

# **Disaster!**

A role playing game

by Arturo González-Escribano

Oct 14th, 2005

This game has been designed and written in about 24 hours for the Ronnie's contest of October, 2005. The game central motives are: **Fight** and **Pain**.

Disaster! was somehow inspired by the story "Scanners live in vain" by Cordwainer Smith.

The game concept and mechanics are in debt to many discussions held by members of The Forge forum. They are also highly influenced by some indie-games I had the opportunity to read recently. Looking backwards I specially recognize the inspiration of "My Life with Master", and "Legends of Alyria".

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# Chapter 1

## Introduction

Disaster! is a game where characters face an overwhelming threat which surely will destroy their community and their world. The players play the role of special people which are both, boosted and hindered by the emotions of other significant characters. They will share their happiness and hopes, but also their pain and deception. Thus, they will need to protect others to save themselves. When pain becomes unbearable, they have the choice to go far beyond it. Getting into a trance-state where they are disconnected from their emotions, they are able to perform amazing deeds. But this may endanger both, their safety and the safety of the others. Will any one of them survive the terrible coming disaster? Probably not, but they will make a good tale fighting until their last stance.

### 1.1 The setting

This game may be played in many different settings and scenarios. The exact one will be chosen by the players when they begin to play the game. The elements which must be present to produce the proper situation are:

**A closed or isolated community:** The characters of this story belong to an isolated community which is going to face a terrible disaster. The magnitude of the disaster threatens to destroy the whole community and no help may be expected from outside or it may easily arrive too late.

Examples: The crew of a enormous space ship traveling through the empty outer-space. A city-state in ancient Greek, which may not expect help from hostile neighbours. A settlers dwell in a remote island or feral land. The whole population of a lonely planet.

**A threat:** The community is threaten by a terrible disaster, able to destroy the whole population and its memory. The threat must be evident and it may escalate to an Armageddon level, where the whole community may disappear without a trace.

Examples: An alien invasion (mystical creatures, demons, ghosts). A huge meteorite storm. A terrible natural disaster like floods, hurricanes, earthquakes, volcanos, a drought.

FULL EXAMPLES: The last days of Pompey when the Vesubio volcano buried the city with fire, ashes and stone. A pre-historic community facing a glacial age which quickly extinguish their subsistence means. A big meteorite storm which may destroy the Earth. In the movie "Alien" a cargo crew in the deep outer-space receives an impossible to fight alien invader.

Some possible scenarios are those where the isolation of the community may be produced by the disaster itself. Examples: A medieval or fantasy city which faces a terrible plague. A modern city threaten by a big hurricane which makes roads and communication services unavailable (like New Orleans threaten by Katrina). A terrible fire in a skyscraper that isolates the higher floors. A collapse in a mineral-mine or tunnel which isolates a collective of miners or car-riders respectively.

## **1.2 The characters**

### **1.2.1 Normal people**

The main population of the community are normal people. They are skilled in their specific activities. But this will not help them to much when trying to tackle the coming dangerous situations. No matter if they are professional soldiers, taxi drivers, housewives, or CEOs. They will find themselves not to be prepared for the nature of the disaster.

These normal people may find some support on other community members to struggle adversity. Their number may give them some advantage. When alone, they easily fall to fear and panic; they are lost.

## 1.2.2 Protectors

Among the population there are some special women and men. They have an innate ability, a special sensibility, or they may have been trained or physically altered to have it. It depends on the setting chosen. These people have the following special characteristics:

**They are skilled in struggle situations:** They are innate or trained fighters. They also have survival abilities. They may be aware of their abilities; being trained in military corps or an esoteric order; or they may look like normal people and discover it when facing trouble.

**They are easily boosted by the emotions of others:** When defending their friends or community they find strong psychological support and they may arise as unknown heroes. However, the despair and fear of others also affect them badly. They suffer the pain of others as well as their own pain.

**They may enter in a *no-emotions* state:** When the pain becomes unbearable they are able to enter in a frenzy state or calm trance in which they completely disconnect from their emotions. Unharmed by them, and with enhanced physical/spiritual senses, in this state they become amazingly strong, quick and/or skillful. However, disconnected from their emotions, it is dangerous to keep this state for long; and it is not always easy to come back.

In more real settings the frenzy state may be produced by a extremely strong adrenaline effect. In future ones it may be an artificially enhanced trait. In ghost stories it may be a spiritual connection; or a magical effect in fantasy settings.

EXAMPLES: These are some possible examples, but each specific setting will suggest the most appropriate description of a *protector*. In some scenarios, specially modern or real settings, different protectors may have different origins or explanations.

- Cops/soldiers: In a modern scenario, some specially sensitive cops may be the protectors. Retired elite corps personnel may also appear in the scene to become natural leaders.
- Gifted people: Horror settings, or 60s alien-invasion scenarios may be populated by special persons with a gift. It may come from an unknown source, as the result of an abduction, or after a horror experience.

- Shamans: In a pre-historic or nomad community spiritual leaders may have unknown feats. The trance of a shaman may give her the control of spirits than help her to do what seems to be impossible.
- Paladins: In medieval or fantasy settings the power of gods is available to designated and trained guardians of the faith and community.
- Scanners/replicants: In future scenarios the protectors may be people with modified bodies or brains in order to produce the appropriate states. The alterations may be designed to produce a guardian or for any other reasons or jobs.
- Hulk: In this game protectors have more control over their state changes than the comic hero Hulk, but it could be a funny example.

### 1.3 The players and the game

One of the players will be designated as the *Game-Master (GM)*. She will play the *normal people*, and she will present the *threat* and its associated troubles to the other players; creating continuous and escalating dangerous situations for them to try to overcome. Each of the other players will play a *protector* character.

The game will begin with the players creating together a threat, a setting, and populating it with protectors and some significant and related normal people.

After that, the game will consist in several scenes. During each scene an immediate problem derived of the big threat will be revealed by the GM and the players will try to deal with it protecting the normal people on the way. If they fail the normal people will suffer, and they will also. The accumulated pain will become a terrible burden. Thus, from time to time the protectors will need to endanger themselves and their friends going into the no-emotions state. At the end of each scene the players will have the opportunity to comment about their fears and expectations about the threat. This can be used by the GM to create the trouble for the next scene. The threat will escalate continuously as the end approaches. Normal people and protectors will eventually fail, one by one, to overcome the troubles; they will be swallowed by the threat tides.

The end of the game arrives when either, the community is totally destroyed, or a small quantity of survivors manages to escape in the last moment.

Game mechanics will promote an increasing tension and a sense of doom and tragedy. However, don't forget this is an  $\alpha$ -version of the game, and mechanics



will surely need a second thought and many adjustments. I can only pray for them to really work as I expected!

## **1.4 Overview**

The second chapter introduces you to the game elements. Chapter 3 guides you to prepare the game and create a community. In chapter 4 we present the main game mechanics. Chapter 5 is dedicated to explain how to drive the game, in order to create tension and enjoyment.

# Chapter 2

## Game elements

### 2.1 What do you need to play?

To play Disaster! you only need some sheets of paper, a pencil and at least one 8-sided die; one die per player would be perfect. The paper sheets will be used to draw a map of the significant community members and their relationships, as well as to keep track of their state and other details. The dice will be used to generate random numbers, introducing an uncertainty factor when the characters deal with troubles.

### 2.2 The community map

The community map will be drawn on a sheet of paper. It will represent a relationship map. Boxes will represent characters and they will contain their names. Relationships will be represented by a line joining two boxes, with an associated label describing the nature of the relation. In different paper sheets (as many as needed) the players will write the descriptions of each character and will keep track of their variable stats.

The normal-people who are relevant for the game are those related to the protectors. The players will create two significant normal people for each protector and relationships will be established. At any moment during play, the GM may introduce other characters to justify actions of the significant normal people or for adding color. But they will not affect the game mechanics. In chapter 3.2 we describe how to create the community map.

## 2.3 Normal people attributes

Normal people characters are described by a *name*, a *short description* (around a couple of lines), and by a numerical attribute named *Panic*.

This numerical attribute indicates how near is the character to finally lost her control due to fear and distress. It is incremented each time the character gets in panic. When it reaches 3, the character becomes crazy or hysteric, do something stupid, and manages to get killed.

## 2.4 Protectors attributes

Protector characters are described by a *name*, a *short description paragraph*, a main trait named *Style*, numerical attributes (*Damage*, *Motivation* and *Pain*) and a state indicator (the two possible states are *Normal* and *No Emotions*).

### 2.4.1 Attributes description

**Style:** This trait indicates which is the usual approach of this protector to face troubles. It is selected among three possible ones: *The Strong*, *The Sneaky*, *The Crafty*. The protector will be more efficient when using this approach to solve a problem.

**Damage:** It indicates how much real damage has suffered the protector. It begins as 0. When it reaches 4 the protector is so damaged that she can not use her abilities anymore. From that moment on it is considered a normal person, but she cannot help in any trouble and always fail to overcome any problem when she is alone. Thus, she typically becomes a burden for the rest of the community. Being transformed in a normal person she will begin with  $Panic=0$ .

**Motivation:** This numerical value indicates how strong are the emotional connections between the protector and her significant normal people. It is increased by their success and it is used to boost the protector actions. It constantly changes during play.

**Pain:** This number indicates the emotional tension accumulated by the protector. It is increased when the significant normal people or the protector suffers; mainly failing to overcome a problem and facing its consequences. The

pain is a hindrance for the protector actions. When pain grows the protector effectivity decreases. It may be only eliminated by getting into the no-emotions state.

**State:** It indicates if the protector is in normal or no-emotions state.

## 2.4.2 Styles

The *Style* describe the preferred way of a protector to face troubles. When using her style, a protector has more chances to overcome a problem. See section 4.2.2.

**The Strong:** This approach is always a direct confrontation. It may imply the use of brute force with or without tools, like a hammer or a gun. When facing a social trouble this approach implies using intimidation or commanding by means of leadership.

EXAMPLE: When facing a closed door the typical approach of the strong is to break through it by any means.

**The Sneaky:** This approach is based on solving the confrontation in an undirect way. Sometimes using agility and quickness. The sneaky always try to bypass the problem instead of facing it. When the problem is social, it uses subterfuge.

EXAMPLE: When facing a closed door the typical approach of the sneaky is to squeeze through the air-conditioning system, or open a window and walk the cornice to the room behind the door.

**The Crafty:** The crafty avoids open conflicts. She solve situations using smart ideas which involve using elements of the setting; like mechanical devices or available technology in an efficient and sometimes unexpected way. In social conflicts she uses diplomacy and wisdom to convince.

EXAMPLE: When facing a closed door the typical approach of the crafty is to find the key hidden in the nearby flower-pot, or hacking the computer which controls it.

# Chapter 3

## Preparing the game

In this chapter we discuss how to prepare the game. This stage will take as long as the players want to invest on it. From 15 minutes to several hours.

### 3.1 Choosing setting and threat

The players should agree on an interesting setting and threat. A general description is enough, but they may add as many details as they want.

**EXAMPLE:** There are four players. One of them will be the GM. The players decide to try a space-exploration setting. The community is a group of settlers in a distant colony. They live in a huge space-station floating in the middle of dense unexplored galaxy. They are studying the surrounds trying to establish navigation charts. The station is populated by a thousand people, and they have vast vaults with full green-houses and ecosystems to support them. The station is a civil city-state, and the military presence on the station is limited to operate the slow star-ships which they use explore the surroundings. Their contacts with other far-away stations is sparse.

Protectors are specialized personnel, biomechanically altered to be live-scanners or operate in extreme situations in the outer-space. They will be a space navigator, a star-seerer, and a bodyguard.

The star-seerers have detected a terrible and strange Radiation-Storm slowly approaching the station. There is no time to move the station, and the worst thing is that it is said that some scared scanners swore that they were hearing like voices, full of hatred, in the Storm's electric-noise.

## 3.2 Creating the community

Creating the community map is the first thing to do after choosing the setting and the threat. In Appendix A there is a model for the community map. You may fill it up during the creation. It is prepared for up to six protectors. You may ignore the boxes you don't need.

## 3.3 Creating protectors

Each player writes a short paragraph describing her protector character, her job, her uses, her preferences and live style. Using the paragraph as a guideline, she chooses her *Style*. Attributes initial values are: *State* is normal, *Damage* is 0, *Pain* is 0, and *Motivation* is 4. The player chooses a name for her protector and writes it in a protector box (square-box) in the map.

The player may use a chart like the one presented in Figure A.1 in the appendix to keep track of his protector and connections.

## 3.4 Creating normal people

The significant normal people is created by the players. Each character who is a normal-person and is relevant to the story will be attached to one protector by a relationship. There will be two normal people directly related to each protector. They are called her *main connections*.

### 3.4.1 Main connections

Each player creates by turn the first of her two connections. In a piece of paper she writes her name, a couple of lines describing her and a line describing the relationship with the protector. His idea should be commented with the other players for discussion; the GM may also propose ideas. However, the player has the last word about who her connection is and why.

Once created, the player writes the name of the person in the community map; in one of the normal-people boxes (the rounded ones) attached with a line (relationship) to the protector box. A label summarizing the relationship between them is written in that line.

In a second round, the players proceed in the same way, creating their second connection.

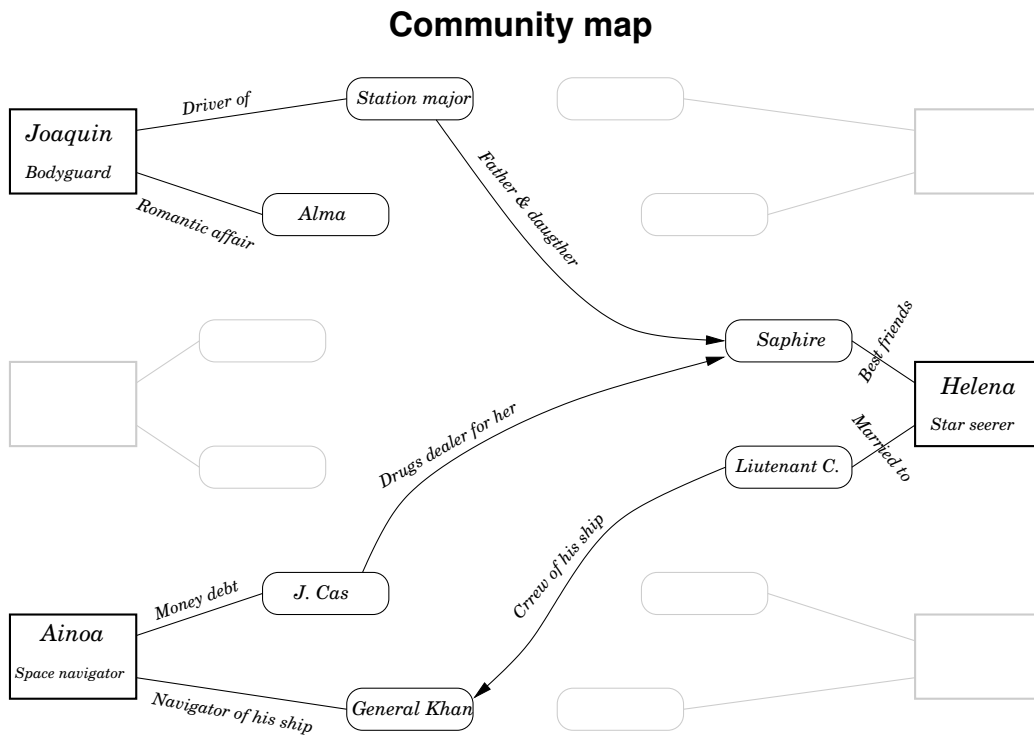


Figure 3.1: Example of a community with three protectors

### 3.4.2 Secondary connections

In a second stage, each player by turn creates one relationship between one of her connections and any other normal-person in the community map. A line is drawn in the map between the two rounded boxes and a label for the relationship added to the line.

Normal-Persons at a distance of two in the community-map are called *secondary connections*. At the end, each protector have two main connections and one or more secondary. Creating persons who are interesting and easy to connect-with, the player may achieve that other players choose her connections as secondary, increasing the integration of the protector in the community. More integration may mean some risk but much more chances in the game.

EXAMPLE: In Figure 3.1 we show the resulting community map. Notice that Joaquin has three connections (2 main, 1 secondary); Ainoa has four (2 main, 2 secondary); and Helena has five (2 main, 3 secondary).

# Chapter 4

## Game mechanics

In this chapter we introduce the mechanics used during normal play. They describe the play order and the mechanics associated with facing troubles and the effects of the outcomes. In chapter 5 it is discussed how to drive the game and determine how it ends.

### 4.1 Scenes

#### 4.1.1 Framing and free play

The play is a chain of scenes. Each scene is framed by the GM, introducing and describing the situation and the place where the next trouble begins. It may be the continuation of a previous scene.

In a complete new scene the trouble will begin affecting one or two normal people, and it will propagate its effects through the community. The players will choose when and why to introduce their protector characters. In scenes which are continuation of previous ones it is easy to determine who were where and with whom.

The players describe the protector actions and the GM describe the actions of the other characters. Nevertheless, players may suggest ideas about the actions of the normal people and the GM should try to use them. Remember also that the GM may introduce at any moment new extra characters, to justify normal people actions or for adding color; however, they will not be relevant for the game mechanics.



### 4.1.2 Facing troubles

When the situation arrives at a point where the protectors or the normal people really face the trouble and try to overcome it, a die roll will be needed. This roll will determine if the outcome is favorable and the trouble is overcome or if they miserably fail. See section 4.2 for details.

Once a character is involved in a trouble facing, no matter if they succeed or failed, the character stop to actively play in this scene. They may only add color. They must wait until the rest of characters have faced a trouble and are involved in a die roll. Then, the scene is over and a new one begins. Depending on the details it may be a complete new one or a continuation of the same situation and trouble.

## 4.2 Determining an outcome

When one or more characters acting together face a trouble, the general outcome is determined by a die roll. In this section we also describe the effects of succeeding or failing this die roll. The details are afterwards narrated by the GM and players.

The outcome is always determined by throwing a 8-sided die. If the result is equal or lower then a given *drive-number*, the outcome is positive, negative otherwise. The next sections describe how to calculate the drive-number for each situation.

IDEA TO CONSIDER: The details of a positive outcome are narrated by the GM, and the details of a negative outcome are narrated by the players.

### 4.2.1 Normal people alone

When a group of normal people are facing a trouble alone, without any protector helping, they are easily scared. The drive-number is always 2.

$$\text{driveNumber} = 2$$

### 4.2.2 Protectors in normal state

When a protector is around, she will take the leadership of the group and the responsibility of their outcomes. The normal people may only support her and give color, but mechanically speaking they are of little help.

**Basic ability and style:** The basic abilities of a protector gives her a drive-number of 5, but if she uses an approach according to her *Style*, the drive-number is 6.

**The effect of Pain:** However, when the protector is suffering pain his abilities are quickly diminished. She must subtract her *Pain* stat from the drive-number.

$$\text{driveNumber} = (5 \text{ or } 6) - \text{Pain}$$

**The effect of Motivation:** The pain may be temporally mitigated by the strong motivation of a protector to save their significant normal people. Their successes encourages her. For any roll, the player may spend 8 points of *Motivation* per each point of *Pain* she wants to temporally ignore.

$$-1 \text{ Pain (only for this roll)} \times 8 \text{ Motivation}$$

### 4.2.3 Protectors in no-emotions State

When a protector character is in *no-emotions state* he is ignoring *Pain* and motivations. Her perception and abilities increases. She uses a drive-number of 6, which cannot be modified by anything.

$$\text{driveNumber} = 6$$

### 4.2.4 Several protectors around

Protectors and individualist people who are use to work alone. When a group of characters with more than one protector faces a trouble, one should act as a leader. Use her drive-number for the whole group, and apply the result to all the characters in it. She cannot roll again in the rest of the scene, but the other protectors can do it, again as leaders of the whole group.

## 4.3 Effects of the outcome

### 4.3.1 Positive outcome: Protectors in normal state

When a character or group of characters overcome a trouble they rejoice and the stress is slightly reduced. A protector in normal state is encouraged by the success of her connections. She gains 1 point of *Motivation* per each of her connections

who is involved in a positive outcome during the scene. It doesn't matter if they are physically in the same place or not. They will know at the end.

+1 Motivation  $\times$  connection success

### 4.3.2 Protectors in no-emotions state

When a protector is in no-emotions state she is not emotionally connected to anyone. Thus, she *can not* receive motivation points.

### 4.3.3 Negative outcome: Normal people alone

Normal people who faces a trouble without a protector and fails, immediately gets in crisis. All of the characters in the group gets 1 point of *Panic*. Draw a cross in their boxes in the community map.

If any of them reaches  $Panic = 3$ , the stress is too much, she got crazy or hysteric, do something really stupid and manages to get killed. It may be narrated by the GM or a player.

+1 Panic

$Panic = 3 \implies$  death

### 4.3.4 Negative outcome: Protectors in normal state

A protector who is in normal state at the end of the scene gains 1 point of *Pain* if *herself* or *any* of her connections is involved in a negative outcome during the scene, no matter where it happened or who rolled the die. Thus, a protector cannot gain more than 1 point of *Pain* per scene.

Involved in a fail or Connections failing  $> 0 \implies$  +1 Pain

### 4.3.5 Negative outcome: Protectors in no-emotions state

A protector who is in no-emotions state ignores pain. However, in this hyper-ability state she may easily endanger herself. If she fails a roll, she has pushed it too much and she gets 1 point of *Damage*.

If a protector arrives at  $Damage = 3$  she hurts herself badly, disconnecting from the reality forever. For the rest of the game she becomes a normal person. She cannot use any abilities, and she will fail any roll if alone. As a normal person she begins with  $Panic = 0$ .

+1 Damage

$Damage = 3 \implies$  becomes normal person

Moreover, when a protector is in no-emotions state he is not exerting his emotional support to others and her behaviour may be scaring. When normal people see how such a hyper-powered person fails to protect them their fears arise. *All the normal people involved in the group gets 1 point of Panic.* It does not matter if there are other protectors around.

All normal people in the group : + 1 Panic

## 4.4 State changes

### 4.4.1 Changing to no-emotions state

When a protector in normal state fails a roll the outcome is going to be negative and she is going to suffer. She *has the chance* to change to *no-emotions state*, and try to roll again in the new state (drive-number 5) to avoid the negative outcome. Apply the result as the new roll indicates. Getting into no-emotions state always make the *Pain* disappear, it is reseted to 0.

Normal State + Failed roll  $\longrightarrow$  *Decides to Change state*  $\implies$

NoEmotions State ; Pain = 0 + Reroll

### 4.4.2 Coming back to normal state

Once in *no-emotions state* the character is emotionally disconnected and she need to do a strong effort to come back to *normal state*. At the beginning of any scene the player may ask for a *roll to come back to normal state*. She throws one 8-sided die and she succeed if she gets less than a *target number* which is: (1) if she has not any connection alive; (2) if she has connections alive. It may be improved

by +1 per each 4 points of *Motivation* spent. However, the target number may not be higher than 3 in any case. If she succeeds, the character comes back to normal state and proceeds normally. Do not forget: When a protector comes back to normal state she has a *Pain* score of 0.

$$\text{targetNumber} = \text{improvement} + \begin{cases} 1 & (\text{connections} = 0) \\ 2 & (\text{connections} > 0) \end{cases}$$

+1 improvement (only for this roll)  $\times$  4 Motivation

$$\max(\text{targetNumber}) = 3$$

# Chapter 5

## Driving the game

In this chapter we describe how to drive the game. It includes suggestions on how to produce the appropriate increasing tension and tragedy.

The play will be organized in several stages. The pace rate should be chosen by the GM accordingly to the pressure of the good/bad luck, providing the appropriate tension. The GM should consider that this game presents a complicate death-spiral. There are some chances to avoid it for a time, but at the end all characters will begin to fall down. As soon as half of the connections are lost, you will need to quickly advance to the end.

On the other hand, some people may prefer to get some guidelines about the appropriate times to advance to the next stage. They would be based in the accumulated number of successes (some numbers could be obtained by actual play). Thus, some bad-luck plays may end before reaching too far and some god-luck plays would allow some people to escape alive. It is a matter of taste.

A really important advise: Never let arise the idea that it is possible to find a way to face the threat and win. It will immediately destroy the tension and the effect of the game.

### 5.1 The threat

The game begins with the discovering of the threat. The first scenes should introduce the main characters doing their normal activities and facing the first small alterations produced by the arriving disaster. It is possible that they are the ones who discover the threat through observation, or experimenting the first effects. In other settings the authorities may announce some problems, but they would not

admit the full magnitude of what is coming.

The first scenes should begin with normal people getting nervous, even frightened. Trying to continue with their normal lives or looking for the protectors for counsel. The threat should be something ominous about which people do not talk openly. The first troubles may involve the character's belongings (cars, houses) or friends. They will suffer some losses, but they will not be necessarily endangered physically.

In some kinds of scenarios the threat should arrive by surprise, and you may skip this stage.

## **5.2 The arriving of the disaster**

In the second stage the threat will be public domain and quite obvious. The first big-disastrous effects will appear. Population will go into panic.

In this stage the GM should deploy troubles with other frenzied people, fights for accumulation of resources or crazy people trying to run away from the unavoidable. It is important that they see those people trying to flee, failing and dying without any chance.

Facing the theft of resources or getting properties destroyed by the crowd will be good troubles if mixed with some more dangerous situations. One or more scenes with terrible scary big-scale effects of the threat nearby will be nice.

## **5.3 A dying community**

The third stage would be characterized by the roar of the threat in its full rage. People will be massacred, they will be dying everywhere. The effects of the threat will be wiping out even in the deepest refuges. The normal people will need to group around the protectors to have a chance of survival. In this stage the main troubles will be direct threats to their lives. The GM should insist in the impossibility to face the threat or find an escape. Any try should be brutally aborted.

## **5.4 Last hope**

When every hope is lost, an unexpected way to flee should be discovered. Choosing this moment is the most complicated and delicate task for the players. In case of doubt, wait. The death-spiral increases quickly at the end, but it is better if

every character dies tragically than loosing the tension in the last moment. Indeed this stage is completely optional. You may avoid it and let them disappear with the terrible

The last hope should be a miserable escape with a frenzy rhythm and many losses. At any moment they may fail and disappear forever. Don't hesitate to create last minute complications if it becomes to easy.

Remember, by no means can the last hope be the discover of a weapon or technology to face the main threat and win.

## **5.5 Ending the game**

If no one survives it should be a sad moment, appropriate for reflexion about the terrible nature and effects of real disasters. If someone manages to flee away, there would be some initial rejoice. But let players narrate an epilogue. Present the characters thinking about what have been lost in the way, how their world has been utterly destroyed, and how the experience is going to change them, surely for the rest of their lives.



# Chapter 6

## Examples of play

We present here an excerpt of a possible actual play. The setting and threat are those described in section 3.1. Today, the GM is Ramon. There are three players: Alberto, Loli and Juan. They have created their protectors and normal people like in the example community map in Figure 3.1. Alberto's protector is the bodyguard *Joaquin*. Loli has created the star-seerer *Helena*. And Juan is very happy with *Ainoa* the space navigator.

### 6.1 An scene during the threat discovery

### 6.2 An scene during the dying community stage

It is being a harsh play. The general Khan and Alma have already died. We are in the middle of a scene.

**GM:** The gate of the dome which contains the woodlands ecosystem should be at then end of the poor illuminated corridor. It is probably a fact of luck. You can see how the poor people who chose the main and well-illuminated tube to the shipyard is getting burned by the radiation coming through the open screens. They try to use their shields to cover themselves but it is in vain. Do you remember the family that came with you? You see how the mother tries to protect her children with her body, but his flesh comes red and fluid, and they stop running even before to arrive at the first post.

**Loli:** They are dying... but they are not in the community map? Does it affect us?

**GM:** Come on Loli! They are not significant for any of you. This should affect only you, as a player!

**Loli:** Ok, ok. I know. Poor people. We told them about this, but they were not listening.

**GM:** Well, what does it happen now?

**Alberto:** We cannot wait here anymore. I lead the Station major and Sapphire to the corridor.

**Juan:** Don't worry we are just arriving. The elevators stopped, but we managed to climb up the ropes to this level. J.Cas says to Sapphire: "Hey! Sweetie. Have you missed me?." "Silly boy! You have take so long, when the elevator crashes we thought you were both dead". "That's new! Are you worrying about me?". "Shut up!".

**Loli:** Nice! We are still trying to screw-up the opening system of the dome humidity tubes at the end of the corridor. The main gate was too much for us. I'm a piss of crafty! I will wait for them to arrive to try my roll, just in case they need some help.

**GM:** Well thought! When you are running through the corridor a strange sound begins. It begins very low but it is increasing. It is like a thousand rats scratching the outside of the tube. The artificial illumination blinks.

**Alberto:** Come on! Take the lanterns and rush after me.

**Juan:** Voices! Can I hear that voices again?

**GM:** It is not a bad idea. Do you like it?

**Juan:** Sure! Can you do something with that?

**GM:** Why not? I had something in mind for another scene. But it is a good moment. The scratch becomes like the roar of a horde of wild animals. In the middle of its fury you begin to understand again the words. There are several of them this time. They want to catch you. And they are in full rage. Cas begins to tremble. It is like the last time but much worse. He is stopping and he looks at you, saying that strange things again. The tube begins to wring and shake with violence. This is not only radiation, boys! You are not going to arrive at the other side so easily.

**Alberto:** Come on, no time. Juan you can do nothing now. You already rolled the die in this scene when climbing the elevator ropes. I will take him on my shoulder and run with him, and I shout to the other: "Don't stop now".

**Loli:** Trouble...

**Alberto:** I think so. I'm the strong and that's my way of doing things. And I have 2 points of pain. No motivation points now. Fifty-fifty. I need a 4.

**GM:** 2, good roll! You run desperately through the tunnel while several parts break down. Through the openings you would swear you have seen huge brilliant sunny nails scratching the borders anxiously.

**Alberto:** This is going worst and worst. I cannot imagine what could we do if we were get caught there. We will probably not going to arrive at the dome, ever. Helena was going to be on his own.

**GM:** Accounting! You are with Cas, Sapphire and the major. That's mean 2 motivation points for Joaquin (Alberto takes note), 3 for Helena (Loli writes down), and 2 for Ainoa (Juan look for the pencil). Let us continue. When you arrive at the gate it is still closed!

**Juan:** Oh, oh! I shout calling Helena. She should be here.

**Loli:** "We are here, at the humidity tubes!"

**Juan:** Ramon, I think you said it was really high.

**GM:** Correct!

**Juan:** "How do you manage to arrive up there?"

**Loli:** "I'm still not sure, as my husband!" Charles smiles, but only for a moment, the smile is frozen in his lips. He is seeing what is coming after you. Time to open this door. I'm the crafty, we are manipulating the mechanism. But I have 3 points of Pain from the previous fails. This is 6-3. Only a 3. I'm going to spend 16 motivation points to ignore 2 points of pain. I really want this to go. I'm getting bored of this stupid gate. My number is a 5.

**GM:** Uuupppss, 7. You fail.

**Loli:** This is bad. Really bad. The crushing tube is getting apart from the main building and something terrible is coming. Charles is with me, we are failing to overcome this trouble. As Khan died Charles is not the connection of anyone except me. But with the extra pain point I'm getting useless. I can imagine the next scene. One of you is going to break through the stupid door. No way! I'm want to do it myself.

**GM:** That means...

**Loli:** I'm cranking! I change to no-emotions state. Forget the despair, forget the pain. Pain 0. Let us do it well, and right now. My hands begin to move as quickly as a piercing snake and my mind is a universe of electronics analyzing and solving the problem. Charles goes one step back. Every time he sees me like that he is scared. In a normal situation this will heart me, but I'm so far from having any thought about him now...

**GM:** Go for it. Your drive-number is 6.

**Loli:** Five!! At last!! The tubes are open. Let us finish the scene.

**GM:** That's funny. You are in no-emotions. You cannot receive motivation points, and Lieutenant Charles is not the connection of anyone. No motivation points for anyone.

End of the scene. All of you are fresh and prepared for new dice rollings. Of course we continue the last one. You can see the fresh and shadowy woodlands inside the dome through the opened tubes. But the other people still need to climb to the high tubes and something is going to enter the gate-room.

**Alberto:** Why are you up there??

**Loli:** Don't you remember? I failed to open the gate and this was part of the complication I chose for failing.

**Alberto:** Let's go, I don't know what is coming, but it is here.

**Loli:** Wait, wait! Now that we are together we have more chances. I don't want to keep on the no-emotions state. Let me roll to come back. Base chances a 2. I spent all my motivation points for the previous roll. Really difficult. I got a 4. I'm still on my own world, but very efficient.

**Juan:** Loli, I don't know if you noticed but if you would have failed the roll, being in no-emotions state Charles would have got a Panic point. And he already had 2. You risked him to die.

# Appendix A

## Charts and models

<b>Protector name:</b> <hr/>	<b>Connection name:</b> <hr/>
<b>Description:</b>          <hr/>	<b>Description:</b>          <hr/>
<b>Style:</b> <b>Damage:</b> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <b>State:</b> <b>Pain:</b> <b>Motivation:</b>	<b>Connection name:</b> <hr/>
	<b>Description:</b>          <hr/>

Figure A.1: Player's chart for protector and connections

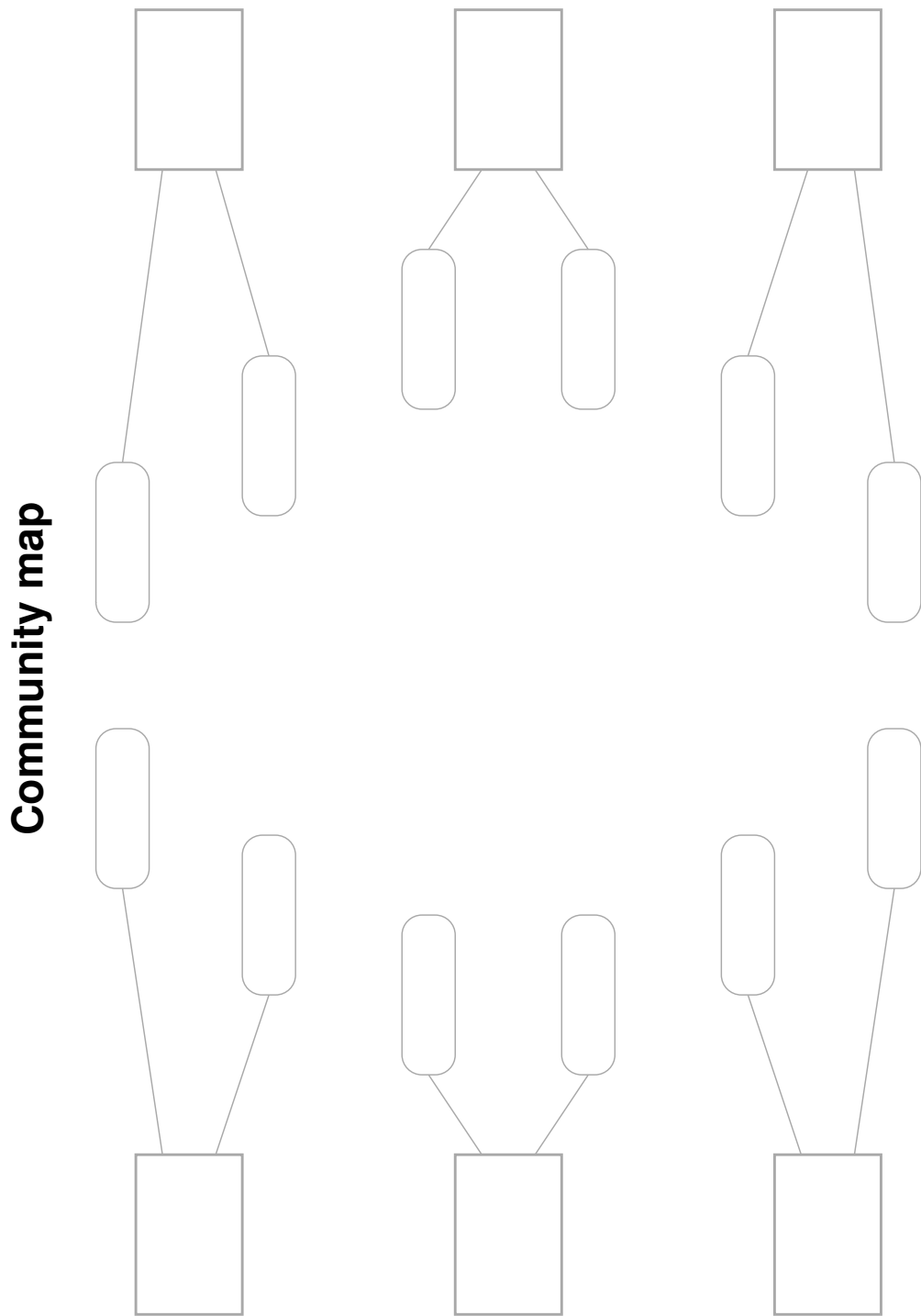


Figure A.2: Community map model for up to six players