

MY SECRET WAITRESS

A ROLE PLAYING GAME

SECOND DRAFT – VERSION 0.2
PLAY TEST VERSION

by Bryan Hansel
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COMIC INTRODUCTION.....	3	PLAYING THE GAME.....	20
INTRODUCTION	6	TERMS FOR PLAYERS.....	20
THE STORY.....	6	TYPES OF TURNS	20
INFLUENCES	7	TIP PHASE: GETTING PAID	21
WHAT IS THIS ROLE-PLAYING GAME?.....	8	PLAYING SCENES.....	21
WHAT DO I NEED TO PLAY?	8	SCENE STEP ONE: ROLE SELECTION.....	21
SO, WHAT EXACTLY DO THE PLAYERS DO?	8	<i>Bus Boy</i>	21
HOW DO I USE THESE RULES?.....	9	<i>Supporting Players</i>	22
WAITRESS CREATION	9	SCENE STEP TWO: FAVOR SELECTION.....	22
STEP ONE: WRITING A BACK-STORY	9	SCENE STEP THREE: INITIAL SCENE SETTING.....	22
STEP TWO: FAMILY CONNECTIONS	10	SCENE STEP FOUR: INITIAL SCENE PLAY	23
STEP THREE: MOTIVATIONS AND ADORNMENTS	10	SCENE STEP FIVE: CUT SCENE SETTING	23
<i>Quantifying Motivations and Adornments</i>	10	SCENE STEP SIX: CUT SCENE PLAY	23
<i>Motivation</i>	11	SCENE STEP SEVEN: AWARDED EVIDENCE...	24
<i>Adornments</i>	11	PLAYING GIRL'S NIGHT OUT	24
STEP FOUR: ARRANGING POINTS AMONG		WRAP-UP TURN: IT'S JAIL TIME	24
STATISTICS.....	11		
MODIFIER DICE AND END-GAME POINTS	12		
<i>Tips: Earning a Living</i>	12		
<i>Vacation Days: It's Hard Work</i>	12		
<i>Guilt: Feeling Bad for Doing Bad</i>	12		
<i>Evidence Points: Winning the Game</i>	13		
<i>Favors</i>	13		
SETTING UP THE GAME	13		
NAMING THE CONGRESSMEN: NAMING NAMES	13		
FLESHING OUT THE CORRUPTION: EVILDOERS			
DOWN.....	13		
TURNS AND EVIDENCE NEEDED: HOW LONG OF			
A GAME?	14		
BRAINSTORMING FAVORS	14		
BRAINSTORMING LOCATIONS.....	14		
BRAINSTORMING NPCs.....	15		
OTHER SETTINGS.....	15		
CONFLICT RESOLUTION	15		
SIMPLE CONFLICT RESOLUTION	15		
VERSUS CONFLICT RESOLUTION	16		
<i>Combat – Down and Dirty</i>	16		
<i>Ganging Up – Working Together</i>	17		
<i>Death – The Final Bill - Optional</i>	17		
DICE – ODDS OF ROLLING	17		
USING STATS, ADORNMENTS, AND			
MOTIVATIONS	18		
<i>When to Use Duty and Motivation</i>	18		
<i>When to Use Charm</i>	18		
<i>When to Use Adornments</i>	18		
USING TIPS AND VACATION DAYS	19		
GIRL'S NIGHT OUT CALLS	19		
GUILT ROLLS.....	19		
<i>Burning Out</i>	20		

Comic Introduction

Man in Trench Coat

(Black coat, leaning up against a wall)

Welcome, to the Agent training course. Here you'll learn about being an operative before heading off in the dangerous field.

Man In Trench Coat

The first step of your training involves is physical conditioning. All agents must be strong and fit in order to catch the bad guys.

Corner Box

For this training, each player takes three six-sided dice.

Man In Trench Coat

Okay, now that you've changed into running uniforms and shoes, let's see you race. The goal is to come in first. Ready. Set. Go.

Corner Box

This is called a Conflict. The goal is to win the race. Roll the dice. The player who rolls the most ones wins, and the winning player gets to narrate the results. If there is a tie, then the players who tied roll one dice over and over until a one is rolled. The first player to roll a one wins.

Man In Trench Coat

Great job, ladies! Now let's try something a little different. Let's move into combat training. For this event, pair off and before you fight, and I want to know how you want the fight to turn out if you win this event.

Corner Box

A winning player's intentions dictate how any conflict will turn out after the dice are rolled. So, before the dice are even rolled, a player must state in the open what they want to happen if they win the roll. In any Conflict that doesn't relate to the mechanics of stats, all sides must declare what they want to happen before the roll.

Man In Trench Coat

Consider the bell rung. Fight time.

Corner Box

Each player in the fight rolls his or her three dice. The one who rolls the most ones wins and then gets to narrate how the conflict happened.

Woman Agent One

I jump kick into the air and land a foot straight into the stomach of my opponent. She falls to the ground and I put my foot on her throat.

Man In Trench Coat

Good. I see that you are learning fast. Let's try something a little different. I have a written test for you to take. You need to pass this test if you're going to advance to the next part of training.

Corner Box

This is also a conflict. Anything that may have an effect on the future of play or the story must be rolled on. But don't get crazy; you don't have to roll for everyday actions. Here the agents have to pass the test. If they don't, then what happens? During the game, one player, usually the person to the left will decide what happens if an agent fails. So, have each player state what will happen if they succeed in the roll, and the person to the left describe what will happen if the roller fails. Then roll. If a one is rolled then the roller describes the outcome. If no ones are rolled then the player to the left describes.

Man In Trench Coat

I hate tests just as much as you do, so I'm glad that that's over. Now, I want to give you some tools that will help you succeed. But first, why don't you reflect on your past. I want you to tell me a little about your family, what you did before we recruited you, and what motivated you to come and work for us.

Corner Box

Each player has one specific agent character that he or she will be responsible for during the game. During character creation, each player must write a back-story for this character. It doesn't have to be long. One hundred words are plenty.

Man In Trench Coat

See girls, we recruited you because of your sense of duty and motivation to expose these evildoer crooks for what they are. Now that you've thought about your background, tell me what motivates you.

Corner Box

Each player should write his or her motivation on the agent's character sheet.

Man In Trench Coat

Good work! This spying stuff is hard work isn't it. We even work nights and weekend. Now, think about your background, the connections you've made, or the skills you've learned.

Corner Box

Each player should pick out two Adornments for their character. An Adornment is a skill or connection that the character learned or has from his or her background that the player will use during play to help their character succeed.

Man In Trench Coat

Good, now that you know what motivates you and what you're good at, you can apply these connections, skills, or motivation while you're out taking down the bad guys.

Corner Box

Motivations and Adornments add dice to the player's conflict rolls, so, for example, if an Adornment was a Fast Runner +1, then the player would have rolled four dice instead of three in the above race.

Man In Trench Coat

Well, ladies, I tell this to all my recruits. I love you, but you've learned everything I can teach you. If you need something from me, I'm *available*. And let me give you some warnings.

Man In Trench Coat

You'll be in deep cover and asked to do some dastardly favors for these corrupt bastards we'll be exposing. You'll also be paid pretty well with dirty

money. Just keep your chin up, because I don't need you to feel too guilty. Too many agents burn out when the guilt over comes duty.

Man In Trench Coat

By the way, we're looking to do some promoting. One for you ladies will get my job and all the perks...*I mean all the perks that come with it.*

Introduction

This game is a game of adventure and a game of uncovering lies. In it, the players take on the role of an undercover agent disguised as a waitress that has infiltrated into positions of trust, and then they use the trust to gain evidence against their marks. While obtaining the evidence, the marks will ask the characters to perform objectionable actions that conflict with the waitress agent's sense of duty, but by performing these actions, the characters will find more evidence. Slowly, the guilt of violating duty can overcome a character, so it's a race to bring down or be brought down. And it's about the ends justifying the means.

The Story

In My Secret Waitress, the players take on the role of waitresses in the most glamorous, most expensive and most exclusive supper club in the world. In fact, the supper club is so exclusive that it has exactly 535 tables on multiple floors, and each one of those 535 tables is reserved all the time for one person and their guests. Each waitress is assigned to just three of those tables, so the guests can come to rely on the same waitress and her same services. In addition, this supper club has a secret floor high above the rest that has just two tables. Only the best two waitresses and only the most important two people in the world are allowed on that floor.

Who are these important people? They are the Representatives and Senators of the most powerful country in the world. And on the secret floor, the Vice-President and President. These people are not only the most powerful, but they also have money thrown at them right and left, over \$2.1 billion in the last year to be closer to exact, and they like to spend that money, because, after all, they earned it with their votes and signatures. That's hard work.

And the tips, they're good. They're so good that even though the supper club is only open four nights a week, they allow the waitresses to make more money than they ever thought possible, but they also pay for silence. They pay for the waitresses, you, to forget what you've overheard while serving these most distinguished Representatives and Senators of the most powerful country in the world, and they pay for favors from the waitresses. Favors that are encouraged by the management and expected by the Congressmen.

But wait ... Not only are you a waitress, but something in your background has given you a strong sense of duty to save your country from the lies and corruptions openly traded for money in the place of your employ. You've become sick of it and have been recruited in the service of a secret agency bent on exposing the corruption that you find sickening. It's your job to be on the front line and listen to the Representatives and Senators, follow up on the leads you overhear, and then gather the evidence to pass it over to the secret agency, so they can force the corrupt politicians to resign or expose them in public.

Of course, it's a hard job leading a double life where all of your income depends on the tips you earn... And the guilt you feel from using this dirty money grows each day, but taking down these evildoers is something you must do to satisfy your sense of duty. But still, the guilt is bad and you have no one, other than your contact, that you can share the knowledge with – not even the other waitresses. Hopefully, you say to yourself, I can end some corruption before I burn out...

Influences

Several other games, game designers, movies and current events influenced this game, and these are listed here. Thanks for all the help I've received at the Forge <indie-rpg.com>. Without which I probably would have never rediscovered RPGs, and all the great games that never where that I always wanted to play.

Games:

Shab-al-Hiri Roach by Jason Morningstar
The Pool by James West
Over the Edge by Jonathan Tweet
Games in Red Rahm's Space Gamer

Movies:

Donnie Brasco
Drug Store Cowboys
Point Break
Zoolander (How can you not dedicate something to this movie?)

Events:

Jack Abrahmof Scandal
A Typical Day in the US Government

What is this Role-Playing Game?

This *role-playing game* (RPG), like most RPGs, is a game of pretending and of imaginations. Each player has a chance to play a character that is acting in an imaginary play without a script. Players have control over their character and get to act out or describe what their characters say and do.

In most RPGs, one of the players takes on the role of the *Game Master* (GM), but in this game, there is no specific GM. Instead, the role of playing *Non-Player Characters* (NPCs) and setting challenges and scenes is shared through a system of scenes. Ultimately, the actions of each *Player's Character* (PC) as directed by the player will define the direction that the game plays out. That and cut throat competition between the players. Spying is a competitive business.

What do I need to play?

The beauty of role-playing games is that the action takes place in your imagination; you don't need much to play then. For this game, you'll need at least one copy of this rulebook, two or more players, six to fifteen six-sided dice, your standard cube dice, per player and some pencils and paper. It doesn't hurt to have beverages and snacks near-by. Depending on the number of players and the goals decided before play, you should set aside two to five hours to play out a single adventure to be able to start as equals and end with one PC being promoted (i.e. winning).

So, What Exactly Do the Players Do?

In *My Secret Waitress*, the players will take on several roles. The primary role is to play their waitress, whose goal is to gain as much evidence as possible before *Burning Out*. The player with the most evidence at the end of the game wins. This is accomplished in three ways: 1. By earning it through doing favors for the Congressmen during their turn, or 2. By finishing other waitress's favors when they can't do it, and 3. By stealing it during a *Girl's Night Out*. This game basically plays in turns and each player gets a scene in every turn. During the player's scene, he or she maneuvers his or her character to either complete a sick Favor to a Congressman or to follow his or her character's Motivation and forget doing the evil deed. Evidence Points are earned based on whether or not the Favor was completed.

The second role that a player takes is that of the *Bus Boy* (BB). A Bus Boy is sort of a Game Master. The BB is responsible for playing *Non-Player Characters* (NPC). NPCs are characters in the game that are not waitresses. The BB also shares some responsibility for scene setting, and the most important role of the BB is to set-up a choice for the *Active Player*. This choice will be between attempting to finish the favor and their motivations, family connections, or other obligations. If the BB can make the choice so hard for the Active Player

that the player chooses to not finish the favor, then the BB gains free bonus dice that he/she can use during his/her turn.

A third role that players can take is the role of a specific NPC. In this role, the player can choose to help or hinder the Active Player. Bonus Dice are awarded based the success or failure of the Active Player. These bonus dice can be used during a player's turn.

Additionally, and more basically, the players describe what their characters are doing during the game; they describe the scenes, the settings, and decide when Conflicts happen. In this game, what the player says goes, unless one of the other players oppose them or state that there should be a Conflict.

How do I use these Rules?

In this game, you use these rules to first design the PCs (Player Characters), and then design the setting, Congressmen, and lies that the waitresses are trying to uncover. After the characters and setting are designed, the rules are provided for *Conflict Resolution*. The sequence of play is then covered to provide structure for GM-less play. And the final rules address the end game situations.

Something to note is that in these rules anytime a new game term is introduced for the first time, it will appear *italicized*, and if the term has a standard abbreviation, that abbreviation will appear in parentheses after the term is first introduced. Example: *Non-Player Character* (NPC).

Waitress Creation

In *My Secret Waitress*, all the players take on the roll of playing undercover agents acting as waitresses working at the most exclusive, glamorous, and expensive supper club in the capital of the most powerful nation in the world. Becoming a waitress at the supper club isn't an easy task – only the best can achieve it – and, of course, only the most trusted.

There are four steps to creating a waitress: 1. Writing a back-story, 2. Writing down family connections, 3. Discovering a *Motivation* and two *Adornments*, and 4. Arranging points among *Statistics*. All the steps of waitress creation are entered onto a *character sheet*, which is simply any piece of paper that holds all the information about the waitress. A sample character sheet is included at the back of this book.

Also, in this section is an overview of *Modifier Dice* and *End-Game Points*.

Step One: Writing a back-story

Before becoming a waitress at *the* supper club, the PC had to come from somewhere and this is a chance to briefly describe where the waitress came

from. This back-story needs to explain her family connections, past and current, how she ended up in *the* city, and how she got one of the most prestigious waitress jobs in the world. All the waitresses that were recruited for the secret agency were recruited after they started work at the club, and they do not know that other waitresses are working for secret agents. Try and keep the description under 100 words, and after the description is finished it can not be change, although as the game progresses more details can be added and gaps can be filled in.

From this description, during character creation the player will pull a Motivation, and two Adornments. All three of these can help or hinder the waitress during the game, so make sure to spend some time thinking this through.

Step Two: Family Connections

In this game, no character lives in a void. Using the back-story, come up with, at least, three family connections that the waitress has. One must be an intimate or close connection, such as a husband, a child, parent, or a close sibling. This close connection should be someone who the character loves and would do anything for. The other family connections need not be as close, but they should be someone that the waitress keeps in touch with.

Step Three: Motivations and Adornments

Motivations and Adornments are *skills* (when both are referred to the term skill is used), abilities, or connections that can be used to increase the waitress's chance at succeeding at any action. In this game, Motivations and Adornments can be gained in two ways: 1. During character creation, 2. Buying them with *Tips* during the game. They can be used anytime that the player can justify that they are relevant to a conflict resolution, or they can be brought into the conflict via narration. The player must use a Motivation when the situation that requires a roll pertains to that Motivation.

Quantifying Motivations and Adornments

All Motivations and Adornments are also quantified with a number. This number is the number of additional dice that a player rolls when his character attempts an action. The number is represented as a positive number after the listed Motivation or Adornment. For example, Olympic Level Acrobat +1.

For character creation, the player must pick two Adornments and one Motivation from the back-story that they created. These are rated a +1. A further description of these skills follows.

Motivation

A Motivation is the specific single-issue reason that the player's agent has decided to work as a secret agent. These Motivations are derived from the character's back-story, and can be anything related to the back-story as long as they are specific. During character creation, Motivations are subject to a veto from any other player. The goal is to create a Motivation that interests the player, the group, and one that will create interesting tension when brought into play. A Motivation is as the goal the player is trying to achieve. For example, Help the Homeless +1, Avenge Father's Death +1, Right the Election Results +1

Adornments

Adornments are any skills, abilities, or connections that a character may have that are not related to the character's Motivation, and they represent something that will help a character during an action roll. These can be anything that the player can justify based on a character's back-story or during play, anything that has happened to the character.

For character creation, the player must pick two Adornments that are based on the waitress's back-story, and these two Adornments are quantified at +1

Step Four: Arranging points among Statistics

In addition to Adornments and Motivations, all agents have several *Statistics* (*Stats*, *Stat*). These five Statistics represent the base abilities that the agents have for action resolution. These are quantified by the number of dice that are thrown during action resolution. Of the six Statistics, only one is fixed during play. The rest can change and will change during play. The six Statistics are: *Charm*, *Duty*, *Guilt*, *Tips*, and *Vacation Days*. (*Tips* are also a currency of sorts, because they can be used to accomplish goals during play and can be used to purchase Motivations and Adornments.) All of the skills have a role in Action Resolution, and this will be explained in further detail in that section. These Statistics are described further below.

For character creation, split six points between Charm and Duty. The player may split these points however he wishes, but each Stat must have at least one point allocated to it. The points assigned to these Stats are all they will ever receive and Charm becomes fixed at this number during play. Duty can be lowered during play, and once it reaches zero, a waitress Burns-Out. So, allocate wisely.

Modifier Dice and End-Game Points

In *My Secret Waitress*, the following Statistics are earned during play: Tips, Vacation Days, Guilt, and Evidence Points. They interact with the character in several ways that are listed below

Tips: Earning a Living

Tips are paid to all players at the beginning of each turn. Tips represent the money the characters earn in the club, and they also represent under the table payment for the waitresses to complete a Favor for the Congressmen. Tips earned are greater than wages earned, so much so that they are the main perk of working at the club. The more Charm a waitress has the greater chance she has at earning more Tips.

Tips are used for several things: 1. To buy things, 2. To buy new or improve existing Motivations or Adornments, 3. To buy extra dice during Conflict Resolution. When a Tip is used, it is lost. And for every tip used, Guilt is gained in a 1:1 ratio, except when Tips are given away during a *Girl's Night Out Call*.

Please, note that although Tips are great, for entry-level waitresses at the club, they amount to around \$30,000 a year. At the upper levels, waitresses earn over six figures in Tips a year. This is important to keep in mind when wondering if your waitress will already own something, or if she can afford to buy something. For example, it is doubtful that an entry-level waitress will own a Porsche or be able to buy one, and the pay for being a secret agent is low. Now, the perks are something else.

Vacation Days: It's Hard Work

Vacation Days are used exactly like Tips, except that Guilt is not gained when they are used. They are gained by calling for a Girl's Night Out Call. Giving and gaining Vacation Days affect a character's performance during the Girl's Night Out, so players must track how many Tips they've given and how many Vacation Days they've gained. Vacation Days are also gained when during play when a player is a Bus Boy and the Active Player follows their motivation or when a player takes the role of playing a NPC and accomplishes their goal during the scene.

Guilt: Feeling Bad for Doing Bad

For each Tip spent by a waitress (except when given away for a Girl's Night Out Call), a point of Guilt is gained. Guilt is cumulative throughout the game. Higher Guilt results in a greater chance of having Duty reduced to zero – the point where a character Burns-Out. Whenever a player, during his turn, does

something against his/her Motivation, then he/she must roll the number of dice equal to Guilt minus Duty. A minimum of one die must be rolled. Any results of one reduce Duty by one point.

Evidence Points: Winning the Game

Evidence Points are a numeric representation of how close a character is to exposing the lies and corruption of the Congressmen. At the end game, the player with the most Evidence Points is the one that wins the game. Evidence Points are gained in several ways: 1. When a Favor is completed, 2. During a Girl's Night Out scene, 3. Gained via bargaining before Favor completion.

All players start with one point of Evidence.

Favors

Favors are assigned to the Active Player during his or her scene each turn. A favor is something that a Congressman asks the waitress to do for him. It must somehow relate to the Congressman's corruption and should in some way relate negatively to a waitress's motivation. When a Favor is completed, the waitress that completes it earns the Evidence Points. The player can promise to pay out Evidence points to other waitress in the scene if they help out.

Setting Up the Game

After character creation is completed, the players need to set-up the game. This involves: 1. Naming the Congressmen, 2. Fleshing out the Corruption, 3. Deciding on number of Turns or total Evidence needed for the end game, 4. Brainstorm Favors, 5. Brainstorming Locations, 6. Brainstorming NPCs.

Naming the Congressmen: Naming Names

The first thing to be decided is if all the characters are trying to expose one or multiple Congressmen. Having to flesh out just one Congressman is easier in most aspects of Setting Up, but it is harder to relate the corruption to each player's motivation.

After the number of Congressmen is decided, name each of them, decide which state they represent, and assign each character one of the Congressmen as the target they are after.

Fleshing Out the Corruption: Evildoers Down

After deciding on the number of Congressmen, their scandals must be decided on. If more than one Congressman is in play, then all the scandals must somehow be related to each other even if it is remotely related. In addition, each of the scandals must relate somehow to the motivation of the character assigned to the Congressman. For example, if a character's Motivation is Help the Homeless +1, then that Congressman's corruption should be something like Being Paid by Big Box Stores to Appropriate Money from Homeless Shelters to Tax Breaks for Shipping Containers From China.

Turns and Evidence Needed: How Long of a Game?

My Secret Waitress can be played in two modes. The first is turn based. Before play, the players decide how many turns they each want to have and then play that many turns, the player with the most Evidence Points at the end of the final turn wins. Three turns should be the minimum played so that one Girl's Night Out can be played. Turns are made up of scenes and each player gets one scene per turn. These scenes typically take from 10 to 20 minutes to play, so you can estimate the time a game will take by playing this way. In this mode, players are encouraged to play more aggressively, and if only playing three turns, double the number of Tips awarded.

The second mode of play is determining the total number of Evidence Points needed to win, and the first player to that total wins. The product of the number of players and 10 is a number of Evidence Points.

In both of these modes, the number of evidence points gained for a Favor should be equal to the number of players at the table.

Brainstorming Favors

To help kick off the first turn, the players should brainstorm a number of Favors that the players will have to resolve during the first turn. This allows play to proceed through the first turn quickly and gives enough time for the Bus Boy's to come up with other Favors for their player to participate in. Alternatively, Favors may be brainstormed before play, written to card, and drawn by the players during play. This second method doesn't gear the favor directly towards the Active Player, but still results in a fun game.

Brainstorming Locations

It also helps to speed up play when the players brainstorm locations that will be used during play. The details of these may be filled in later, but it is helpful to know the name of a location and where it is. For example, a location might be any of the following: Back Alley, Bank, Congressman's Office, Tree house, and Air Force One. These will be used by the Bus Boy when he or she

starts to set up the scenes. It is recommended to brainstorm, at least, three locations per player per every one and a half scenes.

Brainstorming NPCs

It's also helpful to come up with basic sketches of some of the NPCs that will occur during play. These don't have to be completely detailed, but colorful names are helpful. For example, Wayne Wiggins, werewolf impersonator or Johnny Greenhorn, environmentalist. All NPCs have a score of 3, which is used like Charm, and they have 3 Tips to use during a scene.

Other Settings

Playing in other settings is possible if you want to try it. Just keep in mind that the player's characters are working to expose something and are undercover. They have to do bad actions – favors – to stay undercover long enough to get the evidence on the bad guys. For example, players could be undercover FBI agents out to bust a badass gang of bank robbers like in Point Break. Or the players could be Federal Prohibition agents undercover to put an end to a mob boss bent on running an illegal gambling and moonshine business. They could even have infiltrated the ranks of Al Capone. Or the players could be undercover cops trying to come to terms with their drug additions while getting enough evidence to bust the main dealer in town like in Drug Store Cowboys.

Conflict Resolution

In *My Secret Waitress*, Conflict Resolution is used whenever a character is attempting to do something that is in question and the action's outcome is important to the continuation of the game. Here are a few situations in which Conflict Resolution should be used: when the waitress is attempting something, when there is a conflict between two characters, when there is competition between two or more characters, when players disagree on narration, when a player is finishing a Favor or following a Motivation, when the Bus Boy decides one is necessary, when the Active Player wants to resolve narration issues.

There are two types of Conflict Resolution: Simple and Versus.

Simple Conflict Resolution

For simple conflict resolution, the player states what his character wants to do, and the Bus Boy states what will happen if the player fails the roll. This is called setting stakes. The player rolls dice, and if any result in a one, then the

action is a success. (See below, USING STATS, ADORNMENTS, MOTIVATIONS to determine how many dice are rolled.)

If the player succeeds, then that player narrates the result of the action. This narration must be related to what the player stated would happen before the roll, and it must not change any PCs other than the player's waitress.

If the player fails, then the Bus Boy narrates what happened according to the stakes.

Versus Conflict Resolution

Versus Conflict Resolution is used whenever two or more characters are involved in direct conflict, such as arguing or fighting. It is also used when two or more characters are in competition, such as in a race.

For Versus Conflict Resolution, each player states what will happen if his or her character wins. The Bus Boy may also state what will happen if all players fail the roll. Each player rolls a number of dice (See below, USING STATS, ADORNMENTS, MOTIVATIONS to determine how many dice are rolled). Each player counts the number of ones that they rolled. The player with the most ones wins the outcome. If no ones were rolled or there was a tie, then all actions fail. The winning player or the Bus Boy narrates the outcome.

Combat – Down and Dirty

Combat is handled under the Versus Conflict Resolution system. An entire combat can be resolved using this system with one roll. Optionally, in combat between waitresses, players may choose to get Down and Dirty. In Down and Dirty Combat, each player must stake a number of Vacation Days or Tips to be spent for the entire conflict (after combat starts only those Tips and Vacation Days set in the stakes may be use; no more may be spent even if the player has them), then conflict will last the same number of rolls as the person who stakes the least number of Vacation Days or Tips. In each round, each player states what combat maneuver they will attempt during the round, then each player rolls a number of dice (See below, USING STATS, ADORNMENTS, MOTIVATIONS to determine how many dice are rolled), plus, at least, one of the Vacation Days or Tips they staked. Players may spend extra Vacation Days or Tips from the original stake as long as they will have, at least, one for each turn. The winner is the player who rolls the most number ones, and he or she narrates the outcome of the round. In addition to narrating the outcome, the winner takes all of the Tips or Vacation Days that the loser used during the round and keeps those that he used during that round.

If no player wins a round or there is a tie, then all the Tips and Vacation Days used during the round are lost. The loser of a round may at anytime concede victory to the winner. If this happens the loser narrates the outcome

with the winner being portrayed favorably. The winner must always fight an additional round unless the loser resigns.

At the end of the conflict, the winner is the player with the most Tips or Vacation Days that were used in the conflict. The winner keeps all the Tips and Vacation Days that they have, including those gained from the loser, and the winner then may narrate the outcome.

Ganging Up – Working Together

Two characters may work together. If they decide to do so, then each player figures out which stats and skill are relevant to the situation and then they use all the dice for those stats and skill, plus they can spend Vacation Days and Tips.

Death – The Final Bill - Optional

During Down and Dirty Combat, a Waitress may die, but only during the last round of combat and only if the player was the loser from the previous round. The winner of the previous round must state that he or she is trying to kill a Waitress, and the loser can concede the combat before the round is played thus avoiding death. If a Waitress kills another, she receives all the Evidence Points that the now dead character had. The player with the dead character may now roll up a new character or choose to run NPCs for the rest of the game.

Dice – Odds of Rolling

The following table shows the odds of winning various dice throws based on the number of dice used. As a waitress grows in skill, she has better odds at winning an Action Resolution, and using Tips can increase the odds of winning.

Dice	Percentage
1	17%
2	31%
3	42%
4	52%
5	60%
6	67%
7	72%
8	77%
9	81%
10	84%
11	87%
12	89%
13	91%
14	92%
15	94%

Using Stats, Adornments, and Motivations

To determine the number of dice rolled, use the scores of Charm, Duty Adornments, and Motivations. Any and all Adornments or Motivations that relate to the action needing resolution can be used.

When to Use Duty and Motivation

Duty is used anytime that a character's Motivation is being addressed in an action. Anytime during a conflict, that a player ignores a character's Motivation in favor of another action, the character must roll to see if any Duty is lost because of Guilt (see Guilt: Feeling Bad for Doing Bad and Guilt Rolls).

When to Use Charm

Charm is a catchall ability. Use Charm when not using Duty or Motivation. If a character doesn't have any Adornments that relate to the action being attempted, then use Charm.

When to Use Adornments

Adornments may be used at any time they can be justified to be relevant to the action being attempted. They can be used both with Duty, Charm, and Motivations.

Using Tips and Vacation Days

Tips and Vacation Days can be spent to gain one extra dice for any conflict, except as noted in Down and Dirty Combat. Anytime a player spends a Tip or Vacation Day, that point is lost. For every Tip spent, a character gains one point of Guilt.

Girl's Night Out Calls

What fun would a waitress have if she didn't go out with the rest of the gang every once in a while? Before a Conflict Resolution, an Active Player can call a Girl's Night Out as long as his or her waitress has a cell phone on her. What happens is that all the players must act out a one-minute long phone conversation going from character to character in which they discuss what they will do during their Girl's Night Out. After the item is decided, write it down to play out in the next Girl's Night Out.

After the phone call finishes, each player must donate, at least, one Tip or Vacation Day to the Active Player for use during the current Conflict Resolution. These donated points are treated as Vacation Days. Each player records how many points were donated, and the Active Player records the number of dice received. These point totals will be used during a Girl's Night Out.

Cell Phone Rule – Opt Out

A waitress always has a cell phone on her, but she may choose to not answer the phone if she passes a Charm Action Resolution. This means that she forgot to turn it on, or that she is out of range. By doing this, the player forfeits the chance to make a Girl's Night Out Call during his or her next turn. It also means that a character doesn't have a cell phone on her until after his or her next turn.

Guilt Rolls

Guilt is gained every time a player uses a Tip, but Guilt Rolls are made whenever a Motivation is ignored or the character does something against his or her Motivation. A Motivation may be ignored during a Conflict Resolution roll, or if the player is presented a choice between completing the Favor and following his or her character's Motivation.

To resolve a Guilt Roll, subtract Duty from Guilt and roll that many dice. A minimum of one die must be rolled. Any results of one reduce Duty by one point. Anytime, Duty is reduced, the Bus Boy gains one free Vacation Day for his or her waitress.

Burning Out

Once a character loses all of her Duty, she Burns Out. This means that she no longer has the desire to work as a Secret Agent and that she needs rest and relaxation. The player must spend all of his or her character's Tips and Vacation Days. If any die shows a one, then the waitress gains back all of her Duty Points. One half of all the character's Evidence Points is lost to the other players and the player with the Burnt Out waitress determines how they will be divided.

Playing the Game

After the characters are created, the setting finished, it's time to sit down and play the game. To determine who goes first, either make the decision or everyone rolls a die and the player with the highest result goes first. Ties are rolled off.

Terms for Players

The following terms are used to describe the current role of each player around the table. The *Active Player* is the player whose turn it currently is. The *Bus Boy* is the person to the left of the Active Player or if that person passes the person who takes up the duty. *Supporting Players* are everyone else.

Types of Turns

In My Secret Waitress, play is based in turns. A turn includes a number of phases. During each turn, a player will play a main scene as an Active Player. After all players have played as an Active Player, either it is a new turn, or after the third turn, a Girl's Night Out is played.

There are two types of phases that are played during the turn.

The first is the Tip phase. The Waitress are finishing up for the weekend and see how many Tips are earned.

The second phase is called a scene. Each scene may be made up of any number of cut-scenes. These cut scenes is where the majority of play happens. During a scene, the Active Player plays his or her character, and the Supporting Players choose to play an NPC or their character. The Bus Boy helps set stakes, provides a choice between Motivation or Completing a Favor and narrates the settings.

After the third turn a Girl's Night Out is played. During a Girl's Night Out Turn, the players who donated and received points during a Girl's Night Out Call play their characters, and anyone who is left, play NPCs. Girl's Night Out turns take place after every three turns.

After one player wins the game, an optional wrap up turn can be played. This turn is used to wrap up the game and put the Congressperson into jail or kick him out of office. The winning player plays his or her Waitress and the rest of the players play NPCs.

Tip Phase: Getting Paid

After the hard work of the week, all the Waitress roll their Charm scores and compare the result of each die to the following chart. This roll determines how many Tips they will have for the entire turn.

Roll	Tips
1-2	2
3-5	3
6	4

Playing Scenes

Each scene is played out in a number of steps: Role Selection, Favor Selection, Initial Scene Setting, Initial Scene Play, Cut Scene Setting, Cut Scene Play, Awarding Evidence.

Scene Step One: Role Selection

To play each scene, all the players must first select their roles. The Active Player must play his or her Waitress. The person to the left of the Active Player becomes the Bus Boy, and everyone else is a Supporting Player.

Bus Boy

The person to the left of the player becomes the Bus Boy. This player may elect to pass the responsibility and become a supporting player. If this happens, the next person to the left becomes the Bus Boy. If no other players take up the role of the Bus Boy, then the original player must play the role of the Bus Boy. The BB is responsible for playing NPCs. The BB also shares some responsibility for scene setting, and the most important role of the BB is to set-up a choice for the Active Player. This choice will be between attempting to finish the favor and their motivations, family connections, or other obligations. If the BB can make the choice so hard for the Active Player that the player chooses to not finish the favor, then the BB gains three free vacation days.

Supporting Players

Every other player becomes a supporting player. A supporting player enters the scene as either a NPC or their Waitress. If they choose to play a NPC, they must decide whether to help the Active Player complete the Favor or hinder the Active Player. If what happens in play reflects their choice, they earn three Vacation Days. Alternatively, a supporting player may play his or her waitress. If they do this, they have a chance at getting none, a portion of, or all of the Evidence Points available during the scene.

Players that select to play NPCs select first from the characters that the Bus Boy says must be used, and if all those are taken, then they can select a NPC from the list created in set-up or make up a new NPC. All NPCs have a Charm of 3 and 3 Tips.

Scene Step Two: Favor Selection

The next step of play is where the Bus Boy comes up with a Favor, selects the number of cut scenes to be played up to three, the locations in which the cut scenes will occur, and mandatory NPCs for the scene. The Supporting Players who decided to play NPCs select NPCs from the mandatory ones. The Bus Boy may select to use a Favor, Locations, and NPCs from the lists created at the beginning of play or he or she may make new ones up. The Bus Boy must be quick about this and may consult with the other players.

Scene Step Three: Initial Scene Setting

After the Bus Boy has completed step two, the Active Player questions the Bus Boy about the Favor. Anything that the Bus Boy states about the Favor during this phase becomes concrete. This is played in character as the Waitress and the Congressman.

When the questioning is over, the player narrates how his or her Waitress gets to the first scene. She may stop off to get equipment needed for the Favor. She can get this at her apartment or at Waitress Agent HQ. Any pieces of equipment that would be beyond her means as a waitress earning a good amount of cash, then she must spend one Tip to get the item.

Once she gears up, the player then picks which location that she or he would like to be the first scene. The player can pick from any of the locations stated by the Bus Boy, and then the player narrates how the Waitress got there. Then the player describes what the scene looks like.

After the Active Player is finished setting the first scene, the other players may add their NPCs and PCs as desired. Then the Bus Boy starts the action by describing the situation. If any NPCs are important to the Favor, the Bus Boy tells them how they are.

Scene Step Four: Initial Scene Play

The scene plays out with the NPCs helping or hindering and the PCs doing what they need to do to get closer to completing the Favor. This first scene should be a set-up scene and unless it is the only location, the Favor should not be completed here. Each player can bargain, make agreements, force conflict resolutions, scheme, etc... In the initial scene, each player receives one action, but the Active Player can allow or deny more.

It's the goal of the Bus Boy to set up the conflicts during the play here to will open up a situation for the Active Player where his or her waitress will face a choice to finish the favor or follow her motivation.

Scene Step Five: Cut Scene Setting

After the initial scene is played, play moves on to the next location. The Bus Boy sets the scene this time, and the supporting players narrate how their characters move into the scene and then describe what they are doing, and finally, the Active Player narrates how his or her character moves into the scene and what she does. A cut scene is played for each location and the Favor is completed in the last scene.

During the last cut scene, the Bus Boy frames a conflict or choice that will result in either the Favor will be completed or the Active Player's Motivation will be fulfilled. This conflict should be part of a thread that started in the Initial Scene and played through the Cut Scenes.

Scene Step Six: Cut Scene Play

Play in the cut scene will include actions, bargains, agreements, forced conflict resolutions or anything that will help or hinder in the completion of the Favor. Each player receives one action during each cut scene. And by using Conflicts, characters can be forced out of the scene. The Active Player's waitress cannot be forced out of scenes. Only he or she can elect to leave and not complete the Favor.

During the last cut scene, the Active Player must choose to complete the Favor or follow his or her character's Motivation.

If the character follows his or her Motivation, Evidence points are up for grab, and the Active Player is out of the scene, but she completes successfully the action required by following the Motivation. If the Active Player had any agreements about Evidence Points, they must still be honored.

If the character chooses the complete the Favor, then a Guilt roll is made and if passed, a final conflict is played out with those players who are supporting the waitress facing off against those who are against the waitress. All the actions should be stated and then resolved. The winning side gets the Evidence.

Scene Step Seven: Awarding Evidence

Evidence is awarded after the final cut scene according to any agreements made and to the side that one the final cut scene. The winning side narrates what the evidence is and how it relates to corruption and how it ties the Active Player's Congressman to the winning side's Congressmen.

Playing Girl's Night Out

After the third complete turn, a Girl's Night Out is played. During a Girl's Night Out Turn, the players who donated and received points during a Girl's Night Out Call play their characters, and anyone who is left, play NPCs. Each player who received points must stake one point of evidence per call they made during the last three turns on the games that will be played during the Girl's Night Out. These games are the activities that were decided on during the phone calls.

Any Adornments that are relevant may be used with Charm during the games; Tip and Vacation Days may be used. In addition, for the Girl's Night Out all Tips and Vacation Days giving away during a Call now work as free Vacation Days to be spent during the Girl's Night Out.

Any players not playing their waitress may play NPCs, including family members. NPCs play with a Charm of 3 and 3 Tips. These players may help or hinder whoever they want during the games.

During the games, once a character loses one game, they are out of all the games. The last character standing gets all the evidence staked minus any bargains or deals made, which goes to the appropriate players. Play starts with the person who donated the most points during calls. If there are ties, then the person who gained the most goes first. If there are still ties, then roll a dice. Highest roll goes first. This player becomes the Active Player.

The Active Player picks another player and their waitresses face off in a game of the Active Player's choosing. Any NPCs can help or hinder as desired. Other PC can also help or hinder as desired. A Conflict Resolution is made, and the loser is out of the games. Play then goes to the person who donated the next highest points or who was tied.

Some ideas for games are: Dance Off, Darts, Foosball, Pool, etc...

Wrap-Up Turn: It's Jail Time

After one player wins, optionally, a final turn can be played out. This is a quick turn that determines how many congressmen take the fall or who takes the fall with him. During this turn, the winning player plays his or her waitress, and the rest of the players take on the role of Congressmen and NPCs.

Play starts with the player with the least amount of evidence. They play the winners congressman. The winner states his corruption, and then the congressman states why that is untrue. They then do a Conflict Resolution with

the winner using his or her waitresses Duty, Motivation, and any number of Evidence Points as desired. The congressman rolls all his players Evidence Points. The winner of the conflict narrates what happens to the congressman or NPC. If the winning waitress's player wins the conflict, then he or she gains all the other players Evidence Points. If he or she lost, then he loses the Evidence Points spent. Play then rotates to the person with the next lowest Evidence total. This player plays their congressman or a NPC that is linked to the last congressman.

The goal of this final turn is to conclude play and link as many Congressmen and NPCs to the scandal as possible. It helps with promotion.