

# WISH YOU WERE HERE

A Compilation of RPGs by Adam Vass  
published by World Champ Game Co. 2019



This book was made possible thanks to the following backers on Kickstarter in February 2019 (continued on back inside cover): Richard Ohnemus, Tre McCarthy, Jeremy D Welker, Jack Gulick, Philip Rogers, Tuomas Ristimäki, Steven Lord, A.M. Queue, David Vass, Kirk Harrington, Charley Tucker, Matt Kelley, Exalted Funeral, Vault of Midnight, Kyle Key, Erica Lauren, Ryan Brosmer, Levi Rubeck, Joseph DeSimone, Evan Schmalz, Barak Blackburn, jesse pomeroy, William Jobst, Alan L Gerding, Takuma Okada, Glenn Saitch, Benjamin Kramer, Andy Avila, Viditya Voleti, Dylan Craine, Corey Stroffolino, Nathan Paoletta, Theresa Schultz, Tyler J. Brown, John Eternal, Elijah Longwell, Andrew Whipple, Joshua David Heller, David Hoskins, Matthew J Gravelyn, David Cox, Yoshi Creelman, Tomer Gurantz, Andy Action, Kristian Jaech, Zachary Batalden, Jason Brown, Will Wright, Larry Howe, Steven Fekete, Dan Moraska, Erekoze Watson, Paul Hodgeson, Colin Ragan, Jacob Vincent, Matthew Silver, Kelly Brown, Michael Malgieri, Nicholas Zeltzer, Eric Fritz, Nicholas Gliozzi, Mary Georgescu, Dylan Lackey, Mr Joseph W Perry, Meg Routh, Patrick Wilhelmi, Paul Kalupnieks, Nicholas M Altman, Jason Kotarski, John geary, Tim McDuff, Maria Terentieva, Timothy Frigge, Tim Kuehlhorn, Benjamin Lobatoo, Cody Eastlick, Megan Brown, John Backers, Sean Richer, Ian Joseph Pearson, Justin Neal, Sturmi Runte, Tatiana Kuutto, Jonathan deHaan, Peter Blaise Mazzeo, Zain Jarrar, Paul Bachleda, Daniel Crowley, Chris Yeoh, Matthew Shoemaker, Kim Nguyen, Dillan Hitt, Justin Rock, Nicholas Tyler, Chandler Sansing, Sam Smith, Nathan Like, Sage LaTorra, Richard Rice, Anna-Marie Muchen, Cody Frost, Spencer Davis, Tyler Crumrine, JIM MATT, Aaron Milner, Herbert Nowell, Drew Hicks, Nate Linderman, Pearl Ann Crandall, Caroline McLaughlin, Sam Eaton, Jamie Holm, Daniel Service, Sarah Rehrer, Alana Wolfgang-Duran, Doug Atkinson, Jimmy Melnarik, Mendel Schmiedekamp, Jackson Adams, Rebecca Hart, Lachlan Scott, Nicholas Goede, Ken Tidwell, Seth Spurlock, Riley Reithal, Cliff Alles-Curie, Austin Knight, Alice Tobin, Taylor Deziel, Erin Meadows, Michael Klamerus, Simon Grolleau, Ryan Bruin, Brian Wills, Morgan Tupper, Jacob Derby, Nicholas A Chaimov, Matthew Whitingbird, Thomas Putney, Kurt Schubach, Tony Yankovsky, Colin Urbina, Jim Zorn, Douglas Molineu, Josiah Rise, Nathan Fuhr, Magnus Lima, Richard Ryan Russell, Theo Lin, Nastia Garachtchenko, Justin Pitt, Curtis Davies, Linda H Codega, Andromeda Adams, Alex Hamelin, Emmanuel E Bravo, Maillet benjamin, Kat Brewster, Clifford Kamppari-Miller, Ethan Sajko, Andrew Pierce, Jason Q Corace, A. Day, Dennis E Crissman, Benjamin Kanelos, Peter Hein, Roger Rebisz, Ellen McDonald, Colby Elliott, Steven Schwartz, Casey Rothbauer, Brian Quinones, Ross Cowman, Jimmy Kjellström, Elgin Scott, Stephen Bridges, Jess Go, Clay Gardner, Stu Horvath, Jonathan Carman, Lorraine Donaldson, Darien Foster, Tony Vasinda, frank martin, Skye Lowell, Andrew McDonnell, Darold J Ross, Iain Tutwiler, Nicholas Rasmussen, Levi Huntsman, Sean Ebersviller, pookie \_\_\_\_, Carter Gale, Christian Nord, Amanda Dafoe, Darryl Wood, Mike Carlson, Olivia Montoya, Rebecca N., Daniel A Palacio, Samuel Mendez, Steven Fujisaka, Katherine O'Donnell, Mario Fabregas, Leonard Brandenburg, Paul Kanter, Van H Fujishige, Eric Hartman, Kyle Messineo, Eric Carlson, Wesley Slover, Ivan Pawle, Sean McCoy, Jimmy Baars, Wes Baker, Daniel Finnamore, Dane L McGoldrick, Samuel Jacob Zeitlin, Marshall Miller, Nate Treme, Lindsay Miller, Nicola Urbinati c/o BigBang srl, Jason D'Angelo, Joseph Klomes, Kydell Postels, Lindsay Wall, Paloma Deertfield, Keith Nelson, Kale Stutzman, Jake Reed, Stephen McClanahan, Jake Baker, Joshua Winans, John Fiala, Id paulson, Aaron Morgan, Megan Brandewie, Aaron Bowman, Vanja Johnsen, Robert Kiger, HEATHER WILSON, Adam Good, Benjamin Burpee, Matt Stickrod, Jessica Kenney, Yochai Gal



# WISH YOU WERE HERE



These roleplaying games  
were originally written by Adam Vass  
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Header Type: Avalanche.  
Body Type: Futura

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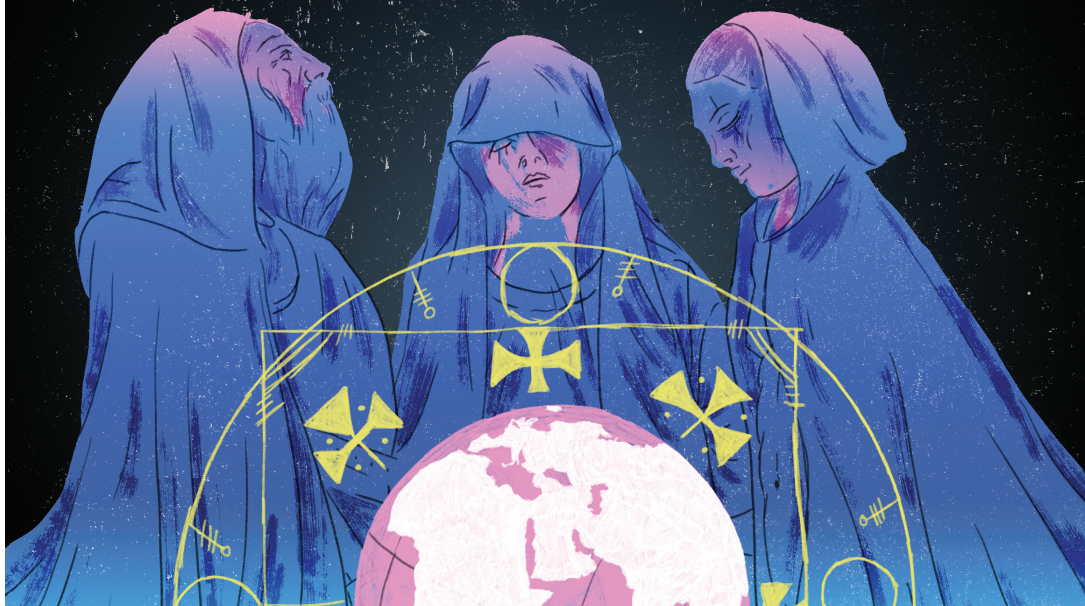
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# PERIL

A philosophical debate game for 3 players.

The three of you are eternal beings gazing from afar upon earthly peril (war, famine, fascist uprising, social dissolution, literal end of days etc).

Each player plays as the embodiment of one of three ethereal forces: **Hate, Sadness, or Love.** Each needs three coins.

The player to your left is your friend.  
The player to your right is your enemy.

On each turn, a player proposes a utilitarian solution (best for the most people) relevant to their chosen force to free the world from peril. Each other player then must ask one question that must be resolved.

Once each player has proposed their solution and all questions are resolved, vote.

**Heads = yes, tails = no.**

Place one of your coins in front of each player, concealing all votes until all are revealed simultaneously.

The solution with **most "yes" votes wins.**  
If any solutions are tied for the majority, a consensus cannot be reached and no solution is chosen; **the players lose and Peril wins.**

This was the game that started my 2018 postcard series. I've seen and played a few one-page RPGs and enjoyed them, but sometimes I struggle with having even that much to say. Then along comes the 200 Word RPG Challenge and a long overnight flight home from my partner's place the night of my 30th birthday, and suddenly I'm in my notes app typing furiously and constantly checking the word count to see if it fits.

There were TVs on the back of the headrests and the news was on. As was typical in 2018, it was a shit show. The asshole president would do something awful and the press would alarm the public, who in turn would be stuck in a state of aimless anger for long stretches at a time until a new, worse controversy arose. Being American in 2017/18 was a true challenge of will, and not being able to avoid the onslaught of bad news had been really difficult for my mental health. It was immediately clear to me that I wanted a gaming experience that involved a) not being on earth and b) potentially ridding the earth of this bullshit cycle in a fantastical way.

My gut usually says "do something with cults" (and now I'm thinking more about a -90s cult escapism game...) but this was inspired by a character in Marvel Comics called the Watcher: a being who exists outside of space and time to make sure people don't fuck themselves over but who inevitably breaks his code when things get fucked up. —AV

## Personal Peril

Playing a game with a global scope forces players to think and act in very broad ways, which can sometimes be difficult to extrapolate. In *Personal Peril*, however, we will simply aim to solve one person's peril, similar to stories like *A Christmas Carol* or *Inside Out*.

Firstly, as players you should collaborate on your subject. What is their name? What do they do? Who are they and how are they in peril? Are they losing their job, being radicalized in potentially dangerous ways, in a volatile personal relationship, or something different entirely? Ask a question out loud, let another player answer it, and continue clockwise until you are all comfortable with how well-defined this target is.

Consider using safety tools like The X-Card since focusing on an individual can often lead to specific emotional turmoil. It can easily get a bit too close to home for those of us who struggle with mental illness or have experienced trauma, among other triggering topics.

The rest of the game will play out the same as a regular game of *Peril*, with players inhabiting Love, Hate, and Sadness while debating options to solve this character's troubles in a utilitarian way. You may decide to follow this character for a longer story, introducing smaller perils in their day-to-day life that you continually try to solve.

## Defining Peril

One of the most difficult parts of *Peril* is understanding what exactly the peril is. The stakes should be close to the world ending, but that doesn't narrow it down as much as you'd think. As mentioned earlier, the increasingly dire political state of America at the time of writing was a major influence on the game, and the fact that it has felt like the-end-is-nigh for so long now that it's starting to feel normal doesn't help either.

Using traditional conflict structures that appear throughout literature and other storytelling genres, you can create specific instances of peril that are breaking your world and that need to be remedied. As a group, you should define three of these before beginning play. Each of the three players will then claim knowledge over one of the three elements of peril so they can answer any specific queries the other players have out-of-character. For example, if I claim knowledge over Global Warming and a player wants to know the effects it has over a particular region of the globe, I will supply that information, helping them make a more refined pitch for how to fix it.

### **Conflict Structures & Examples:**

- **Man vs. Nature**  
global warming  
harmful weather  
famine  
drought
- **Man vs. Society**  
political uprising  
institutional fascism  
religious conflict
- **Man vs. Technology**  
artificial intelligence  
loss of power  
economic collapse
- **Man vs. Man**  
outright war  
rising crime  
terrorism
- **Man vs. Supernatural**  
alien invasion  
wrathful god  
kaiju





## Unique Abilities

Simply listing each character's domain doesn't always give enough to formulate a plan to combat your peril.

Below are twelve available powers. Roll 2d6, assign one to the chart's columns and the other to rows, and claim that ability. If you land on an ability that another player has already claimed, you can instead claim the adjacent unused power in the next column or reroll both dice. Continue this process with each player claiming one ability and moving clockwise until each player has three. You can also instead take turns drafting abilities if you don't have dice handy.

	Even (2,4,6)	Odd (1,3,5)
1	Harness the power of water (rain, lakes, oceans).	Harness the power of heat (fires, volcanos, heat).
2	Harness the power of electricity (lightning, power grids).	Manipulate the power of technologies (computers, vehicles, satellites).
3	Directly control a large group of humans (100-500) in a remote region.	Directly control a small group of humans (less than 50) in any region.
4	Manipulate wild animals to do your bidding.	Harness the power of the earth (earthquakes, plant growth, rotation).
5	Speak directly into the minds of a few hundred people in a single region. The message is heard in someone else's voice and the people know it was not a thought of their own.	Plant thoughts inside the minds of up to three world leaders (political, religious, military, etc.). The subjects consider your message their own thought and are oblivious to outside influence.
6	Manipulate existing weather patterns, increasing their volatility or moving them across the globe.	Manipulate a previously unknown creature (subterrestrial, extraterrestrial, extradimensional).



# PERIL II

*Peril II* is meant to be played immediately following conclusion a game of *Peril*, allowing the winning player to enact their character's plan. For clarity, this individual will be referred to as **The Player** hereafter. The two players who did not win will share the duties of a typical gamemaster, offering challenges for the player to overcome while seeing if their plan can be fulfilled. Their two roles will be called **The Director** and **The Antagonist**.

Before playing your initial game of *Peril*, you will need to implement the following options from this zine in order for *Peril II* to function properly:

- During *Peril*, you must assign Unique Abilities. These will come into play as you act out the story.
- You should also have a well defined peril, using the Defining Peril section for assistance if necessary. A well-defined peril will make it much easier to frame scenes and present conflicts for the player character in the sequel game.
- *Peril II* also requires a definitive winner from the core game to act as The Player, so it won't work quite right with any ties or group failures.

You'll also need 3d6—one per player.

## The Two Gamemasters

The two losing players from the first game should arbitrarily split gamemaster duties. If necessarily, flip a coin to decide.

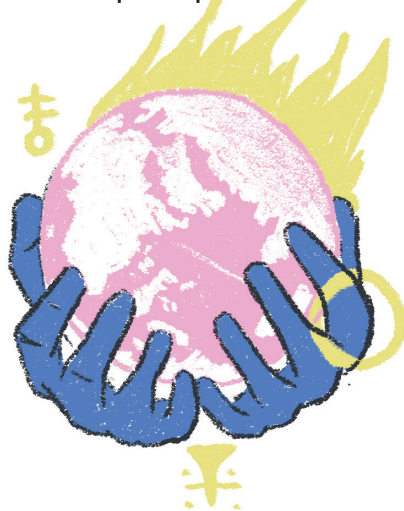
One of you will be act as The Director. You describe the setting in vivid detail, painting pictures of the world in its normal state. You will explain where the scene takes place, what is happening, who or what is present, etc. The Director will also act in-character as citizens of the planet when conversation occurs, although they may assign the roles of additional citizens to The Antagonist player as needed. The Antagonist will freely manipulate and worsen some of the things you describe, but you're fundamentally on the same side. Work together to find a balance in your power dynamic that will make for the most interesting story. Once per scene, you may define an instance of peril that otherwise would be the Antagonist's responsibility.

The other losing player will act as The Antagonist. You will act on behalf of the peril itself, describing things that are going wrong in the Director's setting and offering opposition to The Player. You will act as the voice of the peril if it takes a physical form as well, such as a political leader, a god force, or an infected artificial intelligence. You may overwrite some details that The Director establishes to make the peril more dire, but be careful not to take over their duties. Once per scene, you may negate something established by The Director to make the scene more dangerous for The Player.

Your story will take place over the course of three scenes. These scenes can be played in any order and can be as related or divorced from one another as you wish. After all, the peril that you are battling is global. Ripples from one scene may affect another as you watch the planet's end approach or they could be happening concurrently in different locales. The Director still has the power to set the stage for each scene, though, and may interpret the following parameters as liberally as they wish:

- A scene dealing with **Government**:  
The scale of this scene will depend heavily upon your established peril. This could be a war, a global power, or a citizen uprising. On a much smaller level, you could be dealing with a cult leader, a squad of police, a local mayor, or a variety of other authority figures.
- A scene dealing with **People**:  
How are the regular citizens of the planet affected by your defined peril? You may choose to explore this in a large metropolitan city, a small farming community, a group of cowering children, an isolated island population, or any other microcosm of society you wish.
- A scene dealing with **Nature**:  
While people may be present within nature, the focus should be on how nature itself is affected by the growing peril. This could include animal or plant life, the climate, or even the physical stability of the planet. The Antagonist may use nature as a weapon as well—implementing volcanoes, earthquakes, storms, or other disasters to ramp up the danger of the setting.

Each of these scenes will end with The Player attempting to use one of their Unique Abilities to conquer a particular instance of peril.



## The Player

Your power will take many forms in your efforts to implement your plan and avert global disaster. After The Director and The Antagonist set the stage for each scene, describe what form you take and how you are present in that scene. It might help to consider your Unique Abilities here and the ways in which you are able to exert your will and affect change in the world.

The Director, Antagonist, and Player will then take turns adding details to each scene, acting out developing situations, and building the rising danger of the planet. Whenever your plan comes to a pivotal moment where success or failure of a particular act might dramatically strengthen or weaken the peril, roll dice.

Begin with a single d6. If The Director decides that you are sufficiently describing using one of your unused Unique Abilities, they will give you another d6. Each of your unique abilities may be mentioned as many times as you wish in your narration, but you may only use each one once as part of the resolution of the scene.

If The Antagonist decides that you are acting in an way that includes an extreme risk to the planet upon failure, they will give you another d6. This means you will have a minimum of one and maximum of three whenever you roll.

**If any of your rolled dice show a value of 5 or 6, you succeed.** The Antagonist will then describe how the peril is lessened or weakened as a result of your direct action. The Director and The Player may add some flavor here to resolve the scene if they wish, or you may simply move directly to the next scene.

If none of your dice were successful, your plan fails and your character will falter. The Director will explain how what you attempted didn't work the way you wanted, with the repercussions making the scene worse and potentially having ripple effects across the world, empowering the peril at hand. The Antagonist and The Player may add some more details here to make things seem worse, then move on to the next scene.

## The End

After you've performed three scenes the game is over.

If The Player was successful in at least two of the three scenes, they overcome the peril. Describe to the group how your actions prevented the end, how the peril diminishes, and how the future improves.

If The Player fails to win at least two scenes, The Antagonist describes how the peril instead gets worse. The failures of the Player will directly result in the end of the world, so make it as extreme as you need to in order for the end to be inevitable. After The Antagonist's description, The Director will then close the game out with a brief epilogue, describing a short scene set in one of your prior locales describing what it looks like after the peril wins.



# KINTSUGI

A time-traveling relationship RPG for 3 players

Each player acts as GM for one of three times: **beginning**, **present**, and **end** of a relationship. During a scene, the GM is responsible for describing the setting, playing other characters, and presenting conflicts.

Two characters are in a dying relationship.  
Roll 1d6 to define them. Then, as a group, elaborate:

1. Familial	4. Exploitative
2. Competitive	5. Educational
3. Romantic	6. Spiritual

Begin play at the end. Explore where/when the characters are, what disaster has recently occurred, and why they are now separating forever.

Players bounce between the three settings in any order to change the timeline. When switching scenes, rotate player roles. If you play Character A for present, be Character B for end and GM for beginning, etc. Every player should play each character at some point.



When either character tries to overcome a conflict, both characters choose to reveal one or two fingers simultaneously **without discussion**. If the sum of revealed fingers is even, the proposed action fails. Otherwise, the attempt succeeds.

Both successful and failed actions affect future timelines. Players should never discuss plans or strategies for how many fingers they will reveal.

Play until an amicable solution is created for both characters regardless of whether or not the disaster still occurs.

Like much of my work, this game is inspired by movies (a common theme you'll see in these reflections). When I pitch *Kintsugi* at conventions, I often liken it to *Back to the Future*, when Marty is taking particular actions to make sure the timeline resolves in a particular way. This game is meant to be a much more emotionally charged version, with players potentially changing the timeline in more extreme ways for more varied futures. *Your Name* was a major influence as well, a Japanese animated movie that blew my mind in its limited theatrical release in the states and deals with some weird time/relationship dynamics.

I've ran time-travel games before and it often requires a lot of of the GM, extrapolating the butterfly wing flap in one scene to an entire world in your head. That's why the GM is shared in this game—to lessen the responsibility as a whole.

I'm also keen on the rock paper scissors style resolution mechanic here. The trick, of course, is trusting the players not to cheat and get the result they want each time. Forbidding communication in the rules was about all I could do to push that agenda, though. Theoretically, as the game goes on and players are more comfortable with one another, they'll be able to sense the right thing to do and will succeed on more conflicts, emulating this resolution of the characters' relationship and the namesake of the game, kintsugi (a pottery repair process that uses gold to improve on the original), embracing the disconnected pieces of something broken to make a new beautiful single identity.

—AV

# KINTSUGI: More Cracks

A time-traveling relationship RPG for 4-6 players  
by Noella Handley



A different player acts as GM for each of one of three times: the beginning, middle, and end of a relationship. During a scene, the GM is responsible for describing that location, portraying other characters, and presenting conflicts.

A collection of characters are in a group relationship about to fall apart. Roll 1d6 to define the dynamic, then, elaborate as a group:

1. Familial	4. Exploitative
2. Competitive	5. Educational
3. Romantic	6. Spiritual

(See the **Quickstart Scenarios** for pre-defined relationships.)

There are two options for ways to play characters:

## Option 1: Rotate

Each person creates a character and writes down their **name**, a **short description**, and their **role** in the group. One person will have to make a card that just says "GM". When switching scenes, players should trade notecards to switch characters. Each player should play a different character during each scene (or be the GM for one scene). This way no player has total control over one character, forcing you to work as a group to achieve a certain goal or outcome.

## Option 2: Keep One Character

Like Option 1, each person creates a character and writes down their name, a short description, and their role in the group and one person will play the GM. Instead of switching, however, each player keeps the character they created throughout the entire game. This also means that the same person will stay the GM for the entire game. In this version, players will be more attached to their character, making for a good story but potentially not reaching an amicable end for all characters.

Begin play at the **end**. Explore where/when the characters are, what disaster has recently occurred, and why they are now separating forever. Players will bounce between the three settings in any order to change the timeline.

When any character tries to overcome conflict, all characters choose to raise one hand or not simultaneously **without discussion**. If the sum of the raised hands is odd, the proposed action succeeds. Otherwise, the attempt fails. Both successful and failed actions can affect future times. Players should never discuss plans or strategies for how many hands they will put up.

*ex: Irene, Sungmin, Aki, and Nuala are playing a struggling rock band. Aki, playing the leader, decides to fire their manager to try and turn their fortune around. Aki and Sungmin both raise their hands, while Nuala and Irene do not, so the action fails, and firing the manager does not go well.*

Play until an amicable solution is created for all, or as many characters as possible, whether or not the disaster still occurs.





### Quickstart Scenarios

*These are designed to get you playing as quickly as possible. There are options for the standard 3 player version of Kintsugi as well as the 4-6 player More Cracks. Each proposes characters, conflict, and an important scene to integrate into your timeline.*

## Kintsugi (Original)

Lovers	They have been lovers for a while, but now life is threatening to tear them apart. One wants a quiet life, focused on simply being happy, the other wants to be a part of the revolution. When they tried to change the world, someone got left behind. Can they find a way to be happy together? <b>End:</b> Going separate ways
Parent & Child	Relationships between parent and child can be extremely important, but what happens when things go wrong? How does a parent cope from the betrayal of a child? How does a child endure continually failed expectations? <b>Middle:</b> Family therapy
Rivals	Two people who are rivals in competition, but friends in life. One sabotages the other to win. Can their friendship be saved? <b>Beginning:</b> The initial sabotage
Master & Servant	London, the Victorian era. They are much closer than socially acceptable, and the servant is punished for being familiar above their station. How do they repair their relationship while navigating the rigid mores of Victorian life? <b>End:</b> The servant leaves forever
Student & Teacher	The teacher failed the student, the student betrayed the teacher. How can they get back the respect owed to each other? <b>Middle:</b> A heated argument

## Kintsugi (More Cracks)

The Band	This band had their 15 minutes of fame, and are now trying to make it last. Bad decisions and external forces are pushing them towards obscurity. How can they hold onto their dream? <b>End:</b> The band is disbanded.
A Broken Family	They used to be a perfect family - before Dad cheated, Grandma became an extremist, and one of the kids eloped with two different people! Now they can't be together in the same room without fighting. Can they figure out how to like each other again? <b>Beginning:</b> Thanksgiving dinner
Teenage Rebels	Adults don't understand them, so all they have is each other. Some of them have undiagnosed mental illnesses, are in abusive relationships, or fall into drugs. Can they find a way to save each other? <b>Middle:</b> A party gone wrong
Army Squad	1947: Things were never the same after the war. Some came back physically broken, all came back mentally scarred. Some still cannot adjust. Can they find a way to heal? <b>Beginning:</b> A night at the pub
Fractured Cult	The cult leader has been arrested, but some followers still believe. Previously strong bonds have been destroyed over fighting over what is right and what is wrong. Can they find a way to love each other again? <b>End:</b> Moving away





# STANDOFF

A hidden role game for 3+ players

**You'll need:** a standard deck of playing cards with Jokers removed.

Everyone is dealt **two cards face down** at the start of the game. The higher the sum of your two cards, the more bad things you've done and the higher bounty you are worth. Jack, Queen, and King are worth 11, 12, and 13 respectively. If you have a Jack, you are a **Coward**.

Each player has a gun pointed at another character. You will likely change your aim over the course of the game. You want to kill the most wanted criminal in the group to collect their bounty while avoiding being killed yourself.

**On your turn**, reveal one of your two cards to the group and explain yourself. You can lie, barter, plead, confess, whatever you like, but no discussion of card values is allowed. Any character may interrupt, ask questions, or antagonize any other character, but each character must make their case to their content and may do so only once per game.

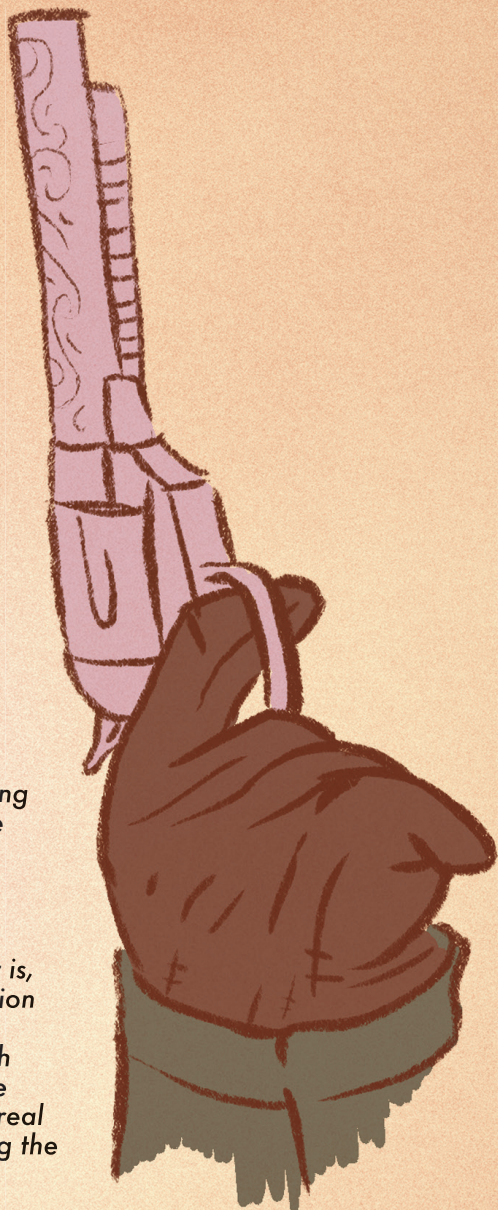
After each character has made their case, decide at whom you will fire. All players then simultaneously reveal their other card. If your second card is higher than that of your target, you successfully shoot & kill them. If there is a tie, they shoot you too. Cowards cannot kill other characters.

Players who survive the final shootout are considered the winners and share the collected bounties of the dead.



As a sweeping generalization, I don't like bluffing games, so naturally I wanted to make one. I've played Werewolf a handful of times, Mafia once or twice, and they're just not my thing since it seems like there's no point to those games except to win. I decided to make a bluffing game about telling stories—one that required you to play a character and think, act, and speak like them. There would still be a win/loss component, but it was less damning than other bluffing games I've played in the past.

I have a big *Hateful Eight* poster in my living room and it clicked immediately that it was the sort of bluff I was after. I won't explain much of the movie for those who haven't seen it, but it is a lot of conversation & storytelling & lying & rising tension before the shit hits the fan. Standoff similarly requires each player to plead their case, building their characters, relationships, and world in the process. That is, before the near-instant resolution of the game when all players fire their guns. Usually a bunch of characters die and a couple walk away victorious, but the real reward is the stories told along the way. —AV



# Den of Thieves

an elaborate hidden role game for 3+ players  
by D. G. Chapman

**Make two decks:** one of all the face cards, one of a single suit of numbered cards (Ace-10).

Each player draws one face card, keeping it a secret, and consulting the list opposite to find out their special ability.

Each player then draws a number card, and keeps its value secret.

Roleplay as a group of Wild West outlaws who have just robbed a train. You all begin with your guns pointed at one another—quick draw! As you play, each player may choose to change who they are aiming at, but everyone must be aimed at someone else at all times.

After a set amount of time determined by the group (15 minutes, for example), all players simultaneously reveal their numbered cards.

All players' guns then go off in order of their numbered cards, lowest to highest, while also accounting for any special abilities from their face cards.

Any player who is shot dies. If they have not yet shot, they are unable to do so. Any surviving players share the loot and win.





	<b>King</b>	<b>Queen</b>	<b>Jack</b>
Hearts	<b>The Lover:</b> If the player you are aiming at would shoot the player to your left, your shot goes off before theirs regardless of your number cards.	<b>The Ingénue:</b> If you are not shot, you shoot all other surviving players and win.	<b>The Wanderer:</b> You may look at either the number or face card of the player to your left.
Diamonds	<b>The Law:</b> You may look at the number card of the player to your left. If you do so, you must shoot that player.	<b>The Mastermind:</b> You may look at as many players' number cards as you want. Your shot does nothing.	<b>The Gambler:</b> You may look at one other player's number card. If you choose, you may decide to not look at your own number card and instead look at the number cards of all other players.
Spades	<b>The Liar:</b> You may look at the number card of the player to your left.	<b>The Hunter:</b> Your shot goes off before the player to your left, regardless of your number cards.	<b>The Crook:</b> Instead of hitting the player you are aiming at, your shot hits the player to their left.
Clubs	<b>The Veteran:</b> You may look through any remaining number cards that have not been dealt to the players.	<b>The Bodyguard:</b> You may look at the number card of the player to your left. If you do and choose to shoot them, your shot does nothing.	<b>The Coward:</b> Your shot does nothing.

# Campfire

a collaborative western heist game for 3+ players  
by D. G. Chapman

**Setup:** Remove face cards and Jokers from a deck and shuffle the remaining cards into a face-down pile. This is your **Campfire**.

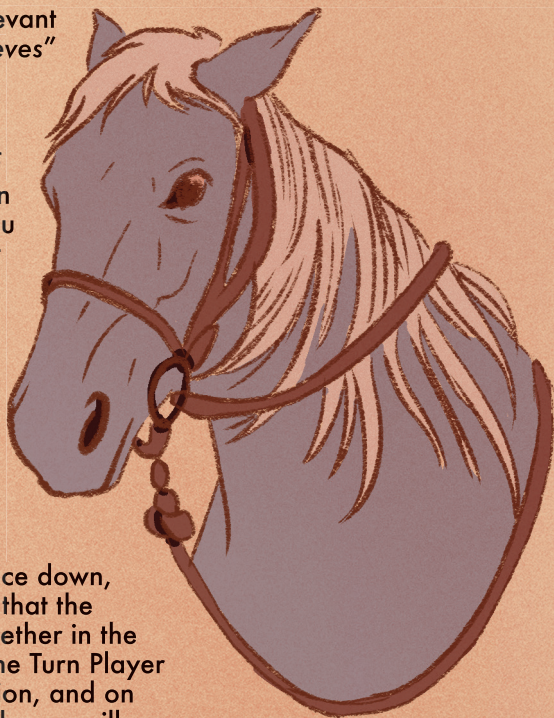
Players are robbers sitting around a campfire. (To define your character, or for guidance in improvising story elements, you may pick face cards and base your robber's personality or history on the relevant Archetype from the "Den of Thieves" variant of this game.)

Keep your Archetype secret if you are planning to play *Den of Thieves* after this game, and then use the same face card when you do. Archetype abilities from that game do not carry over to this one.)

**Play:** Each player draws a number of cards from the Campfire equal to the number of players. The last player to see a Western movie begins as the **Turn Player**.

The Turn Player places a card face down, describing a plan for a robbery that the characters will all undertake together in the morning. The first player to be the Turn Player describes the start of the operation, and on subsequent turns the following players will continue the same tale.

When the Turn Player describes an event that could go either well or badly for the group or an individual they pause the story and all other players play one card each, face down from their hand.





On the count of three, all players reveal their face down cards. The player with the lowest numbered card (Aces are low) is the **Quickest Draw** for that Turn Player's turn.

The Quickest Draw briefly skips forward in the story's timeline and tells how the events that were just being described by the Turn Player will actually resolve or unfold.

The next player in sequence then becomes the Turn Player, returning to the night before and continuing the planning, based on the last Quickest Draw's additions. Play continues like this until all cards are played.

**Specifics:** If more than one player is tied for the lowest card, the player with the next lowest card takes on the role of Quickest Draw. If all players tie, shuffle played cards into the Campfire and redraw.

The final draw's Turn Player must resolve any loose ends necessary to complete the tale and describe a getaway. The Quickest Draw on the last turn determines whether or not the getaway, and therefore the robbery, is successful.

**Optional Rule:** The player describing the outcome of the Turn Player's part of the story may consult the card they played for guidance on how events progress.

**Red:** Injury, peril, or something lost.

**Black:** Surprise, success, or something gained.

**Hearts:** A new person arrives or an old acquaintance resurfaces.

**Diamonds:** New opportunities come across the robbers' path.

**Clubs:** Violence, chicanery, or passion.

**Spades:** A skilful execution of a plan or person.



# SNOW & COCOA

School is canceled, so slip on your boots & beanies and enjoy the day with your mates! But youth is fleeting and you have to make the most of your day off before someone messes it all up...

## PLAYERS: CREATE CHARACTERS

**1** Choose a school kid archetype: **bully, prankster, dork, rich kid, etc.**

**2** Choose your signature item: **slingshot, coke bottle glasses, bright blue sled, etc.**

**3** Choose your **number** from 2 to 5. A high number means you're better at **SNOW** (agility, snowballs, speed, physicality). A low number means you're better at **COCOA** (social conflict, brainpower, friendship).

**4** Give your kid a name, extra credit for a **cool nickname**.

Your **number one goal** (as a player and a character) is to have fun **BY ANY MEANS NECESSARY**.

## HELPING

If you want to help someone else when they roll, say how you try to help and make a roll. If you succeed, give them +1d6.



## ROLLING THE DICE

When you do something risky, roll a six-sided die (1d6) to find out how it goes. Roll +1d6 if you planned ahead and +1d6 if your action is something your archetype would be good at. Roll your dice and compare each die result to your **number**.

↓ If using **SNOW**, you want to roll **under** your number.

↑ If using **COCOA**, you want to roll **over** your number.

**0** If **none** of your dice succeed, **something goes wrong**. The GM says how things get worse.

**1** If **1** succeeds, **you barely accomplish your goal**. The GM inflicts a complication.

**2** If **2** succeed, **you do it well**, good job.

**3** If **3** succeed, you excel! The GM tells you an extra effect you get.

If you roll your **number** exactly, you get **Winter Magic**, some special insight into the situation. Ask the GM a question and they'll answer honestly. Ex: *How do I get out of this? Where should we go?*

SNOW & COCOA is a Lasers & Feelings hack

LASERS & FEELINGS was written by John Harper. [onesevendesign.com](http://onesevendesign.com)

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## GM: RUN THE GAME

Play to find out how players defeat the **trouble**. Introduce the trouble by having other kids spreading the word, either sowing rumors for a throwback game or text/social media for a modern game.



Before the trouble does something to the characters, show signs that its about to happen, then ask what the players do. Ex: *"You hear the diesel engine of the snow plow approaching from around the corner, what do you do?"* *"The ground beneath you starts to shake as more snow golems slowly form around you, what do you do?"*

Call for a roll when the situation is uncertain. Don't pre-plan outcomes, let the chips fall where they may. Use failures to push the action forward. The situation always changes after a roll, for good or for ill.

Ask questions and build on answers. *"Have any of you been in this much trouble before? Where, when, what happened?"*



## GM: MAKE TROUBLE

Roll **4d6** or choose on the tables below.

### A TROUBLE...

1. The Principal

2. The Cranky Neighbor

3. The Plow Driver

4. A Sentient Snowman

5. The Older Kids

6. Your Parents

### WANTS TO...

1. Build/Replace

2. Destroy/Corrupt

3. Invest In

4. Steal/Capture

5. Pacify/Occupy

6. Control/Take Over

### THE...

1. Sledding Hill

2. Very Good Snowman

3. Snow Fort You Made

4. Ski Resort

5. Frozen Pond

6. Weather Itself

### WHICH WILL...

1. End Your Freedom

2. Bum You Out

3. Get You Grounded

4. Fix Everything

5. Harm Your Friendships

6. End The World

The first game I designed and published was a small tile laying/racing game called Snow Day. In hindsight, it was a fun project and I love some components of the game, but it wasn't what I want to do as a game-maker. Since the release, I've skewed pretty heavily to darker themes & artwork and turned away from light/friendly games. That philosophical shift hasn't done a lot for the dozens of assembled game boxes stacked high in my home office. I decided I could include a short RPG in remaining copies to incentivize someone on the fence about buying it.

Snow Day was already very blatant in theme: kids playing outside getting into trouble, having fun, and avoiding responsibility on a wintery day off from school. The RPG basically built itself from there, especially when I decided to use the template of the rules-lite and lovingly-hackable game Lasers & Feelings by John Harper. I printed out a bunch of these one-page games, folded them up, and sealed them in the remaining Snow Day game boxes. I offered the PDF to backers on Patreon but this is otherwise the first time the game is available in print. —AV

### Neighborhood Kids by Tyler Crumrine

The kids that players create aren't the only kids in town. Here are six more that you might run into in your adventure.

#### 1. Brianna Rodriguez (Brea)

LOVES: All animals. Even dirty, smelly ones.

HATES: Being stuck inside all day.

DOESN'T UNDERSTAND: Why some animals are "pests" and others aren't.

UNDERSTANDS TOO WELL: The responsibility of taking care of others.

#### 4. Lashawn Cobb

LOVES: Anime.

HATES: Going too long without social media.

DOESN'T UNDERSTAND: Why you'd complain about something you don't like rather than share something you do.

UNDERSTANDS TOO WELL: It's easy to lie.

#### 2. Mariam Wade (Mitzi)

LOVES: Her younger siblings.

HATES: Her older siblings.

DOESN'T UNDERSTAND: The concept of "inside voices."

UNDERSTANDS TOO WELL: Older doesn't always mean wiser.

#### 5. Holly Nguyen

LOVES: Sports equipment. Even if she doesn't compete, she likes practicing.

HATES: People who go easy on her.

DOESN'T UNDERSTAND: People not trying.

UNDERSTANDS TOO WELL: You don't always win.

#### 3. Eddie O'Donnell

LOVES: Making their own clothes.

HATES: Hand-me-downs.

DOESN'T UNDERSTAND: Why you'd order anything not on the dollar menu.

UNDERSTANDS TOO WELL: Money can be scarce.

#### 6. Lee Ho

LOVES: Close-up magic.

HATES: Not being taken seriously.

DOESN'T UNDERSTAND: People with a lack of curiosity.

UNDERSTANDS TOO WELL: Feeling let-down by the everyday.



# Silence & Coffee

A short reflection activity following a game of Snow & Cocoa  
by Tyler Crumrine

**First, make yourself hot beverage.** Tea, coffee, cocoa, mulled wine... whatever. As long as it's something you enjoy that relaxes you.

**Take your time preparing the drink.** Grind beans, steep leaves, bring water to boil. Quietly reflect on the game you just played as you do. Maybe it got a little silly. Maybe unexpectedly serious. Ideally, though, the game was fun—a little self-contained snow day for you and your friends.

**Once your beverage is ready, get comfortable.** No need to post up around the gaming table unless you want to—we won't be rolling dice here. Migrate to the porch, the living room, wherever's most inviting.

**Finally, answer the following questions honestly,** elaborating as much or as little as you like. Don't rush yourself, though. At the top of each question read the prompt aloud, take a sip of your beverage, inhale (1 2 3 4 5), exhale (1 2 3 4 5), and share whenever you're ready:

**1) Each character in Snow & Cocoa falls under a particular "school kid archetype." What archetype best described you as a child?** Do still fit into that archetype today? Why or why not?

**2) Snow & Cocoa also has you choose a "signature item" for your character. Do you have a signature item in real life?** Maybe a frequent gift you receive ("Susan collects [x]...") or something that makes friends think of you if they see it in the wild. If so, do you like the association? If not (to either question) what would you pick as your signature item if you could?

**3) Stats in Snow & Cocoa range from 2 to 5—lower meaning you're better at social/intellectual tasks, higher meaning you're better at physical challenges. What number would best describe you today?** Would you change it if you could?

**4) Snow & Cocoa characters also each get a cool nickname. Do you have a nickname today?** If so, do you like it? If not, do you want one? In either case, is there a nickname you would choose for yourself if you could?



5) Having fun by any means necessary is the characters' number one goal in a game of *Snow & Cocoa*. **Do you prioritize fun in your everyday life?** If so, how? If not, why?

6) As in other *Lasers & Feelings* hacks, rolling doubles in the *Snow & Cocoa* allows you to ask the GM a single question they must answer honestly. **If you could ask the universe a single question, what would it be?**

7) Another key element of a game of *Snow & Cocoa* is confronting (and overcoming) a trouble threatening to ruin the children's fun. **What's a current trouble in your life threatening to steal your joy?**

8) Lastly, the easiest way to succeed in *Snow & Cocoa* is by asking other players to help you on your rolls. **In what way—big or small—can friends assist you in the face of your current trouble?**

**In Summary:**

Take your time.

Breathe.

Be honest.

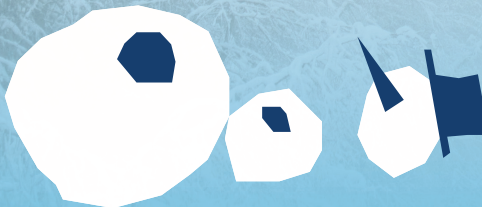
Don't be afraid to ask for help.

Take a sip of your beverage.

Inhale (1 2 3 4 5).

Exhale (1 2 3 4 5).

Share whenever you're ready.







## 815

a survival game on a mysterious island for 2+ players  
by Adam Vass & Will Jobst

\*This iteration of *815* was rebuilt by Will with more detail, deeper character options, and additional mechanics. It is compatible with but distinct from the previously released postcard game *815* and expanded zine version *815+*. —AV

Your plane has crashed on a strange island. As you search for food and shelter, you witness things, people, and events you cannot explain. Your group must choose: live together or die alone.

On an index card or scrap of paper, write down your character's name, then fill in this blank:

Before the flight, I was a \_\_\_\_\_.

Feel free to choose from this list:

Fugitive	Soldier	Millionaire	Bodyguard
Fiancee	Rocker	Student	Explorer
Runaway	Priest	Movie star	Wanderer
Child	Deadbeat	Loner	Scientist
Cop	Doctor	Sailor	Fast food employee

Once you know what you were before the flight, establish a relationship with the player to your left. Feel free to choose from this list:

Siblings	Fugitive/authority
Parent/child	Partners in crime
Enemies	Lovers
Frenemies	Best friends

Once each player has a relationship, go around again and create a character who lives with the group. The person to your left decides that character's relationship to you. Continue around until each player has a relationship to an NPC on the island.



### Smoke Monster Table (1d6)

1. Offers a player a favor in exchange for something.
2. Encourages a player's betrayal of the group.
3. Challenge a player's belief on the island.
4. Show a display of strength.
5. Attack/pursue in smoke form.
6. Confront/battle in human form.

Survivors have two stats:  
**PLANE** (mechanical, physical, resourceful)  
**ISLAND** (spiritual, social, special).

Survivors must work to find a balance and survive. Each player spends 5 points between these two stats, writing them down with pencil, as these will change over the course of the game. The lower the number, the less your character relies on using it.

When attempting any action where failure makes things interesting, **decide which stat applies and roll 1d6**. If you roll over or equal to your point in that stat, you succeed. When you roll equal to that stat, ask any question of the GM, and they will answer it truthfully. If you roll under your rating, you must add one point to the opposing skill. If a skill rating exceeds 6 points, the GM rolls on the Smoke Monster table and narrates the consequences.

*Ex: You attempt to move a heavy stone using your PLANE skill of 3 but you roll a 2. You fail at moving the stone and add 1 point to your ISLAND skill.*

You may **add +1 to your dice roll if any of your answers are relevant to the task** (Before the flight, I was \_\_\_\_, I miss \_\_\_\_, On the island, I am \_\_\_\_, I want \_\_\_\_). You cannot use unanswered questions, but you may decide to use these before or after the roll.

To remove one point from PLANE, you must describe or act out a scene about what you miss or what you want.  
To remove one point from ISLAND, you must describe or act out a scene about what you want or what you will become.

## Questions

There are four other questions that we will answer during play:

**I miss \_\_\_\_.**  
**On the island, I am \_\_\_\_.**  
**I want \_\_\_\_.**  
**I will become \_\_\_\_.**

You can only answer each question once, so make it count. To answer a question, decrease your PLANE or ISLAND points by one. Each question is answered through flashbacks or flash-forwards, in which you narrate a scene with your character that provides an answer to the question. Players may act these scenes out if they wish. When each player has answered every question, the episode is over.



## Episode Structure

Before play, choose in each of these categories, or roll 1d6 for each:

### The group needs:

1. A safe place to stay
2. A clean source of water
3. To find a lost gun
4. To find a lost child
5. To send a distress message
6. To hunt for food

### But camp is preoccupied with:

1. A dead body
2. A prisoner
3. Who gets weapons
4. Hunger
5. Strangers
6. Smoke Monster

### They'll discover a:

1. Locked hatch
2. 2nd crashed plane
3. Still-transmitting radio tower
4. Half-sunken boat
5. Hidden temple
6. Abandoned van

### And its contents:

1. A confused researcher at their wit's end
2. A weary hunter
3. An animal
4. Untold riches
5. Dusty technology
6. Ancient artifacts

### That reveals secrets about:

1. Why the plane crashed
2. Who's keeping them alive
3. Who's watching the survivors
4. The Smoke Monster
5. Who's on the island
6. Nothing at all

Each episode should begin with a crisis with a solution that requires the players to go into the forest. Make sure that the stakes are clear, and that the camp is so preoccupied they are unable to help with the task. Even if this is your first session of *815*, after character creation and relationship establishment, start with a "previously, on *815*..." and catch the players up with recent events on the island. Once they're in the forest, use the hex map generator to determine what they find.

Play to find out about the characters and to see what they find on the island. Ask questions all the time, giving players glimpses of weirdness on the island early and often. Make the mysteries of the island confusing, and follow the logic that the players establish to find your solutions.



# Time Capsule with a Demon Inside

a nostalgic and demonic story game for 1+players  
by Will Jobst.

When my local comic book shop—the lovely Vault of Midnight in Grand Rapids Michigan—was making a time capsule to celebrate five years of being open and being a staple in our nerd community, I knew I wanted to make a game to throw in there. I finally came up with an idea for a game a couple hours before they closed on the 5th anniversary, so I slammed together a PbtA game where you fought possessed citizens of Grand Rapids after a time black hole opened in the shop. It was fine, but it didn't feel like anything special—more a gag than a game that provoked real thought. Truthfully I don't think I'd even want to play it. That's not how I wanted my work to be remembered five years later, so the next day I gave it actual thought and made a 2nd edition, keeping the 1st in the capsule for posterity—one about time & memory and a less about demons. Here, Will has made a 3rd edition, striking a balance between the demonic and the nostalgic. —AV



This game requires no gamemaster so everyone can join in. It can be played with any number of players.

## To play, each player needs:

- Small trinkets (coins, stickers, stuff from your pocket, anything)
- Paper or notecards for the group
- Something to write with
- A quiet semi-private space

You've opened a time capsule and unleashed a petulant Time Demon. Lucky for you, this demon is a mere 5 years old. They are friendly as far as demons go. The booming guttural voice of this toddler demon rings out in your minds:

## “WHAT YEAR IS IT?”

You think your answer without speaking, 2023, and the demon screeches, “**WHERE HAS ALL THE TIME GONE?**” and chuckles. Your group, not sure if they should laugh or cry, stays quiet.

“**TELL ME MORE OF TIMES GONE BY!**” begs the demon.

## Setup

This is a talking game, so find a quiet, semi-private space where everyone can hear each other. Arrange all the trinkets in a central area. Come to a consensus as to which trinket is most demonic. That's the demon. Each player then takes two scraps of paper or notecards and writes two words or phrases on each. These are elements, things that the demon loves to hear about and the things they hate to hear about. Don't specify which paper has the boons and which have the banes, that's for the demon to decide. These elements are things like pets, awkward conversations, the internet, records—somewhere in the middle of broad and specific.

*Ex: Talking is too broad, while 767-5545 is too specific. Phone calls are right on the money.*

Once everyone has finished, put the cards in a bowl and then have each player draw two scraps at random, keeping them a secret. Then, mark one scrap "boon" and the other "bane."

The demon inside the time capsule is hungry for stories, so much so that they possess players to get the best possible tales. It's hard to talk to a demon, but it's easy to talk to someone like you.

**"TELL ME MORE OF TIMES GONE BY!"** begs the demon's disembodied voice. The lights go out, the sun dims, the candle flickers, and the demon has possessed a member of the group. **"PLEASE?"**

## Entertaining the demon from inside the time capsule

It's time to talk to the demon. It has things it loves to hear, boons, and things it hates, banes. One at a time, each player tells a story to the demon. The goal is to bind the demon and seal it in the time capsule. To do that, players must tell a perfect story. The perfect story has everything the demon loves, and nothing the demon hates. Players go one-by-one telling stories to the demon. Give the demonic token to the youngest player. When you're possessed, take the demonic token. Every other player starts with one trinket.

When a story involves both possessed player's boons, at the end of the story the demon releases the possessed player and possesses another player. Repeat until each player has been possessed, or until the perfect story is told.

Other players can chime in, but to do so they must place a trinket back in the pile. It's difficult to concentrate when there's a demon in the room, so focusing the demon's attention on objects. That's the only way to get a word in.





The demon may only speak when their boon or bane is mentioned. When it's a boon, they're ecstatic, giving the player a trinket. When it's a bane, they're enraged and possess the offending player.

The stories told can be truth or fiction. If players are struggling to think of a story, pick a prompt from this list:

1. Make up a story about another demon appearing here in the last 5 years (not another time demon).
2. Make up a story about a major news event from the last 5 years.
3. Make up a story about one of the other items in the time capsule.
4. Tell a true story about something you learned in the last 5 years.
5. Tell a true story about a new person you met in the last 5 years.
6. Tell a true story about someone you loved in the last 5 years.
7. Tell a true story about someone or something you lost in the last 5 years.
8. Tell a true story about something that happened here in the last 10 years.



### Binding the demon from inside the time capsule

When the group knows all the demon's boons and banes, whether by trial and error or by careful demonology, everyone collaborates on the perfect story. For each boon they add to the story, the speaking player places a trinket down to create the binding circle. Once every player places a trinket down, the group decides on the name for the demon. Once the time demon has been named, say goodbye, and lock them in the time capsule for another five years. Write the demon's name down, a description of the demonic trinket, the players, and list all their boons and banes. If you play again, with the same group or another, add to this list of demons to forge your own demonomicon.

If the final story has any banes, restart from the beginning of the story. It's important you get this perfect.



## Cur820

a found object rpg for 3-5 players

*The year is 820 P.A. The end of our world has come and gone. From the ashes, life grows anew. Now, as society is thriving once more, a priceless collection of relics from the old world has resurfaced. It is up to you, a group of museum curators, to identify and classify these items and to display the finest for public viewing.*

**You need:** 3-5 players, a timer (like your phone), and trinkets. The stuff in your pockets & bags will be good. You may choose to play in a living room/game room/place where there are additional small items around.

Everyone puts at least three of their available items in the center of the table for everyone to access. Each player assigns one item to the player on their left. Once everyone has been assigned an item, start with the person who most recently visited a museum and go clockwise.

On your turn, you have 90 seconds to explain to your colleagues what it was used for in the old times. Physical displays, fantastical stories, and mythology building are encouraged. You each know that past cultures were advanced but surely not as advanced as you are now. Think of how the modern western world views ancient Egypt.

After each player presents their item, curators vote by handing their item to whomever gave the best explanation that round. Decides what “best” means to you. Whoever has the most votes is the winner this round. They choose a new item from the center of the table, saying, “would you look at this?” They assign the item to the player on their left and play continues as normal.

If there are any ties in voting, tying players are ignored and the next highest vote recipient is the winner that round. If still tied, no one wins this round, continue another round with the same start player.

The game continues until a player wins a number of rounds equal to 8 minus the number of players (5 player game needs 3 rounds, 3 player game winner needs 5).



*Have you ever held a game component in your hand and thought “what the hell would this be used for in any other context?” I have. I was behind the Green Couch Games table at GenCon 2018 when I couldn’t help but think about how spinners, meeples, resource tokens, etc. must look crazy to someone who has no interest in tabletop games. Trying to explain their use to someone like that can make you feel similarly insane. —AV*

Theme Variants by Aaron King

Tired of vying for success amongst your peers? Perhaps it feels “too real.” If so, try one of these alternate ways of playing *Cur820*.

**Versus Curses:** Distribute objects as normal. Instead of expounding on the item’s impressive provenance, however, tell everyone the woes the object brought you—the curses, the unexpected costs, the loss of opportunity and time (and love and life?). Players vote on the most pitiable answers.

**Cozy Inheritance:** Distribute objects as normal. However, you’re not a far-future archaeologist; you’re a near future version of you, and you’re cleaning out a close friend’s or relative’s storage unit. Tell the other players why your friend kept this object, what it meant to them, and why you’re going to keep it now. Players vote for the answer that made them feel the most.



# Cur822

by Aaron King

**Phase 1: Introductions** - Each player has 1 minute to tell the others who they are, possibly in the form of a villainous rant or a rambling CV. The player with the most years of formal schooling goes first (which puts them at a bit of a disadvantage). Things to consider:

Name, look, academic degrees, areas of specialty, patents held, previous discoveries, papers written, classes taught, awards received.

Once everyone's introduced, each player names one other player as their enemy. For each time they're named as an enemy, **the named player receives 1 point.**

**Phase 2: Excavations** - Play Cur820 as normal. However, consider changing the winning conditions. For instance: once everyone has taken their turn, each player names the item that impresses them most or makes them most jealous. Each time an item is chosen, **that item's describer receives 1 point.**

**Phase 3: Observations** - Everyone either keeps the object they described, trades it with another player, or gets a new object. Take as long as you need to draw an enlarged outline of the object on a piece of paper, probably half or full letter in size.

Once everyone's ready, they have 1 minute to fill the outline with the strange inner workings of the object, the stuff that makes it work, the secrets hidden by its original owner, and so on. These workings can be as realistic or as fantastical as you want.

After a minute has passed, each player names the image that surprises them most. Each time a drawing is chosen, **that item's artist receives 1 point.**

**Phase 4: Catalogations** - Everyone secretly and silently chooses an object that's been used in previous phases. Once everyone has chosen, each player uses a single word to describe it or its uses; this word cannot be a name for the object, either in real life or in the fiction.

After a description is given, each other player names the object they think is being described. For each player that chooses correctly, **both players receive 1 point.**

**Ending: Calculations** - The player with the most points receives tenure, a PhD, an award, or something similar. The others must continue to struggle, working for exposure or as an adjunct with no benefits.

# Cause & Effect

a spacefaring survival game of lost memories for 3+ players  
by Adam Vass & Ash Cheshire,  
Illustrations by  
Darcy Kelly-Lavolette

*This game was originally designed as a companion piece and stretch goal for a kickstarter-funded comic book of the same name by Cody Flowers, with art by Randy Stewart II, colors by Sean Cope, and lettering by Jeremiah Lambert. The game was rebuilt for this zine with Ash to emphasize the focus on character relationships, memory, and trust. It is presented here in print for the first time. —AV*



*You wake up with blurred vision and a pounding headache aboard some sort of spacecraft. You don't remember where you are, why you're there, or even who you're supposed to be. Everyone around you is dead. Well, almost everyone. Maybe one of these other fools stirring themselves awake will have some answers...*

## You Need:

- 3 or more players, one of whom will be Gamemaster (GM) while the rest will be player characters (PCs).
- 1 sheet of paper or a notecard & six 6-sided dice per player. (Each player keeps 4 dice and places the remaining 2 dice in the center of the table. It is useful, but not necessary, for each player's dice to be unique and traceable to them by color, size, or some other distinction.)
- 1 to 4 hours to play. (This game is not designed for campaign play. You will not level up or keep your items next game, so drive your story like a stolen car and wrap it up in one quick tumultuous gaming session.)



### Character Notes:

**PCs:** On the notecard or piece of paper, write the following items indicated in bold along with any details listed below.

**Name & Description:** Give your character a name & decide what they look like. They don't remember much more than that.

### Skills:

- *Physical* (fighting, lifting heavy things, climbing, jumping, etc.)
- *Mental* (aiming a ranged weapon, hacking a computer, remembering something from your past, etc.)
- *Social* (intimidating, bargaining, deceiving, etc.)

Assign the values 4, 3, 2 to these three skills with 4 being your character's strongest skill and 2 the weakest.

**Harm:** Your character can take up to 5 Harm. Make 5 empty boxes or circles on your paper to represent your total Harm capacity and then fill or mark them as you take Harm.

**Item:** A mundane signature item you find on your person upon waking. The item can be determined by the PC or assigned by the GM to suit your story. PCs and/or GM can roll 3d6 and consult the following table to randomize items:

3. A crude hand-drawn map of a ship's interior	4. A dull pocket knife with someone's initials scratched in the handle	5. A locked padlock to which you don't know the code	6. A damp book of matches with artwork from a hotel
7. A small flower, dehydrated and fragile	8. A tuft of hair that is not your own	9. A chunk of quartz	10. A flask with a small amount of alcohol inside
11. A lovely poem written on a scrap of paper and illegibly signed	12. A pocket-sized kit for sewing patches	13. A packet of chocolate candies	14. A coin purse containing human teeth
15. A toothbrush sharpened to a point	16. A pair of expensive looking earrings	17. A ring of bent and broken keys	18. Unrecognizable remains in a small jar of liquid



**Trust and Doubt:** You will need to keep track of which PCs' Trust you have earned, and which PCs you have inflicted with Doubt. Write the other PCs' names on your character notes, and leave spaces to mark when you earn Trust or inflict Doubt.

### Rolling Dice

You must roll dice when your character is faced with any difficulty where potential failure would make things interesting, including:

- Attempting to cause or prevent harm
- Interacting with challenging machinery/technology
- Attempting movement in a precarious situation
- Interacting with any other character in a verbal or physical clash
- Trying to remember
- Trying to keep your composure

When presented with conflict by the GM, roll a pool of six-sided dice (#d6) equal to the number listed for the relevant skill on your character sheet. Add 1d6 if you can use an Item to assist in the task, whether it be the mundane item you start with or something you've acquired along the way.

Another player may help you with resolving your conflict. They should explain in the story how they're attempting to help you and add 1d6 from their pool to yours for this test which you will give back to them immediately after rolling.

Lastly, account for the Trust and Doubt you've acquired over the course of the game which will be marked on your sheet and explained in depth later in the rules.

If, after rolling, **any** of your dice result in a 6, you succeed and accomplish your goal. If not, the GM details a complication that arises from your failure. Each successful dice roll may also give you a brief glimpse into your past as you try to

recall who you are and what your mission is. If at any point you have fewer dice in your pool than your relevant skill due to Doubt, you may only roll as many as you have available.

**Dice Summary:** #d6 (Stat) + 1 d6 (Item) + 1 d6 (PC assist from their pool) + #d6 (Trust) - #d6 (Doubt).





## How To Take Actions

There are no turns in this game. When your character wants to do something, tell the group and narrate how your character does it. The GM may decide your action requires you to roll a dice test, or they may just declare that you do that thing. One player can do a bunch of things in a row if no other players speak up or interfere. This also goes for combat: there are no fair fights and no initiative system, simply act when you feel it is appropriate to do so.

## Taking Harm

While you seem to be alone on this vessel with the other players, that certainly doesn't mean you are protected or safe. The focus of this game is on the relationships of the PCs, but over the course of the game you may also encounter otherworldly creatures, people, or dangers. Be creative with how you choose to respond.

The GM does not roll dice in this game, so when a player is attacked, they roll to defend themselves in response to the GM narration. In the event that your character is physically or mentally harmed as the result of in-game conflict, you have a few options for mitigating that damage:

- Firstly, on your character notes are five spaces for harm. You may mark one harm and suffer no mechanical disadvantage, but if you ever take 5 harm on your sheet, your character will meet their end.
- Next, you may negate damage by reducing a relevant stat by one. If you break an arm, you could remove 1 from your Physical stat. If you hear voices, you can remove 1 from your Mental stat.
- Lastly, the GM may offer you some sort of bargain, like allowing you to lose your item instead of taking damage or letting you betray another player to change the outcome of a dice roll. This is circumstantial; it is always up to the GM to make these offers, but you can certainly plead and beg if you're on your last leg.

If you are taking harm and none of these options are available, your character may fall unconscious or even die. This is up to the GM's discretion. Some characters go out in a blaze of glory, others simply trip and land on the wrong bone.

Players who have lost their PC characters can still be actively engaged as observers and supporters. If a PC character dies extremely early, the GM can consider the following options for their continued participation, with the GM's guidance and consultation:

- Having that player portray their PC in flashes
- Assigning them an NPC to play

## PC Conflict Resolution

If you are in direct conflict with another player, both players make dice rolls with your relevant stats. The person with the most successes wins the conflict, but the losing player will dictate how the other wins. In the event of a tie, neither player wins, and the GM will say how things have gotten worse for all involved characters.

## Trust

When you earn the **Trust** of another character, you receive one of their extra dice from the collection in the center of the table to include with all future conflict rolls. Mark the Trust on your Character Notes when you receive the die and indicate which PC's trust you earned. You may only receive Trust from each player once, including the GM.

You have no reason to believe in the other characters when your game starts and you should be hesitant to confide in them. For all you know, any of these other survivors could be the reason that you don't remember who you are. As the game develops, each player will decide what it takes to earn their character's Trust. It could be as mundane as being friendly to them or as difficult as saving their life. A player must consent to give their Trust to another, but doing so does not guarantee they will gain Trust in return.

When a player has marked all of their available Trust, they may not earn any more, and they may not take any Doubt dice for the rest of the game.

*ex: Derek has earned the Trust of Lydia, so Derek takes an available die from the center of the table and marks one Trust on his character notes. Now, Derek is attempting to lift heavy machinery, so he will roll a number of dice equal to his Physical stat plus the one Trust die, increasing the odds that he will succeed.*


## Doubt

When you betray the Trust of another character, you earn Doubt. Whereas Trust allowed you to take dice from the collection in the center of the table, Doubt has you stealing dice from other players. Not only will this increase the odds of your character being successful, it will also diminish another player's odds of success. Mark the Doubt on your Character Notes when you take the die from the center of the table and indicate which PC you inflicted Doubt upon.

You may only inflict Doubt on each player once, including the Gamemaster. When a player has acquired all of their available Doubt, they may not earn any more and they may not gain any Trust for the rest of the game.

Unlike Trust, the decision to inflict Doubt is that of the betrayer; the betrayer does not need the consent of the betrayed to take one of their dice. When inflicting Doubt on a character played by the Gamemaster, you will instead steal a die from the pile in the center, potentially blocking another player from earning Trust.

# Gamemaster Section



Your goal as Gamemaster (GM) is to facilitate the game for the other players. You establish & describe settings, provide complications for the characters, and play the roles of any characters that may arise in the story. You do not roll dice and you do not gain Trust or Doubt. If you decide something happens, it happens and the PC players must roll dice to adapt.

For example, rather than rolling for a creature to attack a player, you announce that the creature attacks, and the PC players roll to respond to the attack in some way—evasion, defense, counter-attack, etc. You also have final determination of which stat PC players will be rolling for their characters' actions.

## Narrating Conflict Roll Results

You must also detail complications for when a player fails a conflict roll. The severity of these complications is up to your discretion. A failed dice roll does not necessarily mean they failed to perform an action but it should always make things worse.

For instance, if a player is looking around a room for a clue and fail a roll, that doesn't have to mean that they don't find anything. Consider having them find what they were looking for, but the item is difficult to access, irreparably broken, or harmful to the group if used.

*ex: PC Alex is trying to hack a computer and rolls their Mental stat. Their highest result is a 2. The GM says they've caused an internal error and the terminal shuts down, rendering it useless.*

## Trust & Doubt With NPCs

You are able to give Trust & Doubt to each player. This should primarily be used when interacting with characters you establish (NPCs). Consider which NPCs it makes sense to have Trust and Doubt capability. A player probably doesn't earn the Trust of the security system, a non-sentient computer program, but can earn Trust from a person controlling the security system.

## Narrative Drive

Determine what happened on the ship before the PCs lost their memories. Roll 2d6 and refer to the table below, then build a story backwards. Players learn small bits of information over the course of the game in flashbacks, dreams, visions, and hallucinations until they have a moment of revelation that will change the rest of your story.

	1-2	3-4	5-6
1	PCs are malfunctioning androids, tasked with ship security	The ship fell victim to violent radiation from a nearby warring planet, causing madness	The ship is a virtual reality video game, the players have booted up from an old save file
2	A rival has attacked yours with a psionic weapon and they are about to board	The ship has crash landed on an aquatic planet, the crash killed most of the crew. You're now sinking beneath an endless lightless sea	Everyone on the ship, including PCs, died in a crash. While the others have gone to the afterlife, the destination for our players is still in question, the ship acts as purgatory
3	The entire staff are prisoners, victims to a weapon test by the government that causes rage	PCs are on a reality show where only one can survive, the memory loss is a tool of the show's producers	PCs are rebels, attempting to commandeer a government ship when the captain used a powerful failsafe to render everyone unconscious
4	The crew didn't survive a trip through a wormhole. The ship is now approaching it's destination: a near-identical Earth in a parallel dimension	The ship is subatomic, traversing a human body to destroy an otherwise inoperable tumor inside a galactic dignitary. The energy from the cancer causes ship malfunctions and ire amongst crew	One PC is a violent captive responsible for the crew deaths, the others are crew tasked with the captive's safe transport to a nearby prison station
5	PCs are terrorists, stealing this ship for a nefarious mission	The ship's mission is mundane but PCs have become puppets for a bored ancient space god	The ship was struck by an asteroid resulting in many deaths. The impact has thrown the ship off course
6	One player is a shapeshifter responsible for the crew deaths but simply hasn't finished their job	One player is attempting to take the ship to their scrappy home planet for reverse engineering, crew is collateral damage	The ship is flying too close to a black hole, causing memory loss, brain-glitches, and time weirdness



## Relational Focus

While combat (social or physical) is vital to many RPGs—and you can absolutely use some of it in this game—the heart of this game is the story of your players' characters trying to figure out who they are as well as the complications that arise as they each begin to remember. As the GM, you have the capacity to make space (and any NPCs you wish to introduce) inhospitable for your characters, and that can serve as excellent strain and tension to generate drama. Allow the PCs' stories to be the primary focus, but utilize environmental and NPC threats to drive those stories forward.

## Escalating the Narrative

If you find your game stalling:

- Stir the pot and create some drama between some of your players which may result in them taking more decisive action
- Introduce a new outside catalyst to the group (an inbound transmission, an NPC stowaway revealing themselves, a lurking alien threat.)
- Increase the frequency/detail/accuracy of memory flashes, allowing for players to put the pieces together more readily

## Flashes: Memories and Hallucinations

The main goal for the PCs is to figure out who they are and what they are doing here. Flashes—which at the GM's discretion are sometimes memories, sometimes hallucinations, and sometimes a bit of both—are the means for the PCs to gather information about their lost time.

Memory is not perfect, however. You can choose to give incomplete information or blur the line between memory and hallucination if the players are solving the mystery too early in your game. As GM you are the conductor of this orchestra and so, along with the narrative itself, it is your job to make sure the tempo also rises and falls when the story calls for it.

## A Caution Regarding Unreliable Flashes

Memory is infamous for unreliability—and hallucinations of course, even more so. Your flashes can include some ambiguous or complicated clues if you feel that it would make the puzzle more engaging for your players, or if they are moving forward too easily and you want to increase the challenge to make the game more fun.

Be mindful not to mislead your players, though—while the characters are playing with trust and doubt, the players are expecting you as GM to make the challenge hard but not impossible, and while challenges and puzzles are fun, you don't want your players to lose their trust in you as their GM.



## PC-Initiated Flashes

PCs will sometimes try to remember things as a deliberate act and will roll their Mental stat. Based on their roll, you can adjust the content and detail of the flash.

Give snippets, brief flashes with partial reveals, or familiar echoing words rather than a literal description of the truth. Consider the PC's perspective when creating a flash for them and try to give them just enough evidence to catch the scent of a clue. You want to compel them to put the pieces together on their own rather than connecting all of the dots for them.

## GM-Initiated Flashes

If you find that players are not actively trying to remember, you can take a more direct role in initiating flashes yourself as an unexpected event.

For example, if they were to grab a door handle, give them a brief description of a blurry memory that it triggers from another time they went through that same door.

Similarly, smells, sight, and sounds can cause these momentary sensory flashbacks and supply a player with more pieces of their memory puzzle to arrange and solve.

## Flash Generation Tables

The following is an incremental chart for flash content and quality, based on a pool of 1d6. As the roll improves, both the content and reliability of the flash should increase accordingly. You can use this chart for inspiration or reference when creating flashes in response to a PC's Mental roll.

1: Shapes, basic sensory impressions (a smell, a color), extremely brief/blurry - *hallucination*

2: A recognizable form, sound, smell, or taste among the blur - *hallucination*

3: A recognizable shape, an audible word, a unique or notable smell, etc. - *mix of memory & hallucination*

4. Multiple words and/or recognizable shapes - *mix of hallucination & memory*

5. An audible phrase, recognizable character, or glimpse of event - *memory*

6. A major clue contained within the memory and highlighted in some way - *memory*



If you are stuck for ideas about what to include in a flash, roll 3d6 and consult the following chart for a randomized suggestion. You can use the suggestion as it is, or as a jumping off point for your own ideas.

3. You see a map or diagram showing the location of something important.

4. You witness another crewmate with a tool/weapon you don't recognize.

5. You witness a crewmate stash something in a secret location.

6. You observe one of the crewmates at an offboard location.

7. A gift is exchanged between you and another crewmate.

8. You glimpse a night of intimate passion with a crewmate

9. One crewmate asks you to keep a secret from another.

10. Lights and sirens onboard signal an emergency.

11. You make a promise you know you won't keep to someone offboard.

12. You are repairing a piece of equipment.

13. You find something unexpected in the food stores.

14. You learn an undisclosed medical condition of your own or of a crewmate.

15. You tell a crewmate you will protect them.

16. You observe a trade being made between two crewmates.

17. You observe a means of accessing a restricted area.

18. You witness how one of the crewmates was killed.

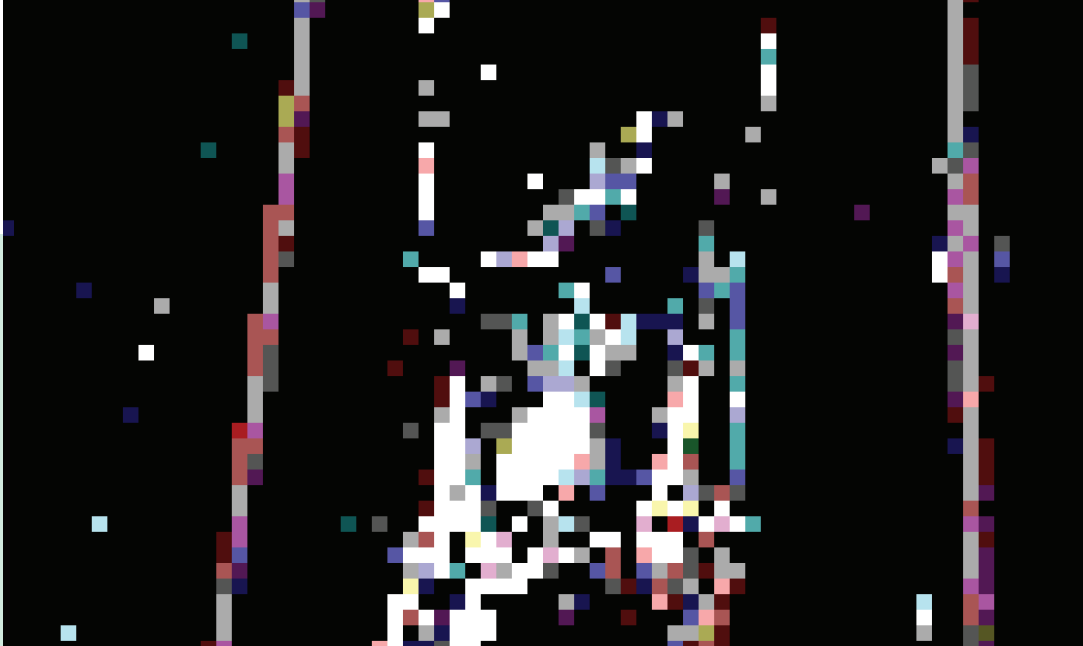
## Ending the Game

A common ending is all of the PCs die, either by taking too much physical strain, succumbing to mental stress, or even killing each other. This should not be considered a loss or a disappointment, some mysteries end up going unsolved. Resist the urge to tell your players the truth behind their lost memories when the game ends. Instead, let them form theories together in epilogue discussion if they wish.

Another potential end is if all of the PC characters manage to remember why they are there and discover what happened. Once their past events become clear, the game is likely to become intense very quickly and often results in the narrative becoming explosive, resolving itself quickly and giving the PCs closure to their pain.

It is of course possible to have a story result in a mixture of these, with some PCs taking maximum Harm and others recollect their lost memories. See 'General Conflict & Harm' for some suggestions about how to keep players engaged after their PC has died.





# RUST

A summoning ritual for 3+

**Needed:** 5d6 per player, a handful of notecards (15-25), things to write with, clothing with a hood, a way to play music loudly, the album *Rust* by Monolord.

**Optional:** candles, incense, cloaks, smoke, cannabis.

*RUST takes place in a post-apocalypse. Relics of a past civilization, our own reality long deceased, are revered by a devout few. Gas stations are ritual sites. Garages are churches. Truck stops are makeshift tent villages aside long desolate paths between grimy towns inhabited by scrappers, junkies, and freaks.*

Each player should wear something with a hood and put that hood up now. If the hood is large enough to obscure your face, even better. You are a nameless faceless worshipper of the gods of old. You wander the desert seeking their relics, statues, and memories: abandoned hubcaps, a buried chassis, the smell of evaporating gasoline. You wander endlessly in their praise, hoping one day the right ritual or proper prayer might just give your life the meaning you seek.

Have the album *Rust* by Monolord ready to be played loud enough that everyone can hear it, making sure you will still be able to hear one another speak. Yell if you need to. Time to begin the rituals.

*This game was made in Jan 2019 as part of the Record Collection game jam on itch.io. A small initial print run was made exclusive for online retailer Exalted Funeral and my Patreon backers, so this is the first wider physical release. —AV*

## Performing Rituals

When a track begins, each player will roll 1d6. Consult the ritual table and perform the corresponding ritual. Do not announce to the group the result of your roll, simply begin your assigned ritual. The lengths to which you go performing this ritual are up to you, but you're encouraged to physically and vocally act out as much as possible. Avoid speaking over other players when offering prayers or sacrifices, but songs, chants, and dances are welcome layers to other players' offerings. Art and Sacrifices should be shared with the group, sound-making players can quiet their rituals to witness those displays.

1 - Silent Reverence: Say a prayer inside your head, let your body move gently to the music, speak to yourself. Your ritual during the present song should never reach louder than a whisper.

2 - Repeated Mantra: Utter a line out loud and repeat it softly for the duration of the song, only interrupting your chant when called upon to offer details of the new god. You may make up words/language to repeat or formulate a poetic phrase/sentence to softly chant.

3 - Song of Prayer: The spirit beckons your voice. Sing along to the record whether or not you know the words or melody. Try to harmonize, even if you can't sing. The gods will appreciate the effort. You may yell, whistle, harmonize, or otherwise contribute to the music at a volume everyone in the group should be able to hear.

4 - Praise Dance: The power of god moves your body in unexpected ways. Manipulate your hands and arms, contort your body, remove yourself from your seat and sway. Headbanging is a perfectly acceptable dance ritual. This can be accompanied by humming or whistling but the dancer should not use words as part of their ritual.

5 - Create Art: You feel inspired to create. Take a blank notecard and make something: a drawing, a poem, a mantra, a prayer, a sigil, etc. Take as much time as you wish to create something worthy of this god within the constraints of the current song. When finished, add your artwork to the notecard of the corresponding god in the center of your play area for all to see.

6 - Offer Sacrifice: Take a blank notecard and write down what you are willing to offer to this god. You haven't many possessions as nomadic worshippers, so often sacrifices will be of a personal nature. You are encouraged blur the line between yourself and your character here and offer up something you are willing to give up in your waking life. Once you've written down your offering, announce it to the group loud enough for all to hear, then destroy the card, preferably by flame. You may instead simply tear up the card, ingest it, dissolve it in fluid, or other means of destruction that you deem safe and appropriate.

### Writing God's Story

While performing your respective rituals, you will each witness and revere your newly discovered god. The player most recently in a vehicle will be the start player. They will propose to the group a new detail of the emerging god: a name, title, associated powers, anecdotes of their strength and wisdom, folktales associated with the god, descriptions of their physical appearance, etc. Build a mythology for each of the gods that all players expand upon as the pantheon grows. Envision monuments and artifacts your character may find in the desert such as decrepit vehicles, empty fuel containers, damaged tools, etc. and let those inspire your choices. Your description should be less than one minute long.

When finished with your addition to the story, resume your ritual. The player to your left then interrupts their ritual to add additional facts to the god story you started, continuing play around the circle until each player has contributed. Avoid contradicting facts established by the previous players, instead building upon the visions and legends being told. Keep track of any important established details on a notecard with the god's name written on top.

### Worth of Worship

Once each player has added one detail to the folklore of this new god, place the filled-out notecard in the center of your play area. Each player then places their ritual die on top of the card without changing the value, assigning a numerical value to the level to which this god was worshipped. Continue your rituals until the current song ends. Try not to skip tracks or break character, the silent listening of the music as a group is just important to the ritual as your physical actions.

When the next song begins, repeat these three steps while you discover a new god. Whoever is sitting to the left of the start player from the previous song is the start player for this song.

You'll perform these acts five times—one for each of the first five songs on the album—to generate a total of five different gods, each with unique powers, histories, and dice values. Arrange the five notecards with dice on top of them into a pentagram during track five, "Forgotten Lands." This song is longer than the others so you will end worship of the fifth god before the song is over. Use this extra time to write down the sum of the dice values on each god's notecard to determine who among them was worshipped most strongly. Now, god awakens.



## God Awakens

The most strongly worshipped god is the one with the highest sum of dice values on its card. If there are any ties, the most recently established god wins. Through prayer and ritual, this is the god you have collectively awoken; they shake from slumber and ravage the earth for the duration of the sixth and final song of the album, "At Niceae."

As the song plays, you no longer are performing rituals, you are instead looking on in awe or in anguish at the actions of this god. Each player will take turns describing in-character the things they witness. Instead of narrating "*our god reaches its steel framed arm to pull itself out of the sand,*" describe it as if your character is witnessing it for real, for example "*We are graced by the steel god Unas! I wish to be showered in the sands shaken from his strong skeletal frame!*" Explain how the god comes to life, how it affects the surrounding areas, especially any people who may be nearby. Leave 10-20 seconds of silence, worshipping the fuzz of the music and gently headbanging together before the next player begins narrating their character's amazement at the actions of this god. Build a story together of how the god acts and changes the physical world around you as well as your beliefs as a worshipper.

Continue playing in this style until the song begins to fade at 13:00.

Once the fuzz fades out and the acoustic guitar fades in around this time, you will narrate a brief epilogue. Each player will take a final turn offering 1-3 sentences about the aftermath of god's reign and how god goes back to slumber. How has the landscape/world around you changed? How does your life change after this encounter with god? What will you all do now that the event has ended? When each player has added once to the epilogue and the song ends, sit briefly in the quiet before lowering your hood and ending the game.

***The ritual is complete.***



# PILGRIMAGE

Inspired by the album *Pilgrimage* by OM for 2+ players  
by Theodore Mallison

Requires: Paper, pencil, 1d6, 1d12

The most strongly-worshiped of your new gods has commanded you to embark upon a pilgrimage to a holy site. You will undertake this pilgrimage, suffering hardships along the way and finally reaching enlightenment. You will listen to the album *Pilgrimage* by the band OM to draw inspiration.

Your travels will take you across the rusted wasteland to the holy site of your god's desire. You must arrive at this place of pilgrimage alive in order to gain your god's favor, but after that, your path to enlightenment will be ordained by the Fates.

### Step 1: The Revelation of the Pilgrimage

Begin listening to the album *Pilgrimage*. For the duration of the first and titular song (about 10 minutes), you will experience supernatural ecstasy as your new god reveals in your minds' eyes the place of its desire before commanding you to go forth and sanctify it.

As a band of pilgrims, you must elect one of you to serve as your leader for the journey. This choice must be reached by consensus—there can be no dissension or you will invoke god's wrath. This elected leader rolls 1d6 and consults the Site Table on the next page to determine the kind of holy site to which you will make a pilgrimage.

Take turns describing the holy site as though your god is speaking through you. Go around twice in a circle, beginning with the person to the left of the pilgrim leader, each describing an aspect of the site in turn—things such as: the physical appearance of the site, geological features that distinguish it, the way the place smells, strange sounds heard, or lack of sounds, the temperature and weather, and the overall mood and atmosphere of the place. The leader should record this on paper so that it is remembered.

Once you are satisfied with your description of the place, the leader will roll 1d6 and consult the Entities Table to determine what entities are present at the site of pilgrimage, be it animal, human, or... other. The number of entities present at the site is always equal to the number of players.

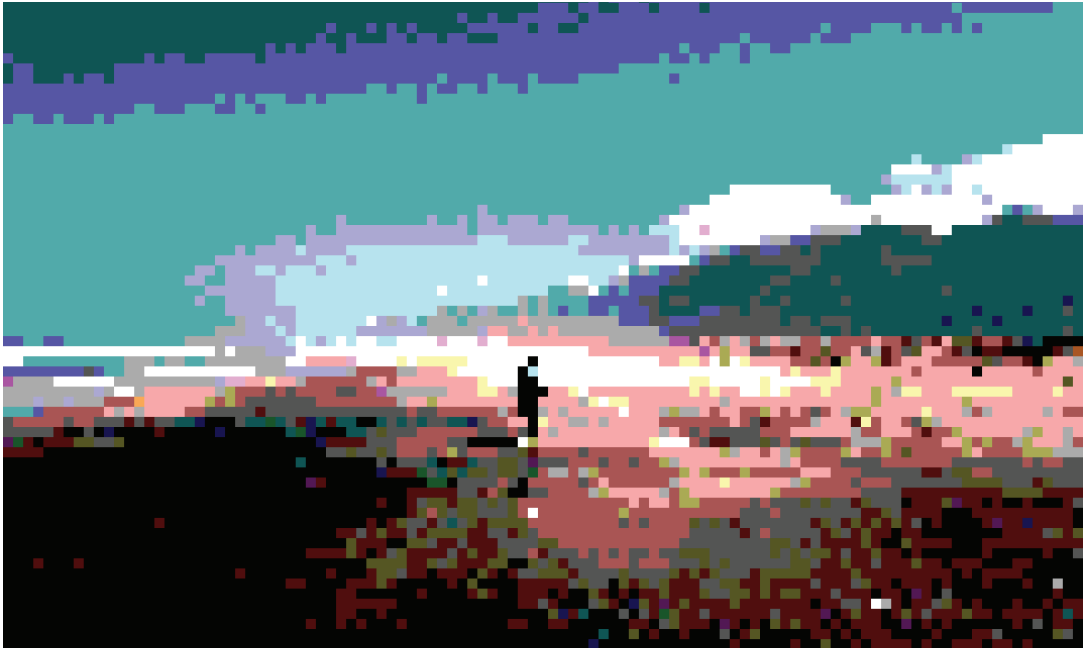
Each entity description explains how these beings attack and what sorts of gifts they might prefer.

As the first song continues, roll 1d6 to determine whether you perceive these entities to be of benign (an even-numbered roll) or malevolent (an odd-numbered roll) intent. Are they fellow supplicants of your god, or are they enemies who seek to desecrate this sacred place? If they are pilgrims as you are, then you shall gather gifts on your journey to offer upon your arrival. If they are iconoclasts bent on despoliation, you shall gather holy weapons on your journey to deliver divine vengeance.



## Site Table (1d6)

1	<b>Automobile Graveyard:</b> This is a vast expanse littered with rusted-out husks of ancient cars, trucks, and vans.
2	<b>Wrecking Yard:</b> Junked cars stacked like firewood in columns and walls fifty feet high or more surrounded by a huge compactor.
3	<b>Abandoned Factory:</b> In ages past they built the cars here, but now the machines are silent.
4	<b>Truck Stop:</b> Once, long ago, this was a filling station for vehicles and people alike.
5	<b>Cloverleaf Interchange:</b> This joint of two forgotten highways is slowly crumbling to dust.
6	<b>Electrical Substation:</b> No voltage courses through these cables now, but something still hums...



## Entities Table (1d6)

1	<b>Coyote Boys:</b> These mutant degenerates have the bodies of greasy 14-year-old boys and the heads, paws, and tails of ratty, mange-riddled coyotes. Typically outfitted in frayed black jeans and pit-stained t-shirts, Coyote Boys attack with their filthy claws and have a Damage Threshold of 7. Their favorite things in the world are Reefer Cigarettes and black metal t-shirts.
2	<b>Waste Harpies:</b> These aberrations have the bodies of turkey vultures, the heads of lovely young girls, and the sagging breasts of a shriveled old crone. They are frequently found in wrecking yards, nesting atop the stacks of cars and singing sweetly. They attack with their talons and have a Damage Threshold of 8. They adore shiny objects, which they hoard.
3	<b>Rustoids:</b> Rustoids are piles of scrap metal, old car parts, wire, loose hardware, and assorted springs and hoses imbued with sentience equal to that of gorillas but not quite that of humans. They are typically peaceful beings but if angered can be wrathful foes, indeed. They attack with whatever rusty piece of metal is sharpest in their messy conglomeration and have a Damage Threshold of 9. The thing they want most of all is more metal junk to add to their bodies.
4	<b>Tarkoids:</b> The Tarkoids are what the Rustoids might be if the Rustoids had a will, hate, and knowledge of biomechanics. A pterodactyl with machine gun wings. An iron plecostomus with the legs of a grasshopper. A mantichore with a tail of braided chains tipped with barbed wire. An armadillo on tank treads. All of these, and many more, are the Tarkoids. They could rule the world if they could only get the parts, and, you know, work together instead of being insane. They attack with cannons, rockets, lasers, and saw blades and have a Damage Threshold of 10. The thing they love most of all is oil for their machining.
5	<b>Raku:</b> The greatest terror on the rusted wasteland are the Raku, weird nomadic warriors who eschew the use of metal which they scorn for its frailty. They hate motorized vehicles and travel instead on foot. Draped in heavy, coarsely-woven cloaks, their heads are sheathed in helmets of hardened clay, glazed in beautiful patterns that betray the depth of their pottery craft. They wield terrible ceramic blades and have a Damage Threshold of 11. Pray to your new god that you will meet them as friends and make a gift of food or water to them.
6	<b>Lost Gods:</b> Into the dustbin of history were swept the gods of past centuries, they that inspired acts of devotion such as the pilgrimage upon which you will soon embark. The rituals you performed to awaken your new god had all been done countless times before by others who worshiped, grew old, and died. Their gods, new then even as yours is now, did not die, though. They just... left. Wandered off into the wastes to wonder and whisper. Now they have returned. If they are angry, they attack with wrath unmatched by mortal hands and have a Damage Threshold of 12. If they are calm, return to them that which they forgot.

## Step 2: Unitive Knowledge of the Godhead & Bhima's Theme

As the second song begins, your band of pilgrims sets out on its journey. As you travel, random events occur which will challenge and hopefully reward you with the items that you will need at the conclusion of your journey.

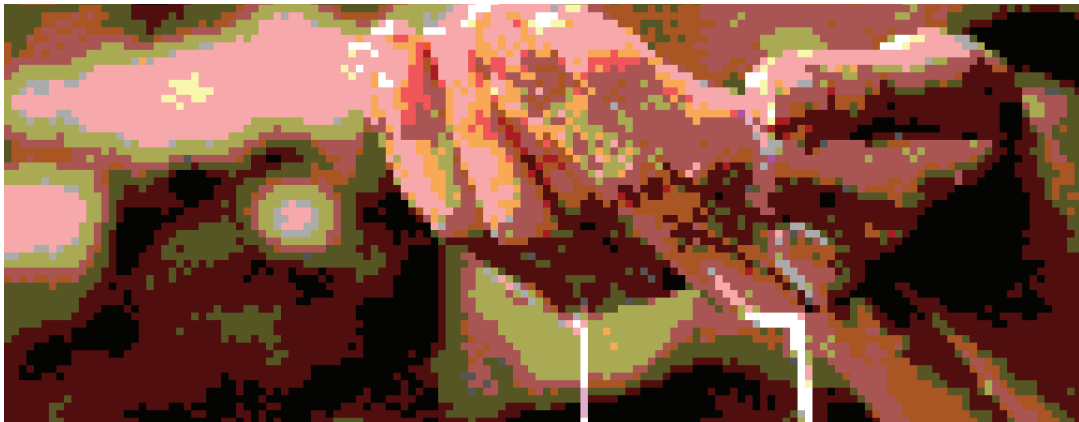
Your journey will consist of three **Rounds**. During each Round, your Leader will roll 1d6 and consult the Random Event table on the next page. Some of these events are benign, and some are encounters with potentially hostile wastelanders. If this is the case, you may have to do combat and fight for your lives.

### Combat

- The number of enemies you encounter in the wasteland is always equal to the number of players.
- Combat is resolved using the d12. Each hostile entity you encounter will have a Damage Threshold (DT). Roll **1d12** against your enemy's Damage Threshold and **match or beat** that number to kill him. Fail, and you will have to roll another 1d12 to see if he kills you.
- Roll a 1 on this roll, and you're dead. Dead dead.
- Combat lasts for only one round against randomly-encountered wasteland entities.
- You must beat your opponent's Damage Threshold on your first roll or you are defeated (and potentially also killed).

After one round, if your party has won more rolls than lost, the party wins and your Leader can now roll 1d12 and consult the Recovered Item table, and another 1d12 for the Recovered Weapon table. If your party has lost more rolls than it has won, the attacking enemies will rob you of one item or weapon in your inventory and then depart. If you have nothing in your inventory, they will kill you and your pilgrimage will end.

Recovered Weapons can be wielded by players and employed in subsequent combat situations. Recovered Items have various purposes.





## Random Events (1d6)

1	Your party is attacked by a band of starving wasteland brigands who have Damage Thresholds of 4. Defeat them to gain a roll on the Recovered Items and Recovered Weapons tables. Be defeated yourselves, and you must sacrifice one item of your choosing in your inventory.
2	You stumble upon an ancient steamer trunk partially buried in the sandy earth. Though its latches are significantly corroded, you manage to pry it open to reveal the bounty within. Roll 1d12 and consult the Recovered Weapons Table!
3	On your travels, you pass a gas station which had been, up until very recently, one of the last still in service in this region. It has been utterly ravaged, its proprietor and several customers slain. Much has been looted, but there are some sundries and food remaining. Roll 1d12 and consult the Recovered Items Table!
4	About a half-mile off the road you notice a plume of smoke. Drawing nearer, you realize it is a trader caravan recently attacked by brigands or worse. A microbus burns, an overturned K-car smolders, and eight bodies lay strewn about in various stages of red dismemberment. Lamenting your chore, you scour the wreckage for salvageable goods. Roll 1d12 on the Recovered Items Table!
5	Your party is attacked by a gang of psychotic auto mechanics. In the rusted wasteland, those who can repair motorized vehicles have become something of a priestly caste, an order chosen by the new gods of rust for special favor. Those who have the fortitude to endure the constant tests of faith walk the wasteland as kings. Those who do not go insane. They have Damage Thresholds of 5. Defeat them to gain a roll on the Recovered Items and Recovered Weapons tables. If defeated, you must sacrifice one item of your choosing in your inventory.
6	You notice a barely-obvious path leading through a narrow divide in a crumbling cliff face. Taking it, you realize that it leads to a heavy metal door, slightly ajar. Beyond the door is a small room with a hatch in the floor. Beyond the hatch, a ladder into an abandoned fallout shelter. Whoever was here last left in a hurry; provisions abound. Roll 1d12 twice to consult both the Recovered Items and Recovered Weapons tables!

## Recovered Items (1d12)

1	An unopened can of Brux-brand oil. "For best freshness, Brux your joints!"
2	A sealed gallon jug of fresh water.
3	Assorted scrap metal.
4	A bottle of Cutty Sark.
5	A bottle of transmission fluid.
6	Assorted costume jewelry, cheap chains and plastic gemstones.
7	Various used automotive parts.
8	A well-worn black t-shirt emblazoned with an artfully illegible band logo.
9	The manual gearbox from a 1993 Ford Escort.
10	An assortment of canned foods.
11	An ancient notebook filled with strange drawings & revelations about gods.
12	One joint.

## Recovered Weapons (1d12)

1	Nunchaku. +1 to attack roll.
2	Baseball bat with nails stuck in it. +1 to attack roll.
3	Chain with iron ball. +1 to attack roll.
4	Machete. +1 to attack roll.
5	Throwing stars. +1 to attack roll.
6	Molotov cocktail. +2 to attack roll.
7	Crossbow. +2 to attack roll.
8	.38 snubnose revolver. +2 to attack roll.
9	.45 automatic pistol. +3 to attack roll.
10	Uzi submachinegun. +3 to attack roll.
11	Double-barrel shotgun. +4 to attack roll.
12	Chainsaw. +4 to attack roll.



### Step 3: Pilgrimage (Reprise)

You have reached the holy site at last! Before you is the location chosen by your god as the fundament upon which you, its most devoted acolytes, will build the temple to glorify your god, or become martyrs in its blessed name! You are home.

Preceding you in arrival to the holy site, as you foresaw, are the Entities. They are either your friends—fellow worshipers who will aid you in establishing your new Church—or they are your enemies, iconoclasts who seek to replace your god’s importance in the cosmos with that of their own god.

At this point, if your revelation told you that these Entities would be friends, you can announce yourselves to them and make the appropriate greetings. They will welcome you to the holy site with open arms, and you will begin your sanctified rituals to your mutual god once again.

If you are in possession of an item or items that you know these Entities will like very much, you can present such gifts to them now to gain even greater favor with your god and establish your band’s leader as the Pontiff of the New Church of Rust. If you have no such items, the leader of the Entities will establish itself as Pontiff, and you all shall hearken to its ex cathedra pontifications.

However, if your revelation was that these Entities are the enemies of your god, and thereby your enemies, then you must do battle with them to cleanse this holy site of their unclean presence. Their damage thresholds are known to you, and you hopefully have some weapons. Fight well, and if you must, die well, for whether in victory or in death, the path to your enlightenment will be clear. Only in shying from this combat do you risk losing the favor of your god. Do your utmost to sanctify this holy place, and your god will beatify you.



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**TOME** is a collection of system-agnostic resources for fantasy roleplaying games following design prompts from Inktober 2018. Includes dice tables, dungeon maps, microfiction, characters, locations, and items for your RPG campaigns. Compatible with D&D, OSR, Dungeon World, DCC, or any other games. Kickstarted Feb 2019, published May 2019.



**RETURN TO SENDER** is a compilation of story-based roleplaying games unlocked as stretch goals during Wish You Were Here's Feb 2019 Kickstarter campaign. Includes four previously unreleased RPGs by Adam Vass with illustrations by Flint Bedser, Christian Arnder, Cassie Hart Kelly, and Zac Gorman.

Yochai Gal, Cory Gahsman, Jason Abdin, Max Lawson, Daniele Calà Campana, Elizabeth Munson, Lee Rosenbaum, Megan Hoffman, Evan Dooner, Eden Brandeis, Craig Denham, Jhesse Jones, Ed Kowalczewski, Jennifer L Smith, Eva Hall, Jon Xuereb, Emily H Lutringer, Brenton Heath, David Ells, Kason Miller, Amber Norton, Zoe Ley, Aaron King, Christopher Doornbos, Andrew Smees, Fraser Simons, Jesse Ross, Adam Muszkiewicz, Travis Hill, Kyle Simons, Malcolm Wilson, Laura Boylan, Shane Lieblich, Banana Chan, Taylor Martin, Darren Brockes, Jonathan Korman, Patrice Mermoud, Leandro Pondoc, Jason Kuhlmann, Steve Dodge, Marshall Mowbray, Mattia Davolio, Nicolette Tanksley, Gregory Gelder, Brent Naylor, Petra Fejes Tóth, Andrew Wojtanowski, John Bowlin, Matthew Edwards, Michael Dunn-O'Connor, Ross Gavin, Tony Thompson, Pekko Koskinen, Chloe Baldwin, Mikal Endre Lehnert Saltveit, Patrick Tullis, Lilly Ibelo, Jackie Feller, Bill Woehr, Kyle Meeks, Amy Forbes, Glenn McMath, Tara King, Annette Beatwell, Stephane Gelgoot, Robert Biddle, Gerhard E. Kodys, Ciarán Searle, Charlie Wilson, Nicholas Allen Potter, Todd Thomas, Jennifer Nicklyn, CHARLES, Hydromotion, Joseph Simon, Adam Rajska, Steve Arensberg, Michael T Lombardi, Ivy Fernando, Dirk Manes, Charlotte Earl-Sayers, Jeffrey N. Smith, Josh McIlwain, Matthew Crawford, Stefano Belingheri, Yancy R. Whitham, Robert Rees, Nicholas A Miethe, Jaan Eerik Sõmermaa, Stephen Copping, Jess Stanley, Chris Short, Alexandra Stokes, John Kemp, Christopher Green, Daniel Kim, Steve Fletcher, Sebastián Ruiz Romo, Robert Häuber, Alexandra Wilson, Laurent Drouin, Cameron Elvidge, Kannan Alagesan, Amy Florence, Chi Luu-Tran, The BLOC / Radoslaw Drozdalski, William Sundwall, Paul Alexander, Adam Cowlin, Matt "Catapult" Wang, Lydian Coda, Alex Keen, Chris Hudson, Adam Wellock, Michael J Suzio, Victor Cadena Aloy, Tim Ellis, Charles Little, MICHAEL PFEIFFER, Ben DeVoe, Kelly Hoolihan, Heli Miranda Ahumada, Chris Thompson, Neal Tanner, Andrew Fisher, Raphael Bressel, Julia Contreras, Brandon Wolff, Jonathan Kay, James Hays, Patrick O'Leary, Jason Bean, Megan Shiplett, Dr. Rynn, Mark Finn, Garrett Nay, Herman Duyker, Timothy Schneider, Fahad Mustafa, M D, timothy ralston, Donn Stroud, Rohan John, Michael Bacon c/o Leah Bacon, Will Hinz, Sarah Riffe, Jacopo Bigliardi, D.B. Rosengard, cary layton, JAMES YOO, Roxual Barger, Wolf Owczarek, Clare Chao, Caveloot.com, Liz Siewerth, Timothy, Pán Kevely.

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- Standoff
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- 815
- Time Capsule with a Demon Inside
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Featuring design, writing, and artistic contributions by:

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Created as part of  
Kickstarter #ZineQuest  
February 2019