderous ghost story.

## War Council: a Dinner Larp

Tara Zuber

[www.tarazuber.com](http://www.tarazuber.com)

This larp takes place over dinner and requires 1d6. A monarch is dining with some of their advisors and discussing the pros and cons of a possible war.

**While Ordering:** Decide roles and define your kingdom. Go around the table three times adding facts about your kingdom (positive and negative) or about the war.

### Roles:

Monarch: Listen. Make sure everyone talks. Stop fights. Ask leading questions. Start equally for and against the war.

Advisors: Convince the monarch. But first, decide your interests and stance.

### Roll 1d6 for primary interest:

- 1 = Innovation
- 2 = Arts
- 3 = Reputation
- 4 = Safety
- 5 = Resources
- 6 = Trade

### Roll 1d6 for war stance:

Odd = Pro-war

Even = Anti-war

If everyone or all but one rolls the same stance, reroll.

**During dinner:** Advisors argue for their stance using their interest as justification. The monarch listens, moderates, and asks questions.

-Build the world as you talk. Use yes, and, but disagree over interpretations and meaning

-Name citizens and groups within the kingdom. Advisors, take sides.

-Ask leading questions. Demand details. Be specific.

**While paying:** The monarch summarizes what they have heard and decides whether or not to wage or join a war.

**Author's Comment:** I was sitting at dinner with friends and realized that the setting would be perfect for a discussion-based larp. The idea grew until I wanted to write it down and find friends willing to play, but I also wanted to ensure everyone had a role and that no one was placed outside of the game by having too much information. Randomization and player buy-in not only helped fixed that problem, but made me notice how few words I really needed to convey the core idea.

## Watertown

Graham Walmsley

<http://www.thievesoftime.com/>

### WATERTOWN

You're townsfolk. Everyone choose a name and job. Divide the following problems between you.

1. You love 2 for their courtesy, but don't know how to tell them.
2. You love 1 for their quietness, but want them to make the first move.
3. You lent 4 your horse. It's not worth much, but want it back.
4. 3 lent you an old horse. You love it and can't give it back.
5. You need three silverflowers for a love potion.
6. You grow silverflowers. You've never felt part of this town.
7. You're dying. You came here to find your child.
8. In 7's absence, you raised their child (decide who it is).
9. You cook for the town, but supplies are short.
10. You cannot sell your marshflowers, bitter but nourishing.
11. You are the proud, aging town guard, needing a successor.
12. You are the heartbroken apothecary, who heals mind and body.

Construct Watertown, using whatever you have around. Discuss what Watertown is like. Decide where you each work and live.

Then go to work, come home, dine, sleep, socialise, repeat, for three days and nights. Discuss each other's problems. Resolve them.

**Author's Comment:** Watertown is inspired by my love of video games in which you wander into a community and solve people's mundane problems. It draws on James Harper's *The Lowland Clearances*, Joanna Piancastelli's *Before the Storm* and pillow forts.

# We Are Cadavre Exquis

Tomer Gurantz

<http://www.supernovembergames.com>

## WE ARE CADAVERE EXQUIS

GM-less story game where we take turns playing the same character.

### RULES

1. **Separate card deck into Diamonds (RESULT) and Clubs (ACTION).**
2. **Shuffle decks separately. Place face down in two stacks.**
3. **Choose an adventure start:**  
Opens the door into the depths...  
Heads into enemy headquarters...  
Enters the desolate space station...
4. **Go clockwise while cards remain:**
  - a. Reveal Diamond card.
  - b. Look up RESULT cue.
  - c. Use cue to describe result of last action, in ONE sentence.
  - d. Reveal Club card.
  - e. Look up ACTION cue.
  - f. Use cue to describe next action, in ONE sentence.
5. When cards run out: next player describes the ending.

### CARD CUES

#	-RESULT	-ACTION
A	-Key	-Fall
2	-Blue	-Discover
3	-Cloud	-Fear
4	-Rough	-Break
5	-Portal	-Hurt
6	-Root	-Test
7	-Energy	-Hear
8	-Pain	-Fly
9	-Arms	-Pound
10	-Dark	-Fire
J	-Light	-Cut
Q	-Hook	-Run
K	-Ground	-Face



## **MODIFICATIONS**

**SYNCHRONICITY:** Reveal both cards before describing results.

**POEM:** Rhyme as a couplet, sestina, or in style of haiku.

**CUSTOMIZE:** Create your own adventure start or cues.

**WORLD-BUILDING:** Change character to: city, culture, planet...

**EPIC:** Do not limit player sentences.

**Author's Comment:** (This replaces my prior submission April 4 of We Are Character...) Comments were as before, something like: Thanks to all the inspiring gamers I've played with, including those at Strategicon, GoPlayNW, Girl Gamer Gathering, Big Bad Con, from Story Games Seattle / Olympia.

## Weather Supplement (A Storytelling Principle)

YG Mitchell

[YGMitchell.com](http://YGMitchell.com)

In framing scenes, an oft-overlooked element is the weather and its power to invoke the spirit of a game's trajectory, reflect tensions between characters, inspire players.

This simple supplement formalizes an approach which will invigorate a scene - imbue it with a story's themes. React to, or foreshadow, a game's arc.

When describing your scene, choose an Approach;

Choose whichever fits the story's continuity, but also remember that an abrupt change in weather may itself be a dramatic move.

### **-Reactive**

### **-Current**

### **-Portentous**

Reactive reflects the moments in the drama which led to this scene. Reactive Weather might be used after the apex of a dramatic arc, in scenes following an important turning point in the story.

Current reflects the plot as it stands now, the characters' present situation, the general outlook.

Portentous reflects coming drama - an omen from the atmosphere, a signal that everything will be fine, or not...

After Approach, decide Specifics;

### **-Apt**

### **-Ironic**

Apt means the weather follows the mood you are reflecting. Tropes work! Good weather is positive, optimistic, invigorating!

Ironic means you invert the reflection - Where glorious sun would usually imply optimism, instead it follows tragic loss.

Weather can be extreme or benign, but always have purpose.

## Welcome to Mount Akumu

Alex Lunder

[1d3studios.com](http://1d3studios.com)

### Welcome to Mount Akumu

You and your friends have taken a camping trip to the beautiful Mount Akumu. On your third day, you stumble across a clearing filled with rotting totem poles.

From then on, you've been pursued by something in these woods, and that something wants to kill you. Maybe it's a wendigo, maybe a skinwalker, maybe a cannibal dwarf.

### Playing the Game

Every player starts with a single die (d6) in front of them which will be their totem. While performing tasks to try and escape the thing in the woods the GM will ask if the player wants to add another die to their totem. The player may then:

Accept and stack another die on top of their totem. The task they were trying to perform succeeds.

Refuse and fail the task they were performing.

If, while in the process of stacking a die on top of their totem, their totem falls over the character will die before the end of the game.

**Note:** a player who refuses to add to their totem can never be killed, but the resulting failed task could mean future tasks that wouldn't have required a stack will now require one.

**Author's Comment:** I have a PDF containing these Rules in a format inspired by a travel kiosk brochure.

## What happened to Santa?

Andreas Svölvebring  
<http://solvebring.com/>

**Necessities:** 4 -8 players, 3 tokens each, pen and paper.

**Summary:** A big family gathers for Christmas. Everything seems cosy and nice, but on Christmas day disaster occurs - there are no presents! The children gather to discuss this serious business. What happened to Santa?

**Preparation:** Each player writes a random word on a slip of paper and folds it up.

**Act 1:** The youngest player starts the game; by telling the others what her character think has happened to Santa. The turn passes clockwise until each player has done so. When done each player grants 1 -2 tokens to the contribution she found most amusing.

**Act 2:** Each player, with one exception, tells a brand new story of what may have happened. The player with the largest amount of tokens will have to continue her story. Once again, when done, each player grants 1 -2 tokens to the favourite contribution.

**Act 3:** The player with the largest amount of tokens finishes the game by acting news anchorman, announcing the true destiny of Santa. Doing so she is free to choose any story told earlier, but has to unfold every slip and fit at least three words into the announcement.

**Author's Comment:** I'd like to thank: wilper - for sharing this competition, Rollspel.nu - for being such an awesome community, and the artist and film maker Tim Burton - for inspiration.

## What Have I Wrought

Alex Carlson

You are a mad scientist. You are a week away from completing New Technology that will give you the power to control time, and you can't help but envision what your new life will be like. For the next week, imagine when and how you would use your new power in your life, and write these things down in your Notes.

At the end of the week, you have completed your invention. Review your Notes from the week. Will this make you a hero, a villain, or something else entirely? Do you use your New Technology, or do you destroy it?

If you decide to use it, destroy your Notes. You have the real thing now.

If you destroy it, keep your Notes in a safe place, as a reminder.

If you want, you may create another New Technology that will give you a different power and follow the steps above as many times as you'd like.

## Where thunder falls for the last time

Anthony YOUSSEF

You walk among your brothers . The bitter wind sweeps now your faces, after the hot sand have burned your skin. The fall of millions of grains along the slopes resonates the void, the rumbling of the earth, last suffuring of a dying God ?

The maze entrance... Torches flicker. They know the way. It's the enlightened path to the divine anteroom. Altars are waiting. Offerings ? The same since thousands of years. But maybe they forgot them. Three litanies are carved :

**On the first** : is awaited what grows and dies to let others live (a seed, for fertility).

**On the second**: is awaited what gives birth and what makes all disappear, it who keeps the balance (a fire) .

**On the last**: is awaited the ephemeral link between the sky and the earth (thunder, primordial attribute)

After the braziers consumed the gifts, the gates open. On each brick of the ziggurat, a story : a friend, a mentor, a brother in arms, a hierophant. Or a legend, a lost alchemical formula, a monstrous description, a feat of arms, a forbidden spell.... What is engraved on yours ?

**They go further, tireless.**

Wait ! The consecrated statue is broken ! suggesting the hollow interior. What can they see ?

## Why are Slimes only found in caves?

Daniel Charlton  
[rpg.reiversolutions.co.uk](http://rpg.reiversolutions.co.uk)

### Why are Slimes only found in caves? A FATE core supplement.

You are a Slime living on the ceiling of a cave. Below you is food. The problem is you have no skills but you do have two stunts that cost a FATE point to invoke;

- **Mimicry:** Can mimic a creature
- **Absorb:** Can absorb a skill or stunt from a creature.

Eat more of the same creature to gain a better understanding of their physiology. This will make your mimicry more convincing and your skills/stunts more powerful but there is only so much you can learn from a single creature. Because of this you should always keep looking for a bigger creature but Slimes are vulnerable when they're young. May be in the cave there is a clan of Goblins or Kobolds the Slime could covertly integrate themselves into.

It's a good idea to do some world building before you start a campaign so players know their Slimes environment.

When the time comes and you can mimic a sentient creature. Head off out of the cave to start a new adventure. It maybe wise to not leave home without a basic understand of a common language.

**Author's Comment:** A FATE core supplement. Character creation all done in game through player choices on what creatures to attack. A tale of a slime facing off against the evil D&D adventurers attacking helpless beings in their cave.

# WikiRamble

Jonathan Hollocombe

The aim of WikiRamble is to meander aimlessly through the wealth of human knowledge that is Wikipedia. This game is designed to be played slowly, to provide an excuse to peruse and absorb at will, and is therefore most suited to being played via email or forum, though you might like to try it on a lazy afternoon with aid of a tablet or phone.

WikiRamble is a storytelling game where the themes, characters and setting are all directed by the pages of Wikipedia.

## Setup

One player (decided however you like) starts the game by going to Wikipedia and clicking on the Random article link in the left hand navigation area. That person begins the story, including this along with the link to the page.

## On your turn

Follow the link of the previous player

Select a new page using a link present in that page

Each player has 3 rerolls which can be used to instead go to a Random article

Continue the story, passing to the next player

## Game End

The game ends when one of the following conditions is met once one player has run out of rerolls or the story has reached a natural conclusion.



## Witchqueen torment

Kordian Krawczyk

[grynarracyjne.pl](http://grynarracyjne.pl)

Witchqueen rests on her throne in the middle of the deepest dungeon.  
Every year - on the eve of the night when she made a blasphemous  
ritual - she rolls the dice:

1. Nothing happens
2. Nothing happens
3. Nothing happens
4. Nothing happens
5. Nothing happens
6. She rolls again

1. Something collapsed with age
2. Something broke with age
3. Something jammed with age
4. Something spoiled with age
5. Something rotted with age
6. She rolls again

1. A rodent found the entrance to the dungeon
2. An animal found the entrance to the dungeon,
3. A monster found the entrance to the dungeon
4. A poor commoner found the entrance to the dungeon
5. Someone powerful found the entrance to the dungeon
6. The party of the adventurers found the entrance to the dungeon.

At long last

# Wizards and Alchemists

Pablo Toledo

In this RPG theres one Game Master, and each player portray one of the two classes available: A Wizard or an Alchemist.

This characters will travel around a fantastic world where the civilization is divided in two main groups:

- **The Burocratics:** This faction believes that a person with the power to handle magic or alchemy is divine and gifted with that ability. Putting non-magical people on a step below this gifted people.
- **The Equalitics:** These guys believe that we are all equal and the fact that you have powers makes you worthy of the honor of helping people. All people are equal for them.

## Character Creation:

Select a name and a description for your character, then choose your class, after that roll 3d6, reroll 1s, drop the lowest (three times) and distribute the values in the next way:

Attribute	Wizard	Alchemy
Wisdom	Highest	Lowest
Perception	Middle	Middle
Strength	Lowest	Highest

To decide the outcome of a difficult task the player must roll and get a number below the value of the attribute that represent that task. Two 1s are considered a critical success. Two 6s are considered a critical failure.

## Wizards of the Last Age

Robert Carnel

[thee-rapture.carnel.org](http://thee-rapture.carnel.org)

Wizards take many forms, have immortal souls and a Vision for a different world.

A Wizard's Will is the sum of all the dice in front of them.

Wizards use their Will to shape the world; the highest Will wins. Record the Will score for each change.

Wizards can combine Will to achieve a change. They mutually describe the change and record the combined Will score.

Place 3d6 per player in the centre of the table. Each Wizard rolls a die and puts it in front of them.

Take turns framing scenes that challenge another Wizard's Vision. Think about potential flaws, challenges or consequences of their Vision. Who amongst the other Wizards might oppose it?

Once per round a Wizard may steal the power of others. They roll a die from the centre and place it in front of them, they describe the consequences of their theft.

If a round passes with no dice taken, the Wizards may unanimously surrender their Visions. All dice are returned to the centre, the game is over.

If all dice are taken, the world is fatally wounded. From highest to lowest Will each Wizard describes what they save from the disaster they have wrought.

**Author's Comment:** Originally a game about climate change, the word count moved me to try and lean on Tolkien-esque elements to simplify the tragedy of the commons and pure ego.

## Wrecked

Mischa D. Krilov

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Get two or three players. One player is Nature. Nature draws an island. Do not name it. Other players are Castaways. Name them. Everyone adds a good thing, a bad thing, and a mixed blessing to the map. Take turns. Set expectations.

Each Castaway gets one bottle of water and two cups. Castaways should have no other refreshment nearby.

Nature sets scenes, asks questions. Castaways say what they do, think, have, want. Nature is harsh, indifferent, unfair, red in tooth and claw, black in night and storm. Castaways want to survive, improve, escape. Both: Change the map; Negotiate.

When Castaways need to overcome an obstacle, they state a desired outcome and pour at least a finger measure of water into a cup. Nature states an alternate outcome and pours a different volume of water into the other cup. Here, Nature is fair, balanced, rational, but rarely obvious. The Castaway chooses an outcome by drinking one cup. Nature pours the unchosen cup back into the bottle.

Castaways may drink from their bottle or offer to share at any time.

When the bottle of water runs out, the Castaway has three days to live. Narrate an epilogue: Rescue, survival, death... something else?

**Author's Comment:** I have to thank my various playtesters, but specifically my wife Catherine Krilov and my pal Garren McKelvey, both of whom were indispensable during the creation of this game. A serious tip-o-the-hat to Ryan vi Laoithe's All Fall Down, which directly influenced my idea to use water as a limited-resource mechanic.

Obviously, Robinson Crusoe and Swiss Family Robinson are direct literary influences, as is The Martian. Let's even shout out to Tom Hanks' movie Cast Away. A high five goes to Avery McDaldno's A Quiet Year for making me always think about changing maps in RPGs.

I'm really looking forward to writing the expanded edition/director's commentary on this one. There's a lot of space to explore here, and I feel the mechanics and theme are very strong and elegant. I'm extremely proud of this creation, and I hope you enjoy playing my game.

[NB: Please let me edit this before publication. - MDK]

## You Awaken an Ancient Dragon...

Monte Lin

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You Awaken an Ancient Dragon...

...And it demands respect. The Dragon writes down Three Words describing itself and one Forbidden Word (a noun). It then tells a story in three sentences about its deeds (using the Three Words as inspiration without using them or the Forbidden Word).

Each player takes turns telling a short story honoring the Dragon, but cannot confer amongst themselves. If they use at least one of the three words, the Dragon lets them go free (but does not reveal the words used). If the Dragon is not pleased for any reason, it ends the story and adds another Forbidden Word, also a noun. The player waits their turn to tell their next story.

If a player uses a Forbidden Word, the Dragon instantly eats them, and they join it as a ghost.

Freed players may advise the others and can tell stories too (but get no benefit if they use one of the three words).

Ghost players may advise the Dragon on if they are pleased or not with a story, and to remind the Dragon of the Forbidden Words.

Play continues until all players are ghosts or freed.

**Author's Comment:** No comment. Thanks for giving this a read!Q