Ben pressed himself against the wall listening to the low sounds of people whispering in the cellar below. One hand tightly around the experimental flame-thrower he reached for the splint grenade he had risked his life for getting from the embassy. He went trough everything he had been trough to get here in his head. Was that old man at the market right about the Ying-poh monster being susceptible to blue flames? Would the captain of the black hand mercenaries hold his word and burst in from the other entrance once the sound of the grenade was heard? And would his mothers charms really protect against the dark magical defences sure to be found around the entire place? So many things that could go wrong; so many persons he just had to trust. And had he prepared enough? Skilled monster-hunter or not; this beast gave him a bad feeling. But there was no return now. Ben took a deep breath and bit of the security pin...

This is a game where you and your friends are going together to make a story. What kind of story? It will become a story about a hero that in some way or another has to go trough different challenges.. But then, what story isn't like that in one way or another? And apart from that this game sets little limitations on your creative freedom. At first glance the players of this game is just sitting reciting on turn some kind of unwritten text. But now and again some keywords may be heard invoking some of the inner mechanics of the game. All players has their own special responsibilities in the story, there is a point system for motivation and "game control", and a storyboard system to always give the game a direction and sense of purpose. All these to try to make the story telling an as pleasant experience as possible for a broad audience.

And as one should expect form most games; at the end of the it there will be a winner. But beware of playing it too hard! If you aren't careful you could get into the terrible disaster that everyone loses, and the story ends without any conclusion!

How this text is organized

Below you will find the main-text. This will guide you trough how this game is played step by step. In addition to this there are several appendixes. The first one of these are an overview of the different responsibilities a player can have in this game. After having read the main text and this appendix you should be able to play the game. The second appendix are a couple of rules that shouldn't be needed, but is there to handle problem-situations that might arise using only the main-text you may play the game without reading this section. If you feel there are some holes in the main game text chances are that you can find what you miss here. But it will allow for a more complete game experience if everyone involved are familiar with those rules. And it is like this the game is meant to be played. Thirdly you have an appendix with hints and tips of how get the most out of the game, and some ideas of how to win. This section is purely optional, and is included by popular demand. Finally there is optional rules so that you after one or more games may fine-tune the system to the needs of your group.

Initial preparations

There is a few things you have to prepare in advance before you can really start the game. One of these things is like in with all other games, that you have to make sure you have all the necessary things at hand.

So, what do you need to play this game?

– Some cards or similar pieces of paper to write on (twice as many as players)
– Writing paper
– Writing equipment
– Some way to keep track of points

– 3-10 players

Once you have gathered these there are three things you have to decide before you can start with playing the game properly. I assume that anyone getting as far as coming together to play this game will be able to agree on these some way or another.

– What are the overall setting? (Forgotten valley, dark streets of Moscow, titanic, etc.)
– Who shall the hero be? (Sole adventurer, secret agent, ghost hunter, king, infantry troop, etc.)
– What kind of challenges do he have to overcome? (Monsters, traps, unfortunate events, etc.)

You should talk a bit around each of these just to try to get a common feeling about the frames around the stories. When you are ready to go to the next stage you should all have a feeling of the mood, and quite a few ideas of what directions things could develop.

PS: don't let yourself fell restricted by the use of "hero" in this text. If you prefer to let the story have focus on an anti-hero, villain or even a perfectly ordinary person; feel free to do it! (I have had several entertaining games with such "heroes")

Example:

Andy, Bart, Celine and Didric has decided to play storyboard. They are sitting around a table with the necessary equipment. As cards they have been cheap and uses post-it. Andy has brought a notebook and some pencils, and they are having a set of poker-chips as score-markers.

They quickly decide that they want to make a sci-fi story, with the main setting in a spaceship in outer space. They argues a bit about if the hero should be the captain alone, or the entire crew. They finally agree on only the captain as this will make room for complications related to the rest of the crew. Celine put forth the idea that the challenges should be missions given by base command. No one objects and it is decided. While chatting a little about these choices they soon begin to get ideas about a space-opera focused around personal conflicts inside the ship.

Starting the game

Now you are finally to get the ball rolling for real. Hand out a card to each player. On this the player secretly write a short description of a challenge of the kind previously agreed on, and his own name. There are a few guidelines for how these challenges should be in order to fit in this game: The challenges should be so that there is never doubt when the challenge is successful or not. (so «getting much money from the stock marked» wouldn't be OK, «earning 1 mill» is however precise enough). Further it should be a challenge that it is natural that the hero can spend some time in order to overcome (so «a hole suddenly opening under the hero» probably isn't a good idea).

Apart from these you are pretty free. An example of challenge description could be «Big green slime monster named Argoth, with a breath that could make even cockroaches squeal in disgust» (suitable for instance if the hero is a evil overlord, and the challenges is creatures he have to attempt to recruit.). Once everyone has written down a challenge the cards are collected, shuffled and put face down in a pile. This pile is now the storyboard.

And before you begin the main game loop, make sure everyone starts out with twice as many points as there are players, and mark this in the elected way.

Example:
Continuing on the previous example: The players now takes one post-it each
Andy writes down: «Emergency signal is received from a ship. This ship is by chance the same as one the brother of the ship-doctor is crewing. It must be found and saved. Andy»
Bart is more short: «New life form found, bring back specimen alive. Bart»

Celine's reads: «Space pirates are ravaging the galaxy; find their base! Celine»
Didric is in a more romantic mood and have: «Transport Diane to her wedding; The captain has long had a good eye to Diane. Didric»

Everyone folds their post-it once and places them in a heap at the middle of the table. Then each takes 8 poker chips to symbolise how many points they have.

Game sequence

The game now enters the main game sequence. This is a loop that continues until the game is over. The steps you take are:

1. Take a new challenge from the storyboard
2. Distribute responsibilities
3. Tell tale
4. Guess on the number of scenes
5. Scoring

Details about these steps follows, but this list is nice to have as a reference.

Starting a new act

Now the players pick the first card out from the storyboard, and read it. This will be the challenge the hero will face in this act of the story.

The player who made the challenge will be boss for this act. He should get a piece of writing paper specificity for his use. Each of the other players will get at least one field of responsibility these players are from now on referred to as the *storytellers*. Descriptions of these, and how these are distributed along the players are detailed in <u>Appendix 1</u>. These responsibilities represents what part of the story you are expected to keep control of. But these aren't set in stone, and you are advised to allow some slack on these limits.

Example: Our friends picks one of the post it at random. It shows up to be Bart's challenge. This makes Bart boss. Consulting the table in appendix 1 they find that Celine has responsibility for telling about the captain, Didric takes control over all other characters in the story, while Andy are the master of the lifeless parts of the environment.

Telling the story

You are now at the main part of the game. The goal is now for the storytellers to make a story with at least as many scenes as there have been acts (including the current act). In case this might seem a daunting task here are some ideas: In the first act start out with each storyteller giving a short description on how the current situation is for the field he or she is responsible for. In the other acts the boss from the previous act should start by giving a short description of how the last challenge was handled. From this tell how the hero starts moving toward solving the challenge at hand. You will pretty soon find that the tale moves on much like a normal conversation.

Example: Everything is ready, and the story begins.
Celine: The captain smiles thinking about his message in excitement. A new life form! That is a rare event in these days; and he gets the honour of commanding its recievement.
Didric: Most of the crew are now assembled in the briefing room of the ship. The rest are at the posts too important to leave.
Andy: The briefing room has a certain class-room feeling. The captain stands at a slightly raised «scene» overlooking the rows of seats with small desks before them.
Celine: The captain clears his throat addressing the audience: «Gentlemen and women, we have

gotten a most honourable task!»...
The story has started.

This conversation should float on uninterrupted until you have come to the point that you are describing how the hero are making the final steps to actually confront the challenge he is attempting. At this point it must still be uncertain in the story if the hero actually manages to overcome the challenge or not. There are only two keywords that should be uttered that isn't part of this story: **scene** and **bonus**. Each of these gives the boss a bit paperwork, while the rest of the storytellers should just go on as if nothing had happened. These keywords shouldn't disturb play. Each are described in detail below:

<u>Bonus:</u>
The boss can at any time declare «bonus». Then he writes down on his paper a short (one sentence) description on why he declared bonus, and mark it by writing a + sign in front. The boss should do this whenever he feels the storytellers have done something remarkable. And shouldn't be done much less than once per storyteller each act. This will be taken into account when points are computed in the paperwork step.

Example: The story has developed, and the captain with his lead scientist and two «bodyguards» have just landed on the destination planet in a capsule. Andy has just given a fabulous description of the landing site that really painted pictures in Bart's imagination. Bart declares «bonus!» and writes down «+landing site description» in his notebook. Meanwhile the other continues to describe how the expedition carefully steps into the crystal-jungle.

<u>Scene:</u>
At any time any storyteller can declare «scene». This should be done by simply uttering the word, and then continue the storytelling as before. In the meantime the boss get some working: He should try to write a short one-sentence description of what has been going on in the story since last time someone declared scene (or in the case of the first time, since the game begun). He should then try to decide if what has happened in the story is important enough for it to be considered a true scene. The exact criteria for this is up to the boss' subjective taste. But one thing you should consider is whether the hero can be considered to have come closer to be able to overcome the challenge at hand. Other factors could be if you feel the story has had significant development, or that you are generally pleased with the content of the suggested scene. If the boss concludes that he wants to set is as a true scene he underlines the written description of the scene. Else he sets a single line «erasing» the sentence. This should be done hidden from all storytellers!

Example: The expedition has just made first contact with the new life form, that turns out to be extremely sticky. Didric has just described how the creature has totally engulfed one of the body-guards when he declares «scene». Bart writes down «Finding life-form» in his notebook and underlines it. He considered this to be an important step toward completing the mission. In the meantime the captain has found a nice way of trying to save his crew member.

Confronting, and scoring

At any time any storyteller can declare that the hero is ready for confronting the challenge. At this point the standard phasing of the game ends. It is time for some paperwork, and to determine if the hero are able to successfully overcome the challenge.

First all storytellers should make a guess at how many scenes the boss has accepted as true scenes. This should be done simultaneously without knowing what the others will guess. There are several ways to fix this; one is that each storyteller writes his guess on a piece of paper, witch he delivers to the boss.

Then the boss reveals the number of scenes he has accepted. Each storyteller that hasn't guessed

right lose a number of points equal to the number of storytellers times the difference between the guessed value, and the actual value. At the same time the boss loses as many points as the difference (not times the number of storytellers). This is the most critical part of the game, as if you are loosing it will probably be during this stage. See the last section of the main text for details on losing.

At last: check if the number of scenes is equal or more than the target number of scenes. If this is the case, the hero manages to overcome the challenge. Every storyteller then gains as many points as the boss has declared bonuses during the act. In addition if there were more scenes than necessary, every player get one point for each excess scene (and remember that as always the boss is a player too). In the case that there isn't enough scenes, every player loses as many points as scenes they were missing, and the hero had to give up completing the challenge. This should then be included in some way in the description the opener of the next act (usually the current boss as described in the start of "Telling the story". But in the case that this was the last act this will actually be the winner, see below).

Now the act is finished, and it is time to start a new act. Continue this way until the storyboard is empty. Then the game is finished.

Example: The expedition has managed to trap a specimen of the life-form in a container, and has returned to the capsule. Andy has just declared «scene», and immediately Celine declares that she wants confrontation. It is time to find out if they have done enough to be able to complete the mission successfully, or if something goes terribly wrong along the way home.

There has been only 2 scenes declared in this act. They decide to mark their guess on how many got accepted by simultaneously showing a number of fingers. Andy and Celine both holds up 2 fingers, while Didric is more pessimistic and only shows 1. Bart reveals his notebook, and there they can see that both scene descriptions is underlined. As Andy and Celine guessed right none of them lose any points. But since Didric was 1 off he loses 3 points while Bart loses 1. (If Bart had guessed right, and only 1 of the scenes had been accepted, then both Andy and Celine would have lost 3 points, while Bart would have lost 2 (one for each).)

Then, as they had enough scenes (they had to have at least 1), the challenge was successfully completed, and all the storytellers get bonus. Bart hasn't been good to declare bonuses, so there has been only one. Andy, Celine and Didric then get one point. And at last, as they had 1 scene more than necessary all players get one point.

Finishing the game

After the last paperwork phase, compare your scores. The one with most points is the winner! In case of a tie the one of those tied who were boss first wins. The winner get the privilege of ending the story. In this part the winner concludes the story, while the rest of the players are simply politely listening. No rules apply any more, except for normal social considerations. Those who didn't win should remember that the winner really deserves this, and act thereafter, while the winner should of course also show consideration to the rest. Well done! You managed to get trough the game without losing.

Losing!

If at any time any player get less than 0 points the game is over! Everyone lost! The fact that it is EVERYONE, and not the player that lost his last points that lost can't be stressed enough. To avoid to lose this way is rather simple, and if the game actually reaches such a state there has been done some grave mistakes from several players. And this defeat will also be felt as the game end at once, and the story will end suddenly and without conclusion. Remember to avoid this at all cost. Even if you are far from having any possibility to win, to finish last is still much better then having

everyone suffer the pain of coming to such an unsatisfactory end.

The only exception to this rule is in the last scoring phase. Even if someone has negative score during this phase the game isn't necessarily lost. But if there still is such a situation at the end of the phase the game is still lost.

Appendix 1: Responsibilities

Below is a description of each of the fields of responsibilities that is in this game, followed by a table that describes how these are distributed among the players for each act. Remember that these fields is mainly meant as a guideline and inspiration for the players to use, and a way of giving everyone something to contribute with in the story. The only exception is the boss that has a very defined role that he is not allowed to «step outside». For most descriptions there are also mentioned some side tasks. These are examples of things that could fit for the player to take care of; but that kind of falls outside the «main» responsibility for that player.

The table should be read like this: Find the column that matches your number of players. Then find your player number. Assuming you are sitting around a table the player to the left of the boss is player 1, the player to the left for player 1 is player 2 and so on. If you are not sitting around a table find some equivalent ways to order yourself. Then check the row that corresponds to your player number. Cross-referencing the number of players and player number you find a set of numbers in the table. These numbers represents the responsibilities you are to have this act, and corresponds to the numbering in the responsibility description.

0 – Boss: The boss is the person who seemingly do nothing, but still is essential for it all to run smoothly. In one way all the other players are to entertain the boss. The boss does have a very limited set of things he can do. These are to declare bonus at any time, decide what scenes are accepted, and in the case of the use of **Rule 2** decide the outcome of this. Apart from this the boss is just to sit and let himself be entertained by the story the storytellers are making. In addition a nice «pass-time» for him could be to log the events in the story.

1 – Hero actions: This player has the main responsibility to describe all actions done by the hero. Side tasks might include to describe the Hero's appearance.

2 – Hero communication: This player has responsibility to recount everything the hero says. Side tasks could include describing body-language.

3 – Hero Thoughts: This player has responsibility to refer what the hero thinks and feels.

4 – Character actions: As 1, but for all characters that isn't hero.

5 – Character communication: As 2, but for all character that isn't hero.

6 – Character Thoughts: As 3, but for all character that isn't hero.

7 – Character introducer: This player is responsible for the introduction of new characters into the story. Side tasks might include to decide what characters are present in a given situation. This is the only place in the appendix where "character" might include any hero (but even here usually not).

8 – Geographer: This player is responsible for the stationary parts of the environment, like houses, hills and where everything happens. Exactly what can be considered «stationary» depends a bit on the story, but is usually rather intuitive.

9 – Item responsible: This player is responsible for every non-living object that kind of doesn't fall in under the responsibility of the geographer. This includes tools, furniture, trinkets etc.

F\AS	3	4	5	6	7	8	9	10
1	1,2,3	1,2,3	1,2,3	1,2,3	1	1	1	1
2	4,5,6,7,8,9	4,5,6,7	4,7	4,7	2,3	2,3	2	2
3		8,9	5,6	5,6	4,7	4	4	4
4			8,9	8	5,6	5,6	3	3
5				9	8	8	5,6	5
6					9	7	7	6
7						9	8	8
8							9	9
9								7

Example: Going deeper into the example under "Starting a new act" in the main text: The example group had found that Bart where the boss for the first round. They then focused their attention on the column of the above table marked 4 as they are 4 players, and simply ignored the rest of it. To the left of Bart sits Celine. So the first row in that column gives what her responsibilities should be. It shows 1,2 and 3. This is hero actions, communications and thoughts. This is all responsibilities that concerns the hero. So they for simplicity simply state that Celine has control over the hero that in this case is the captain. They also decide to write "captain" on a piece of paper and put in front of Celine. This piece can then simply be sent to the player directly to the left of the new boss in the next act without having to consult the table again (if they had been many they would probably do this by rotating the responsibility descriptions until the boss sat without responsibility). Didric is the one sitting directly to the left of Celine, so he consults the row below and find 4,5,6 and 7. This is all responsibilities that affect the characters (that isn't hero), so he writes down "Characters" as his responsibility. Finally Andy finds the last row of that column showing 8, 9. After a second of consideration he find that "lifeless" seem to be a fitting collective term of these two responsibilities and puts that down on paper.

Appendix 2: Extra Rules

This section includes rules that could be invoked in special occasions. These aren't in the main text as they should ideally never be invoked, but they still have to be in the game to avoid some unfortunate situations that could have occurred if they hadn't been there.

Rule 1: If a majority of the players votes for it a challenge can be changed right after having been drawn. This rule is mainly there to prevent challenges to «dictate» things that doesn't fit with the rest of the story, or if it contains things some of the players find totally unacceptable. It could also be used in the event of a challenge that somehow seem boring due to former happenings, like two person having written the same challenge or very similar to the storyboard. But the author would recommend solving this situation by finding some twist to the challenge.

Rule 2: Protesting: During storytelling any storyteller may protest on anything that happens in the story, in addition to someone wanting to go to confrontation (end the act). In this case the one protested on may give in immediately. If he still want to have the protested content in the story it is up to the boss to decide wetter the protest goes trough or not. The player who doesn't get the boss' favour immediately loses a point. This might result in losing the game.

Appendix 3: Hints and tips

I think myself that the very best way to enjoy a game is to really dig deep into it myself and uncover its deep planted secrets and smart strategies. All in all try to work out what makes this game tick myself. But in the case of this game this will require several playings, or time spent in analysing. And I am aware that not all has much time to devote to a game, nor share my interest in digging for game cores. So if you are among those then this section could be invaluable. This section is also highly recommended if you are playing to find out if this game is something for you to play more, as it describes some pitfalls that might ruin the gaming experience if you do a few mistakes. Also be warned that this is written with also specially interested in mind so part of it can become rather technical and/or boring. So also feel free to skip any part of this even if you decide to read on. The hints can mostly be understood without having read any of the previous.

Hint 1: The most critical pitfall in this game is probably to underestimate importance of giving away bonuses, and giving bonuses becomes considered bad from a point-tactical viewpoint. The advice in the main text to give at least close to as many bonuses as there are storytellers are due to the game being designed to make something like this the point-strategic optimal use of bonuses. And play testing confirms that this seem to work as intended. The core of why to give bonuses is of course to avoid losing. And to make the prospect of losing more probable I'll give you an example:

Assume Andy, Bart, Celine, and Didric are playing another game. And we follow Andy. As they are four players he start with 8 points (twice the number of players). In the first act Bart becomes boss. During the act there happens a protest that goes to Bart's judgement and where Andy loses. He is thereby reduced to 7 points. At the end of the act there has been 2 "scene" declaration, including one just before the confrontation. Andy is optimistic and guesses that both were accepted. The sad truth is that Bart fond the last part to be a bit to much of a rush to the confrontation after the first scene, and hasn't accepted it as a true scene (this is a far from uncommon situation). So Andy then loses 3 points, one for each storyteller. Bart also decided to never say bonus, so at the end of the act Andy sits with 4 points.

Next act Andy become boss. This time there are 3 declared scenes. But the middle one was a bit to much fooling around for Andy's taste. However only Celine understood that he wouldn't accept it. That way both Bart and Didric got one wrong, and Andy loses another 2 points being left with 2. Andy was wise enough to hand out some bonus. But that doesn't help himself. So our group has the terrible situation that Andy has to guess right at the number of scenes in the third act, unless they are all going to lose! And one of the fundamental mindsets that this game kind of builds upon is that the penalty of losing is so much worse than the benefit of winning. This means that from Bart's perspective the small odds gained for winning by not giving any bonus himself is now hugely outweighed by the pretty realistic possibility that they will never get as far as the 4th act.

Hint 2: So now that I have hopefully exorcised any idea that giving bonuses is meaningless I can get to the point of when to give bonuses. The short answer is to again follow the guidelines in the main-text. They aren't just some kind of wishes from the game-designer. It is really advice of how to get the most out of the game. As boss bonuses is the only way you are allowed to use to convoy messages to the storytellers about the ongoing story this power tool shouldn't be underestimated. You should give bonuses when you experience something in the game that you enjoy. The storytellers will then hopefully give you more of similar things. For instance if the story started down a sidetrack you see great possibilities in you could give a bonus, and hope that the storytellers will take the hint and elaborate further down that path.

Hint 3: Play a few small stories, before starting any great plot project just to get some feeling with

the game and each other. This is because this game generally becomes more interesting after having played it with the same persons a few times. This is because you'll then get a feeling what criterion the different players will set on accepted scenes; so you can make the story go more stream-lined for that purpose. And the effect described at the the end of hint 3 will be enhanced by players having a better idea of how to gain bonuses from the boss (and hence he will be better entertained).

As a kind of a side track: There may be spotted that it then might be a possible conflict between a notion of a best point-strategy of number of bonuses and the opportunity given in the system for the boss to direct the story trough bonuses. The conflict would have arisen in the case that the boss has found a system he think is optimal for how many bonuses he should give AND storytellers actually are able to recognise this system. In this case the boss would have to either have to compromise his own system (by playing "bad") in order to keep the storytellers interested in fighting for them. Or forfeit this method of story control in benefit for points. But this is one of the many examples that the design is made for there to be a correspondence between good point-focused playing and aiding in making a quality story. As the rules stands I almost cannot imagine this conflict ever arising. The reason for this is that the psychological fuzziness between the value of losing versus that of winning makes even the existence for a best strategy philosophically difficult. I then consider pretty impossible that anyone should actually find such. And even if anyone should find it, the dynamical and complex nature of the game ensures that it would be complex enough for the storytellers to be able to figure it out in even a huge number of games.

So the best one can hope for is to find a range one want the number of bonuses one want to give be in, and then exploit the story-direction benefits within this range.

Hint 4: Have the protest rule (rule 2 in appendix 2) in the back of your head. This rule could be of tremendous help to increase the quality of the story, even if it is never invoked! Because of the possibility for the other storytellers to protest on you, you should make some effort to keep the story on tracks you think they will enjoy. But as always the most important to please is the boss, as he will decide if there should become a protest contest. At the other hand it also paradoxical enables you to be more free with what you tell in the story, as you don't have to focus THAT much on the other players as if you say something dubious they will surly point it out for you. All in all it should encourage a sound balance between free creativity and sound social antennas.

So a point that would be nice to make perfectly clear: While it is as stated in the main text that the penalty rule hopefully wont be used, and certainly shouldn't hold any focus in the game, you should neither be afraid to use it in the unfortunate case where it is appropriate. Likely situations this could be in is that the story takes a sudden turn you dislike or you feel someone breaks the intention of the responsibilities by stealing to much of the show.

If you are protested on you can limit the damage to the float of the story by quickly just accept the protest and carry on. But as the damage is already done I would rather encourage to in most cases be just as well, or even better to consider what you think the boss would prefer. If you think you hold a strong case with the boss feel free to hold you your story and let him decide. This is obviously the best point-tactical way of doing it. But from a story-quality point of view it also gives a few benefits. The boss a stronger word in how the story should develop than he could have had otherwise. It also helps ensuring that the protest that comes is honest, and not used in some way to exploit for increased story-control.

Hint 5: The game revolves around the boss. Even though he have almost no direct influence over the story he is the one that drives it. You should always strive to please the current boss. He is after all the one who hands out bonuses, judges if your effort to make a scene was worthwhile, and decides the outcome of any protests. And keep in mind that he who made the challenge, so then he probably want to hear about things concerning that challenge. So when you tell, always have it in

the the back of your mind. Then the story neither will stray to far from it's path and stay focused.

Hint 6: Make trouble for the hero! This is a very effective way to produce the increasing number of scenes you need in order to get the necessary relevant scenes when the acts are going. This is also the key that gives this game a proper dramatic development. The first act should just be a walk in the park for the hero, even if the challenge sound truly vicious. Make it trivial. The main point of this act is kind of just to get to know the character and the setting. As the acts passes by the challenges gets tougher. The setting and plot elements explored in past acts can surface and add to the tension and the complexity of the whole situation. But when the challenge was written for the storyboard nobody could know what act it would be for. This means that it is up to the storytellers to make it so difficult as they feel is necessary to be able to fill the required number of scenes. So if the last act's challenge shows up to actually literary be a walk in the park, then make sure to fill the park with mad environment activists or something. So you should make the hero's life difficult from scene one, and how difficult depends on the act.

Hint 7: At last I just want to point out that a high number of scenes drastically increases the expected number of points that will be lost due to incorrect guessing of the scene number. And this thus makes going for many scenes in order to get the extra points a dubious strategy to avoid losing.

Appendix 4: Optional rules

Here are a collection of optional rules that show you how you can by some simple changes tailor this game to your group's needs. You should however play with out any of these the first time, as the base game is attempted made for a broadest possible audience. The only exception to this is the first one that in some cases is a pretty obvious addition.

Optional 1: It is very simple to add a time limit to the game. The reasons you would like to do this is many. Examples is that you feel the game is to slow, you want more tension in the game, or if your games tend to lose focus (despite the mechanisms already in the game to avoid just that). But the most important is probably if you are having a natural time limit like being on a convention, or having to end before last bus home. The time limit is set on the Tell-Tale phase. This limit could be different from act to act. It will probably be most natural to let it increase a bit for each act in order to account for the increasing number of required scenes. But having a lower or even non existing increasing can have the interesting effect of making the game more tense as the acts passes helping to set a good dramatical development of the mood. The boss keeps track of the time. The timer starts when the storytellers start with the introduction. If the time goes out the story is cut immediately by the boss (he might allow them to finish a sentence if he feel nice). The only thing the storytellers are allowed to do then before the confrontation forced upon them is then to declare a new scene if they want to. The next to continue the story (the introducer of the next act, or the winner), must then fill out the blanks also between how the hero went from his current situation to suddenly confronting the challenge. Apart from this the game is just as otherwise.

Optional 2: Multiply the number of scenes the player missed whit by the number of players instead of the number of storytellers when calculating how much points he loses when guessing wrong on the number of scenes. This should only be introduced if your group has a problem with bosses that accepts any scene as relevant. (the effects that makes this a poor idea is a bit weak in the main game, this increases it). If you play with this rule, you should also increase the initial points by 2.

Optional 3: You can get a more competitive game by removing the option to simply accept the

protest, but that all protests leads to the boss deciding, and someone losing points.

Optional 4: Some things that may be changed without out directly to much disruption of the inner balance of the game is the number of points lost for losing protests, the number of required scenes each act, the number of challenges made by each player, the number of points granted by each bonus. In addition the number of starting points can be tweaked a little. You can remove the point gotten for each extra relevant scene, but this is not recommended unless you experience trouble that seem directly related to it.