

The Committee for the Exploration of Mysteries...

A Roleplaying Game by Eric J. Boyd

Time frame: 3 sessions of 3 hours each

Ingredients:

- Committee – The Committee for the Exploration of Mysteries and the Enlightenment of Mankind, the group to which the characters belong and whose members they wish to impress with their tales.
- Ancient – The ruins and lost cities, and the secrets hidden therein, that are the destination of the expedition.
- Glass – The hourglass and glasses of festive beverage used in play.

What you need to play:

- 3-5 players
- A clear glass of about the same size for each player
- Age-appropriate festive beverages (beer, wine, sparkling cider, etc.)
- Six-sided and ten-sided dice
- An hourglass from Boggle or a similar game
- Paper and writing implements

As the 1930s begin, the Committee for the Exploration of Mysteries and the Enlightenment of Mankind is the foremost institution of learning and research in the world. Its crack team of scholars and savants travel the globe unearthing ancient artifacts and discovering the remnants of lost civilizations. Along the way, they encounter hazardous landscapes, hostile natives, and cunning death traps, but the members of the Committee always return with tales of daring and the rich reward of knowledge. You are esteemed members of the Committee, perhaps a daring pilot, a scientific genius, a master spy, or a savage jungle lord. Your skills and abilities are beyond equal, your will and persistence in the face of danger unshakeable. Yet each of you harbors the same desire deep in your sturdy hearts — to be recognized as the first among equals, the most adventurous and enterprising of all the Committee members, and to have the most acclaim for your incomparable contributions to the Committee's expedition from which you have so newly returned.

Now you sit with all your peers in the great meeting hall of the Committee, each sipping a festive beverage as they settle down to listen to the full report of your expedition. The full assembly awaits as you and your fellow travelers take their seats. The chronicler looks at you eagerly over the top of his spectacles, ready to record your every word for posterity. The crates, still packed with the ancient artifacts that you have retrieved, await opening

and a full telling of all the glorious knowledge you have gained. Now is the time to achieve the great acclaim that has always been your due.

The Structure of Play

This is a roleplaying game that is played in three sessions, each of which is intended to take approximately three hours. It requires at least three players, but is best played with four or five. During the first session, every player will create a character who is a member of the Committee — a pulp hero who will tell tales of his exploits to gain acclaim and respect among his formidable peers. In addition, the first session is used to consult the libraries and other resources of the Committee to conduct the research necessary to prepare for the expedition. This “research” involves cooperatively creating the exploration site that is the goal of the expedition, determining the nature of the route taken to get there, and creating lists of appropriate hazards that the characters have to overcome during the adventure.

Once these tasks are completed, play begins in earnest. Each character is introduced to the group as they arrive at their departure point, and the characters begin their tales with what occurred as they set off on the expedition. As they chronicle the events that took the characters to the exploration site, the players narrate the events of the trip, highlighting their characters’ unique contributions to earn the acclaim of their fellows. Each hazard must be bested within the three-minute time limit provided by an hourglass — a time-keeping device evocative of the ancient secrets which the characters delve into, and a keenly visual way of upping the tension as the player narrates his way to victory. The first session ends in a cliffhanger as the characters encounter a dramatic conflict during their journey.

The second session picks up with the cliffhanger, and after its resolution the characters continue the tales of their travel to the exploration site. Many of the hazards the characters encounter will be those that were revealed in their earlier research, but other, unforeseen hazards also will arise to test the mettle of the steadfast adventurers. As the stories continue, the characters will describe their arrival at the exploration site and the early stages of their reconnoitering there. Then, a dramatic conflict will arise that stops in mid-stream in a new cliffhanger, heightening the anticipation for the third and final session.

The third session picks up with the cliffhanger and continues with the exploration of the site. Again, the players will narrate their characters’ tales of the harrowing dangers overcome and the glorious discoveries made. A final highly dramatic conflict and a resolution of the expedition’s quest ends the tale and lets the character with the most acclaim bask in the adoration of his duly impressed peers. Of course, this is mirrored in the praise that will be heaped upon the player who has so skillfully guided his character to victory by earning the most Acclaim.

During each session every player has a clear glass of a festive beverage on the table in front of them. Beer or wine is most recommended, but sparkling cider can do, too. Each glass should be filled at the beginning of the session, and refilled at the player's request. Roleplaying is thirsty work, so these beverages are both for everyone's comfort and serve as props to evoke the leisure and luxury of the Committee as they lounge in their meeting hall discussing the latest expedition into the unknown. Of course, the degree to which you have drained your draught also affects your character's involvement in certain unplanned hazards, so be conscious of what you drink and watch the glasses of your fellow players. In addition, players can raise their glasses in appreciation of entertaining narration by another player. Whenever more than one player does so, the narrator receives an additional point of Acclaim for his character. While this may help another character in the quest for recognition and acclaim, to deny the virtue of another's tale due to envy is ungentlemanly and not to be indulged by the Committee members. Finally, the beginning and end of the expedition are marked by a hearty toast to learning, travel, and adventure commemorating the beginning and end of the expedition.

Having described the basic structure of play, now we move on to the key events of the first session — creating your characters and the contours of the expedition itself. Huzzah!

The First Session

Character Creation

Before doing anything with the mechanical aspects of your character envision him or her in your mind's eye. What do you see — a reckless archeologist, a dashing playboy, a big-game hunter? Go around and have each player briefly describe their character concept to the group. Try to make each character unique — the Committee's experience shows that a wide variety of skills and abilities produces the most successful expeditions. If someone is at a loss for a suitable pulp hero, feel free to offer suggestions to each other.

Each character has four primary attributes:

- Daring – physical dynamism and power, as well as coordination and speed
- Genius – not only mastery of science or occult lore, but the ability to build gadgets and solve conundrums
- Instinct – attunement with oneself and the world around you, encompassing observation, survival skills, and savagely defending yourself
- Charisma – personal magnetism and your ability to befriend and manipulate others

Divide 12 six-sided dice (d6) among the four attributes of your character. Each attribute must be at least 1d6, and one attribute must be the highest.

Each attribute also receives a descriptor, a word or short phrase that describes your character's particular manifestation of or specialty under that attribute. In choosing descriptors, keep your character concept in mind and have each descriptor, even those for lower attributes, help create a unified vision of your character's abilities. Examples of descriptors include "Two-Fisted" or "Crack Shot" for Daring, "Wizard" or "Botany" for Genius, "Jungle Lord" or "Tracker" for Instinct, and "Gambler" or "Seductress" for Charisma. If you can explain how your descriptor applies to a given hazard, you may roll an extra d6 for use in overcoming it. However, you can only receive this bonus die a number of times per session equal to the number of dice in the attribute associated with it.

Each character also has Gear and Associations, representing the equipment a character has brought along on the expedition and the wide network of allies and acquaintances that can be called upon for aid or to create common bonds with the unlikely personages encountered during the expedition. Gear and Associations each get a descriptor just like attributes. Examples include "Chrome-plated Pistols" or "Jet Pack" for Gear and "Rival Archeologists" or "Jungle Princess" for Associations. Different types of characters have different amounts of each, and your character's highest attribute determines his or her level of Gear and Associations, as detailed in the table below.

Highest Stat	Gear	Associations
Daring	2d6	2d6
Genius	3d6	1d6
Instinct	2d6	2d6
Charisma	1d6	3d6

Finally, each character begins with one Acclaim; they are already well-known members of the Committee, after all.

With these mechanical aspects complete, give your character a name and a brief background. When play begins, the players will go around and introduce the characters to the group.

Example: Jerry, Ed, Ashley, and Doug have sat down to play "The Committee for the Exploration of Mysteries..." After discussing their character concepts, Jerry has decided to create a skeptical stage magician. He allocates his 12d6 among his four attributes as follows: Daring 3d6, Genius 2d6, Instinct 3d6, and Charisma 4d6. He chooses the following descriptors: Daring – Sleight of Hand, Genius – Stage Magic, Instinct – Skeptical Eye, and Charisma – Stage Presence. Since the character has Charisma as his highest attribute, he will have Gear 1d6 and Associations 3d6. Jerry chooses the descriptors Gear – Magic Props and Associations – Adoring Fans. He notes the character has one Acclaim and gives him the name Zarbon the Illusionist. The character is now ready to be introduced to the group when play begins.

Exploration Site and Route Creation

Once each player has created a character and the characters have each been introduced to the group, the players create the expedition's exploration site and the route that must be taken to get there. Of course, the Committee always does extensive research into the likely difficulties to be faced before an expedition departs. This allows every effort to be made to send the most-suited Committee members to take part in the expedition. These hand-picked members are the characters you have just created. As a result of the Committee's research, which takes the form of the players creating the hazards that the expedition encounters, many of the hazards that arise during the expedition fall within the specialties of one or more characters. Such a stratagem maximizes the chances of the expedition's success (and the chance for characters to gain acclaim).

The process begins with brainstorming the nature of the exploration site. The exploration site should be bursting with potential for adventure and provide opportunities for each of the characters to shine. Take some time to discuss various ideas and decide upon a location that excites everyone. As you go, have at least one player write down the key aspects of the site that you discuss. Some examples of questions you can ask to inspire your discussion include: What is it — a lost temple, an abandoned mine, a hidden fountain, or a deserted city? What ancient secrets does it hide — a priceless tome, a fortune in gold, or the secret of eternal youth? How did it get there — hidden by the Knights Templar, lost during a volcanic eruption, or built by an insane god-king? Where is it — a steaming jungle, nestled in mountain peaks, or under the ocean? What other aspects of the exploration site come to mind? From answering these questions and following the inspiration they create, you quickly will have an exciting location.

***Example:** Jerry, Ed, Ashley, and Doug have finished creating their characters. In addition to Jerry's stage magician, there is Ashley's archeologist, Ed's former boxer, and Doug's tribal shaman. Now the group discusses what kind of exploration site these diverse heroes will journey to. After weighing several different options, they decide upon a mythical city of ape men, hidden deep in the jungles of Africa, that is rumored to shelter a single piece of fruit from the Tree of Life, still unspoiled after all these millennia.*

With the expedition site you have chosen firmly in mind, the group should move on to brainstorming the route they will take to get there. The Committee can be based in the United States or a European nation, but its headquarters is likely in a city of some size. So traveling to the remote area where the expedition site lies will involve a lengthy sojourn that can be just as exciting as the destination. In discussing the route, consider not only the natural obstacles of the landscape close to the site, but the cities, towns, and villages that the characters will travel through along the way. Again, take some time to brainstorm various ideas and have at least one player write them down. You need not know now where along the route everything will occur during the expedition, but if players want to see certain elements appear during play, be sure to note them.

Example: *Having decided upon the mythical jungle city of the ape men, the group decides upon various locations they'll visit in getting there. They decide that the Committee will be based in London, and the first leg of the journey will be by steamship to Cairo. Once in Egypt, the expedition will secure a ship to take them down the Nile and deeper into Africa. Along they way, there will be villages full of dark rumor and dire omens before the group must travel overland into the mountainous jungle in search of the lost city. Also, everyone is interested in having a waterfall and caves be featured in the story.*

Hazard Creation

Once the expedition site and the route have been decided upon, it's time to flesh out the expedition with hazards, both those that the Committee's research has revealed and those that are entirely unknown until the characters encounter them. Hazards are obstacles of varying difficulty that will beset the characters throughout the expedition. They can be people, animals, natural obstacles, mystical curses, or cunning death traps — anything that would cause the soundtrack of a pulp film to quicken in anticipation of bold action by the characters.

To begin, all the players should brainstorm different kinds of hazards that could appear along the route to the expedition site as well as at the site itself. Pay attention to the types of hazards that excite your fellow players, as well as those that you like best. Take a generous period of time with this discussion — the hazards are the spice of the game and you'll have more fun overcoming interesting challenges. Every player is encouraged to take notes during the discussion.

Once the brainstorming reaches a natural stopping point, each player is responsible for creating two lists of hazards for later use in the game. The first list is for hazards you would like to see your character overcome; write the character's name at the top of this list. This list also is a stand-in for the Committee's research that resulted in the character being chosen for the expedition. These likely are hazards that involve the character's descriptors and higher attributes, but anything is fair game. The hazards should encompass a lot of variety, with some being appropriate somewhere along the route and others most applicable at the exploration site. Try to come up with around 20-30 potential hazards for your character. Not all of them will end up being used simply due to the progression of the tale of the expedition and the time requirements of play, and there may be overlap with the lists other players are making for their characters. Nevertheless, creating this list gives you some idea of the hazards where your character will take center stage and have an opportunity to earn acclaim.

The second list each player will create is for hazards that they will inflict upon one of the other characters. These are the unknown hazards that the Committee's research did not uncover; only the characters' skills and iron wills, not preparation, can see them through. Remember the potential hazards that other players seemed excited about — here is the

place to put them. In addition, put any other hazards that you would enjoy seeing in the story, but that your character would be ill-suited for confronting. Try to come up with around 20 potential hazards for this list. Be sure to include several potential group hazards, special large-scale conflicts that will test the mettle of the entire expedition.

Character Introductions

Once the hazard lists are completed, each player takes the list of hazards they created for their character and puts it in the middle of the table. Shuffle these lists up and distribute one to each player, making sure that no one receives their own list back. The player who has your character's list is known as your character's Opposition.

Take a look at the list you received for another character. You are that character's Opposition. On that player's turn, you will be framing a scene that leads into one of the hazards on the list. You are free to choose whichever hazard seems appropriate given the story so far and is most interesting to you. In addition to choosing the hazard and setting the scene, you will assign the hazard a difficulty in the form of a number of ten-sided dice (d10s), roll these d10s to establish the hazard roll, and narrate complications into the character's attempts to overcome the hazard. These additional responsibilities will be described further below.

After taking a few minutes to look over the hazards lists they have received, it is time for the players to introduce the characters and begin play. The introductions should start with the oldest player and continue in turn with the player to one's left. To begin the introduction, you utter the phrase, "And so, on the appointed day, [Character's name] arrived in the halls of the Committee." Then, describe your character to the group in the most glowing terms possible. Highlight the character's most prominent attribute, the skills he or she has mastered (in the form of the chosen descriptors), and provide a bit of the character's background. After you have done this, each player in the role of their character, beginning with the one to your left, states something for which your character is well-known or esteemed within the Committee (though it need not be entirely positive). These extra contributions give each character a fuller sense of vibrancy and life. You and your character's Opposition should write them down and keep these traits in mind when narrating scenes for that character later in the game. Then, move on to the next introduction.

Example: *The time has come for introductions, and Jerry is the oldest player. He begins: "And so, on the appointed day, Zarbon the Illusionist arrived in the halls of the Committee. Lean, dark, and well-appointed with a black suit, walking stick, and half-cape of scarlet velvet, Zarbon is a master stage magician known for his strong stage presence and sparkling personality. His hands are quick and deft, and his eyes are always observant, seeking out charlatans and deceptive mummery. Having studied under gypsy fortune tellers, magicians throughout Europe, and the most famous escape artists of the day, he has toured the world performing acts of wonder and illusion using his clever props. His adoring fans are legion in the European upper and*

mercantile classes. But it is the work of the Committee to which he now devotes the bulk of his acumen.”

The other players each contribute something Zarbon is well known for in the Committee: “Of course, Zarbon is also esteemed for his skill at bridge and darts in the Committee lounge, though some have whispered that he cheats at the former”; “Indeed, Zarbon’s waxed moustache and impeccable hygiene is well noted among the Committee members”; and (following up on the walking stick) “An illusionist he may be, but Zarbon’s limp, received while exploring an ancient temple in India, is all too real.”

After all of the introductions, raise your glasses and give a hearty toast to the learning, travel, and adventure to come!

Beginning Play

After the introductions, check and see how much of the three hours for the first session remains. Hopefully, you have at least an hour left during which play can be started. If not, play can begin during the second session using the same procedures.

Generally, play proceeds in a round-robin fashion going to the left, with each player in turn having the opportunity to have a scene in which their character recounts being confronted with a hazard from his list and proving his value in besting it, hopefully gaining acclaim in the process.

Again, the oldest player should take the first turn and begin the tale by uttering the phrase, “With all its members gathered, the expedition began, seeking the [Name of expedition site] for the glory of adventure.” In addition, at the beginning of each player’s turn, they can narrate a transition between the last scene of the previous player and their own. This narration can be used to move the expedition along its route or within the exploration site, but such movement should be gradual to allow a sense of the time taken in each stage of the journey and to permit multiple hazards to arise at each location. This narration can also continue or reintroduce plot threads from earlier scenes. A clever player will use this bit of transitional narration to influence the sort of hazard they will face.

After this bit of narration, the Opposition for that character should frame a scene that leads into the hazard he has chosen to confront the character with. Then, the Opposition reveals the number of d10s he has assigned to the hazard. Character hazards can be assigned a difficulty of 1d10, 2d10, 3d10, or 4d10. Any difficulty can be assigned to any hazard, but the details of the narration framing the scene should reflect the assigned difficulty if possible. As a difficulty level is used, note it down on the character’s list. That difficulty level cannot be used again until all of the others have been used. Once all four difficulty levels have been used, the Opposition is free to begin using any of them again subject to the same constraints. For example, after a first hazard is assigned a

4d10 difficulty, no other hazard from that character's list can have a 4d10 difficulty until hazards with 1d10, 2d10, and 3d10 difficulties have been assigned for that character by his Opposition.

Once the hazard has been assigned a difficulty, it can be resolved as described in the section "Overcoming Hazards and Receiving Acclaim." If the hazard was overcome successfully, the player can end his turn with a brief narration in which he reflects on the hazard and add hints of foreboding or foreshadowing. However, the player is not permitted to move the expedition further along its route. As the game progresses, the players can interweave the various hints and foreshadowing into future hazards to further enrich the continuity of the story.

Example: *The introductions are over, and there is still time to play. Jerry is the oldest player, so he begins: "And so the expedition began, seeking the mythic lost city of the ape men for the glory of adventure. We left London by steamship bound for Cairo, buoyed by both our natural optimism and the thrill of travel."*

Ed is the Opposition for Zarbon the Illusionist, so he chooses a hazard from Zarbon's list that is appropriate at this stage of the story and frames the scene: "Zarbon is lounging on the main deck before dinner along with many of the other first-class travelers when his sharp eyes notice one of the ship's stewards bumping into a passenger and picking his pocket. The passenger is totally oblivious as the steward heads for a door leading below decks — what a scoundrel!" Ed chooses to assign a difficulty of 1d10 to this hazard and notes this at the bottom of the hazard sheet for Zarbon.

After the hazard is successfully resolved and Zarbon has caught the thief, Jerry provides some narration to close out the scene: "The pickpocket well in hand, I summon the ship's chief of security while I look inside the wallet that was stolen. Inside, I am surprised to see identification papers that my trained eye can detect are forged. Looking around quickly, I see that the victim of the theft has disappeared." At this point, it is the next player's turn.

As the first session moves toward its close, a group hazard should be introduced to create a cliffhanger ending for play. Note which player's turn will be next after the group hazard and write this down. Since group hazards are key moments of excitement, a player who has a good idea in mind should be given the opportunity to use it unless more than one player feels the same. In that case, which player frames the group hazard can be determined by giving the privilege to the next player whose turn it would normally be or rolling 1d6 and using the amount of beverage still in the players' glasses to decide in the same manner that the target of an unknown hazard is determined (see below).

After the player to frame the group hazard is determined, that player establishes the scene. The player to his left begins the first narration of how his character acts to overcome the hazard, and each player in turn gets a chance to contribute dice and narration to the effort, while the player to their left narrates the complications that occur. All group hazards have a difficulty of 5d10 plus 1D10 per player. Round-robin play

continues as normal after the group hazard is resolved, whether during the same session or in the next session for cliffhangers, starting with the player whose turn would have been next if not for the group hazard. For more on resolution and cliffhangers, see the section “Overcoming Hazards and Receiving Acclaim.”

The Second and Third Sessions

The second and third sessions of the game are where the tale of the expedition is continued. Each should last approximately three hours. The second session picks up with the cliffhanger, and after its resolution the characters continue the tales of their travel to the exploration site and the early stages of their exploration of it. The second session also will end in a cliffhanger group hazard whose final resolution will wait for the beginning of the third session. The third session will see the characters making discoveries and facing devious hazards at the exploration site before finally realizing the goal of their journey and determining whether such achievement will be triumphant or bittersweet. While the scenes focus on the hazards faced by the stalwart Committee members, the players should also take the opportunity to weave the scenes together and take hints and direction from one another to enrich the story and create a thrilling pulp adventure. Players are encouraged to take note of elements introduced by their fellows that they want to follow up on and use them to create a consistent theme or plot element of the tale.

As you sit down to begin the second session, make sure everyone has their clear glasses of festive beverages in front of them newly filled, along with their character sheet and two lists of hazards. After resolution of the first session’s cliffhanger, round-robin play resumes with the player whose turn was noted as being next before the group hazard arose.

Unknown Hazards

After resolving the cliffhanger from the first session (or, if there wasn’t enough time previously, beginning play during the second session) and ensuring each player has had at least one scene that involves a hazard from their character’s list, the players gain a new option they can use on their turn. A player can choose to frame a scene that leads into one of the unknown hazards on his other list instead of immediately having the Opposition frame a scene for his character. In order to exercise this option, as the turn begins the player should utter the phrase, “Little did we know that an unforeseen circumstance was about to occur.”

Once this phrase is uttered, every player must put down their glasses immediately. The player calling for the unknown hazard then rolls 1d6. If the result is 1 or 2, the character of the player whose glass is most full will suffer the hazard; if the result is 3 or 4, the character of the player whose glass is closest to half-full (all men of action are optimists) will suffer the hazard; and if the result of the die roll is 5 or 6, then the character of the player whose glass is least-full will suffer the hazard. The character of the player calling

for the unknown hazard cannot also suffer it. If two players appear to have glasses in an identical state, then the tie may be broken by seeing who can chug the remainder of their glass the fastest or rolling a die if the players prefer to be temperate or both glasses are empty. After the target of an unknown hazard is chosen, it is a good time to offer to refill the players' glasses.

Once the character who will suffer the unknown hazard is identified, the player calling for the hazard frames a scene leading into it and assigns the unknown hazard a difficulty. An unknown hazard can be assigned a difficulty of 2d10, 3d10, or 4d10, with the same constraints for reusing difficulties that apply to a character's hazards (discussed above).

Unknown hazards are resolved like other hazards affecting an individual character, as discussed in the section "Overcoming Hazards and Receiving Acclaim." If the unknown hazard is resolved successfully, the player whose character suffered it can provide some reflective narration. The player who called for the unknown hazard receives one Acclaim for their character whether the unknown hazard is resolved successfully or not. Then, he has a scene for his character as per normal and the round-robin movement of play continues. No more than two unknown hazards can be called for in each cycle of play (a full rotation from the first to last player), and a player cannot call for an unknown hazard in two consecutive cycles.

Example: *Play has come back around to Jerry, so now he may call for an unknown hazard. He narrates: "As we made our way through the markets of Cairo looking for a boatman to take us up the Nile, little did we know that an unforeseen circumstance was about to occur." Everyone stops and waits for Jerry to determine who must face the unknown hazard. Jerry rolls 1d6 and the result is a 3. Ashley's glass is closest to half-full, so her character Dr. Jane McGrute will face the hazard. Jerry frames the scene: "Jane stops for a moment to look over the wares of a bookseller when a foul-smelling beggar approaches her. 'It is said you seek the city of the ape men,' he wheezes in Arabic. 'Yes,' replies a startled Jane, 'we do.' 'Then you must die!' he bellows, brandishing a knife." Jerry chooses to assign the hazard a difficulty of 2d10 and marks this down on his list.*

After the unknown hazard is resolved successfully, Ashley adds some reflective narration. Jerry's character Zarbon the Illusionist receives one Acclaim, and now Jerry can get started on transition narration for Zarbon's own scene.

Group Hazards

In addition to the unknown hazards that affect one character, at certain points in the game a group hazard will confront all the characters and take their collective efforts to overcome. The first session ends in a group hazard that becomes a cliffhanger that is not resolved until the second session. For the second and third sessions, a group hazard should arise after approximately each hour of play. The group hazard at the end of the second session is a cliffhanger just like the one at the end of the first session. It will not

be completely resolved until the beginning of the third session. The third session will begin by resolving the cliffhanger group hazard, and ends with a large-scale group hazard that ties up loose ends and lets the players determine the ultimate nature of the characters' discoveries at the expedition site.

As discussed previously, a player who has a good idea in mind should be given the opportunity to frame the group hazard unless more than one player feels the same. In that case, the next player whose turn it would normally be gets to do so, or a die can be rolled and used in the same manner that the target of an unknown hazard is determined (see above).

After the player to frame the group hazard is determined, that player establishes the scene and the player to his left gets to start narrating how the hazard is overcome. Each player in turn gets a chance to contribute dice and narration to the effort, while the player to their left narrates the complications that occur. All group hazards have a difficulty of 5d10 plus 1D10 per player. Unless it is the group hazard that serves as the end to the game, round-robin play continues as normal after the group hazard is resolved, starting with the player whose turn would have been next if not for the group hazard. For more on resolution, see the section "Overcoming Hazards and Receiving Acclaim."

If a group hazard is resolved successfully, the player who contributed the final die gets to provide some reflective narration and broader interpretation of the events of the expedition up to that point. In the case of the group hazard at the end of the third session, this player has the chance to tie up some loose ends and comment on the expedition as a whole.

After the final group hazard at the end of the third session, total up the Acclaim of each character. The character with the highest total Acclaim has shown himself to be the biggest contributor to the expedition's success and has earned the deepest respect of the entire Committee. He can expect to have many a drink and dinner paid for over the coming months by those wishing him to recount once more his tales of great adventure. But first, the winning character's player has the honor of providing the final narration that concludes the tale of the expedition and leading all the players in a final toast to learning, travel, and adventure!

Overcoming Hazards and Receiving Acclaim

In order to overcome a hazard, a character must use their attributes, Gear, and Associations to master the challenge presented. This means using the result of one or more d6s to match or exceed the total roll of the d10s allocated to that hazard. But overcoming a hazard is more than just matching dice. Each hazard must be bested within the three-minute time limit provided by the hourglass. Narrating for multiple dice and dealing with all the complications provided by the Opposition takes time. And time is

precious in the fast-paced pulps; a tale that takes too long will lose the interest of the Committee members who are listening.

Standard and Unknown Hazard Resolution

After the player provides transitional narration, the Opposition aggressively frames the scene to highlight the chosen hazard. The greater the hazard, the more over-the-top should be the description. Once the Opposition's description is complete, he rolls the d10s allocated to that hazard and totals the result. This total is the hazard roll that the player must match or exceed with his own dice. Unknown hazards called for by a player are resolved in the same manner, but with the player serving as Opposition to the character the unknown hazard is being inflicted upon.

The player begins by choosing one attribute (Daring, Genius, Instinct, or Charisma) that best fits the method the character will use to overcome the hazard. Play is flexible with respect to which attribute can be used, but, unless obvious, the player should briefly state how a given attribute will be used to overcome the hazard. If more than one player disapproves of this choice due to its inappropriateness it is vetoed, and then another attribute must be chosen until there is no veto.

Once a stat is chosen, the player rolls the appropriate number of d6s. If the character's descriptor is applicable, they can choose to get one extra d6 for this roll. Remember that this 1d6 bonus can only be used a number of times per session equal to the rating of the attribute to which it applies. As the dice are rolled, the Opposition turns over the hourglass, giving the player three minutes to narrate the resolution of the hazard.

Narration must describe how the character stylishly overcomes danger that would cause ordinary men to quake with fear. Each die is put forward one at a time, initiating a new piece of narration. For the second die and each die thereafter that is used in the effort to match or exceed the hazard roll, the Opposition first gets to narrate a complication that occurs, and then the player must respond with narration describing how that complication was overcome while moving toward overcoming the hazard. Only when this narration is complete, can the player put forward his next die.

As part of narrating for the first die or overcoming a later complication, the player can weave in the use of Gear or Associations. If he does so, he can immediately roll those dice and have them available for his next move in overcoming the hazard. If the descriptor of Gear or Associations is applicable, then the player may choose to get an extra 1d6 as well, subject to the same limitations as attribute descriptors. Of course, the attribute that the character is using may limit the use of these traits. For example, a character using Charisma to bluff a Nazi guard, cannot narrate using a bullwhip to do so simply to get Gear dice. But they could narrate offering the guard a nip of bourbon to soften his resolve. If more than one player objects to the appropriateness of using Gear or

Associations dice, then it is vetoed. Dice for Gear and Associations can only be rolled once per hazard, even if a player's narration involves multiple items or allies.

Once the total of the d6s the player has put forward matches or exceeds the hazard roll (i.e., the total of the d10s rolled for that hazard), and narration has been made to respond to any complications coming from the final die put forward, the player can narrate how the character resolves the hazard, preferably in grand fashion.

Even more than overcoming the hazard itself, a simple task for the mighty men of the Committee, each character wants to earn the Acclaim of his fellows and the adoration of the public once the report of the expedition reaches the press. Easy victories do not gain much Acclaim; rather, it is a story of high drama and tension that earns the respect of the capable Committee members. On the other hand, appearing to struggle too much against a hazard can cause your peers to lose respect for your feats of daring. After all, they know they would have handled it much more proficiently. So the amount of Acclaim gained for a challenge depends upon the number of dice used to match or exceed the hazard roll:

# of Dice Used	# of Acclaim Received
1	1
2	2
3	3
4	1
5	0
6+	-1

In addition to these amounts, if a player's narration during hazard resolution or any other part of a scene causes laughter, audible admiration or praise, or more than one of the other players to raise their glasses in appreciation, then that player's character immediately receives one Acclaim.

Example: *Ed's former boxer, Bric Taylor, is trapped below decks on a Nile riverboat with three Nazi agents. Ashley is Bric's Opposition and describes the scene: "Bric is sleeping below decks while the others sip sweetened Turkish coffee above. He awakes to see three men rifling through the expedition's luggage. Each is carrying a holstered pistol. They whisper to each other in German." Ashley chooses to assign a 3d10 difficulty to this hazard and rolls the dice, getting a 5, 3, and 8 for a hazard roll of 16. Ed explains that he wants to overcome this challenge using Bric's Daring attribute of 5d6 and use its descriptor of Two-Fisted for an additional die. No one objects to this, so Ed rolls 6d6 while Ashley turns over the hourglass.*

Ed's roll yields 6, 4, 4, 3, 2, and 1. He pushes the 6 forward and narrates: "I rolled from my bunk into a crouch and slipped my brass knuckles out of my coat pocket and onto my right fist, my good hand from back in the day. Then I began to sneak up behind the nearest Kraut." Because Ed narrated in Bric's Gear in an appropriate fashion, he rolls an additional 2d6, getting a 6 and a 2.

Ed puts forward the new 6. Because this is the second die, Ashley gets to narrate a complication: “Bric is right behind the nearest German when one of the others snaps his head around and sees Bric. He draws his pistol and calls out, ‘Sehen Sie zu!’” Ed has to narrate around this complication and move the hazard toward resolution: “I ducked low behind the nearest Kraut and slammed my right fist into his lower back. He howled and tried to run, but I threw my left arm around his neck and used his body as a shield. Two shots rang out, deafening in the confined quarters. One whizzed above us and the other hit poor Fritz in the head, sending a splatter of gore over my shoulder. As his body spasmed in death, I lifted him by the groin and shoulder and bodily tossed him at the third Kraut, sending him sprawling beneath the body.” Jerry and Doug both raise their glasses in admiration of the great action narrative, so Ed will receive one extra Acclaim for Bric.

Now at a total of 12, Ed puts forward his 4 to match the hazard roll of 16. But Ashley gets to narrate a new complication: “The remaining German grimaces at your handiwork and declares, ‘Mein Gott!’ He points his gun at you shakily as he reaches behind his back and brings out a potato masher grenade. ‘We both die now,’ he says in accented English.” Ed narrates: “I charged forward and bum rushed the last Kraut, coming in low and bringing my right fist up under his chin. His teeth slammed together with a crack and both gun and grenade fell from his hands onto the floor. I frantically disentangled myself from his unconscious body, and leapt after the grenade, pulling open a porthole and heaving the grenade into the water. It exploded with a splash, sending a geyser of water onto the top deck and drenching the tea party.”

Because he used three dice to overcome the hazard, Ed earns three Acclaim for Bric, plus one extra Acclaim for the great narration. Ed can now continue with some reflective narration since he was successful, and then play moves on to the next player.

If the hourglass runs out before you could complete your narration, but the hazard roll can be matched or exceeded with the dice you have remaining, you must immediately stop your narration and utter the phrase, “But, of course, in the end it was of no consequence.” You do not get to provide reflective narration or say anything further. Play moves forward to the next player and your character loses one Acclaim.

If time runs out and you cannot match or exceed the hazard roll and no one has chosen to aid you (as described below) or the person aiding you cannot match or exceed the hazard roll either, then the exploration is stymied (see the section “Being Stymied”). Even the stoutest heart sometimes faces failure, and an honest account of such results in neither gain nor loss of Acclaim. Briefly narrate how the hazard bested you or sidetracked the expedition, and then utter the phrase, “I’m embarrassed to say that for a time we were uncertain how to proceed.”

If it becomes apparent that you cannot meet or exceed the hazard roll and there is still time remaining, each other player in turn (starting from your left) is given the option of spending a point of Acclaim to roll the appropriate dice of one of their character’s attributes and try to match them against the hazard. If successful, that player narrates

how their character aided your character (with your Opposition adding complications as normal) and they get the Acclaim for that hazard instead. If time runs out but the other player can match or exceed the hazard roll, they must utter the phrase, “But, of course, in the end it was of no consequence,” and both of your characters lose one Acclaim. Play then moves forward to the player after you.

Group Hazard Resolution

Group hazards use a variation of the standard resolution system. The hourglass is not used for group hazards. Once the player is done framing the scene for the group hazard, he rolls the appropriate number of d10s to set the hazard roll. Each player chooses one attribute their character will use in overcoming the hazard, as well as any descriptors, and rolls that number of d6s. From there, the player to the left of the one who framed the scene has the first opportunity to put forward a die and narrate how their character moves toward resolving the hazard.

After this first die is put forward, each player in turn, including the one that originally framed the scene, has the chance to put forward one of his own die, but the player to his left gets to narrate a complication that must be overcome in the narration just as in normal hazards. A player can choose to pass and not add a die, but this prevents them from later adding any more dice; they have effectively dropped out of the group hazard.

If a player finds that the attribute he chose or was forced to use in overcoming the group hazard is meeting difficulties (or he is running out of dice), he can narrate a change in his character’s tactics. Instead of putting his next die forward, he can narrate how the character realizes that another approach is more suitable to this hazard based on a previous experience during his adventures and what he plans to do next. Then the player can roll a number of d6s equal to the number of additional d6s in the new attribute compared to the attribute he was using (if any), plus one additional d6 for the surprise change in approach. This change in tactics uses the player’s turn, so he does not get to put forward his next die until play comes back around to him. After the narration, play passes to the next player. A player can have his character change tactics any number of times during a group hazard, but cannot change back to an attribute he has already used.

New dice and narration continue until the hazard roll is met. The player to add the final die gets to narrate how the hazard is resolved and gets to provide some reflective narration and broader interpretation of the events of the expedition up to that point. Each character that did not drop out of the group hazard receives two Acclaim, and the characters that provided the last die and whose provided dice have the highest total each receive an additional two Acclaim (for a total of four each, or six if the same character).

The group hazard at the end of the first and second sessions are special — they are cliffhangers. After a player puts forward a die that brings the players’ total to approximately half of the hazard roll, the next player narrates a new dramatic

complication that changes the nature of the hazard and massively increases the tension. For example, if the group hazard involved the characters fighting a group of Nazi soldiers on the back of a flatbed truck, the truck could speed over a bridge that begins to collapse beneath it, or a Nazi fighter plane appears and dives toward the conflict. After introducing this new complication, play ends for that session with the player uttering the phrase, “Harrowing indeed, but that is a tale for another day.” Each character gets one Acclaim for their valor thus far, but the hazard is reset to its full hazard roll, which the players should write down. The characters must begin to confront this hazard in its new form all over again at the beginning of the next session, starting with the player who narrated the cliffhanger. Of course, they’ll be able to roll their attribute dice and any descriptors again as well, giving them fresh dice so they’ll be ready. That player resumes play at the beginning of the next session by uttering the phrase, “When we last left our heroic Committee members, they were faced with [Nature of group hazard in its new form].”

Using Acclaim

The player whose character has the most Acclaim at the end of the game wins. But Acclaim has other uses throughout the game that can enhance your character’s abilities and allow them to overcome great odds or steal the spotlight from another character.

First, you may spend one Acclaim to aid your character in overcoming an obstacle. There are two ways you can choose to do this.

- You may choose to reroll any two dice that you have not yet used in your narration and use the new results.
- You may roll an additional single d6 and use it in conjunction with your other dice to overcome a hazard roll. But this extra d6 does not count for figuring the Acclaim received from that hazard.

To receive either form of aid, you must first narrate a flashback of a prior adventure your character had with the Committee in which she discovered a technique, fact, item, etc., that aids her in more easily overcoming this current hazard. Each of these options can only be done once per hazard.

Example: Ashley’s character, Dr. Jane McGrute, is faced with a vicious man-eating ape — a 2d10 hazard. After Doug describes the ape in vivid detail, he rolls the 2d10, revealing a 6 and 4 for a total hazard roll of 10. Ashley explains that Jane’s quick wits will allow her to overcome this hazard with her Genius. None of the players objects to this. So she rolls 4d6 for her Genius, getting 5, 2, 1, and 1 — a disastrous roll! Ashley puts forward her 5 and begins by narrating how Jane hunches low in imitation of the ape and grunts aggressively. Then Ashley states she will spend a point of Acclaim to reroll those two 1s. She narrates: “Of course, I studied for two years with Dr. McCandless in Borneo, where I worked with the orangutan. I discovered the same pacification techniques worked with African apes as well when I was

confronted by an enormous silverback that served as bodyguard to Thukem Rec, the mad genius who took up residence in the ruins of Xanadu in the Himalayas.” The required narration complete, she rerolls the two dice and gets a 4 and 3. Now she can easily narrate her way to three Acclaim by using two more of her dice.

Example: *Using the same situation above, what if Ashley had rolled her 4d6 and got 3, 3, 3, and 1? Now she could use all four of her dice and match the hazard roll of 10, and receive one Acclaim for Jane. But she also could spend one Acclaim to roll an additional 1d6 that does not count for determining Acclaim for the hazard; she does so and gets a 2. Now Ashley can narrate and use her 3, 3, 3, and 2 to overcome the hazard and receive three Acclaim since she is treated as having used only three dice, not four.*

Second, another player can spend one Acclaim to roll an extra d6 and add it to your hazard total, making it harder for you to overcome it and gain Acclaim. To do this, the other player interrupts your narration (eating up your precious time) either to interject that you are remembering the event incorrectly and offering a corrective complication that you must now overcome, or to describe a technique, item, fact, etc. that your character does not have or know that would have made the hazard less daunting. This can only be done once per hazard.

Example: *Using the same situation above, Ashley has spent one Acclaim to reroll two dice and has used her 5 and 4. She still has a 3 and 2, and is about to complete her narration of Jane’s exploits and score three Acclaim for matching the hazard roll of 10. The ape has been calmed, and Jane is slowly approaching it with food in her outstretched hands. Jerry wants to see her sweat a little more, so he holds up his hand and says (as Zarbon the Illusionist): “I apologize, my dear Dr. McGrute, but I fear you are misremembering. As I recall, the ape did calm down, but as you approached it, the creature howled and flung its arms wide, knocking a shower of rocks down the incline in your direction.” Jerry spends one Acclaim and rolls 1d6, getting a 4 and making the hazard roll now 14. Ashley winces because now she’ll have to use a fourth die to match the hazard roll, earning only one Acclaim rather than three.*

Third, a player can spend one Acclaim to aid another character and perhaps steal their Acclaim for that hazard (see the section “Overcoming Hazards and Receiving Acclaim”).

Fourth, a player may choose to spend Acclaim to improve a character’s long-term capabilities during the reflective narration that occurs after a hazard is successfully overcome. By spending two Acclaim, a player may add an additional descriptor to one of the character’s attributes. This is a great way to cement any abilities that crop up in narration so they can be used again. The player narrates what the new descriptor is, where they obtained it or first discovered their aptitude, and how success at this particular hazard prompted the revelation. The character is essentially treated as though she has had this training or ability all along.

Example: *Ashley has now narrated Jane overcoming the hazard of the man-eating ape. Ashley likes the idea she narrated in order to improve her ability to overcome the hazard — that Jane*

has worked with apes before. Plus, since the mythical city of ape men is their expedition site, more apes are likely to appear later. So during the reflective narration, Ashley decides to spend two Acclaim and add a new descriptor to Jane's Genius — Primatology. Then she narrates: "Of course, even the most agitated primate can be easily soothed and calmed through reflective behavioral techniques, as I learned while studying primatology with Dr. McCandless in Borneo. While those studies involved the orangutan, my further reading and field work have shown the lessons to be quite universal. Given this knowledge, soothing the vicious ape, rather than attacking it, was obviously the best approach."

Similarly, by spending five Acclaim, a player may increase a character's attribute, Gear, or Associations by one die. This can only be done if what the player wants to raise has not been lowered by being stymied; any dice loss to being stymied must be recovered before that rating can be raised. The player should use the reflective narration to describe how this particular hazard was a challenge that she will remember always and how it has honed her abilities to an even finer edge.

Example: *Instead of (or in addition to) adding a new descriptor, Ashley decides that the harrowing encounter with the man-eating ape has increased Jane's Genius from 4d6 to 5d6. She spends five Acclaim and includes in her reflective narration: "Although I have always been a woman of high acumen and rigorous intellect, I must admit that the life of a scholar is focused more upon slow reflection and research, rather than split-second improvisation. Thus, I found the encounter with the ape to be a much-needed exercise in the quick thinking needed to excel in the field. I dare say I am a better person and scholar for having overcome it."*

Being Stymied

When a character cannot match or exceed the hazard roll and no other character has aided them or they, too, fail, then the entire expedition is stymied. Acclaim is neither gained nor lost from the hazard, but the expedition has run into a serious problem that must be worked around, expending valuable resources in the process. Every player must reduce their character's Gear or Associations by one die, as valuable equipment is lost or used up or increasing isolation weakens social networks. If this is impossible for a character, lower one of the character's attributes by one die instead. If this makes an attribute of any character equal zero, then that character has died during the expedition and immediately gains one Acclaim (it's a heroic death, after all). The previous tales from that character are considered to have come from the memories of the other expedition members or a diary or journal brought back to the Committee. Another player should immediately give the character a proper eulogy, then continue play. The player of the deceased character can use accrued Acclaim to aid or hinder any other character for the rest of the game, and can inflict unknown hazards on his turn without limitation.

After this reduction and accounting for any deaths, each player can choose to wager any amount of their current Acclaim (characters with negative Acclaim cannot make a wager). For each point wagered, they get to roll 1d6. The player with the highest die

after removing any ties narrates how his character got the expedition around the stymied situation. That character receives Acclaim in the amount of 2x the Acclaim wagered, while all others lose the Acclaim they wagered. If only one player has Acclaim to wager, they automatically get to make the narration and receive only one Acclaim. After this narration and awarding of Acclaim, play resumes with the next player.

Example: *As the expedition hunkers down for the night at the ruined city of the ape men, Doug's tribal shaman, Enkidu Baraka, was unable to use the Dreamtime to locate the approaching Nazi patrol. He narrates: "The warp and woof of the Dreamtime were frayed by the evil emanations of the place, so that I could not see what came hither. We were unsure whether the Nazi patrol would come upon us in the night, or whether we had time to set a trap for them. I'm embarrassed to say that for a time we were uncertain how to proceed."*

Every player reduces his or her Gear or Associations by one. Doug chooses to reduce Enkidu's Associations from 2d6 to 1d6 to reflect being cut off from his spirit guides. Eager to narrate his way around being stymied, Doug wagers three Acclaim. Jerry chooses to wager three Acclaim as well, because he wants Zarbon to save the day (and get the Acclaim for it). Ashley and Ed decide this is too much Acclaim for them to risk. Doug and Jerry each roll 3d6; Doug gets 6, 6, 2 and Jerry gets 6, 5, 3. Since each got a 6, these tied dice are removed. Of the remaining dice, Doug has the highest — his second 6. So Doug receives six Acclaim (3x2) and Jerry loses three Acclaim.

Doug gets to narrate how the expedition proceeds: *"I noted the spring that erupted from a nearby cliff and performed ablutions, cleansing my body and spirit. While doing so, I noticed that a primitive stairway of sorts was carved into the rock, leading to the top of the cliff. Seeing the value of an elevated vantage point, Zarbon and I climbed up the stairs and were able to look out across the jungle valley. In the middle distance, we could see campfires and tents. The Nazis had decided to stop and make camp. Perhaps we could take them unawares and rout them while they slept."* Play now proceeds to the next player.

On a later turn, a player may forego a regular scene for his character in order to recover one lost die to an attribute, Gear, or Associations due to being stymied earlier. Narrate how the character repairs Gear, finds a healing herb, or otherwise recovers from the wear and tear of the expedition. Recovering this die uses up the player's turn; he may choose to call for an unknown hazard if otherwise allowable, but his character does not get a regular scene.

Design Notes

This game is an entry in the 2006 Game Chef competition. Thanks to Andy Kitowski for running the competition and to each of the other participants and the judges for making this process such an enjoyable one.

The mechanics for this game are inspired by Vincent Baker's *Dogs in the Vineyard* and Ben Lehman's *Polaris*, as well as just about every other indie game I've read and played over the last two years.

Thanks also to my wife for invaluable copy editing on short notice. I really cannot write this good.

If you have a chance to play this game or have any feedback just from reading it over, please drop me a line at [ejbplm@ATSIGN hotmail DOT com](mailto:ejbplm@ATSIGN.hotmail.com). Thanks.

Rules Summary

The First Session (about three hours):

- Character creation
- Exploration site creation
- Route creation
- Character introductions and toast
- Begin play (if time permits)
- End with group hazard cliffhanger during journey (if time permits)

The Second and Third Sessions (about three hours each):

- Resolve cliffhanger
- Resume play with next player who would have gone if not for group hazard
- Once each player has had one character hazard scene, start using unknown hazards (no more than two per play cycle, and no player can call for one on two consecutive turns)
- Group hazards about every hour
- Second session ends in a group hazard cliffhanger at exploration site
- Third session ends in group hazard, awarding winner, and toast

Character Creation:

- Think up a character concept and discuss your character concepts with the group
- Divide 12d6 among the four attributes of Daring, Genius, Instinct, and Charisma, with at least 1d6 in each and one attribute higher than all the others
- Assign a descriptor to each attribute (can be used a number of times per session equal to number of dice in attribute)
- Determine Gear and Associations rating based on the character's highest attribute
- Assign a descriptor to Gear and Associations
- Each character starts with 1 Acclaim
- Round out the character with a name and brief background

Gaining Acclaim:

- If a player's narration at any point causes laughter, audible admiration, or praise, or more than one of the other players to raise their glasses in appreciation, then that player's character immediately receives one Acclaim
- -1 to 3 Acclaim per each character and unknown hazard (see table)
- 1 Acclaim to the player calling for an unknown hazard
- -1 Acclaim for running out of time but having dice enough to match hazard roll
- 2 Acclaim for staying in group hazard, 2 extra Acclaim for ending group hazard, and 2 extra Acclaim for player contributing highest sum on his dice to overcoming the group hazard

Using Acclaim:

- Spend 1 Acclaim to reroll two dice you have not yet used for narration (once per hazard)
- Spend 1 Acclaim to roll an additional 1d6 that does not count for determining Acclaim for overcoming the hazard (once per hazard)
- Spend 1 Acclaim to add 1d6 to the hazard roll for another character's hazard (once per hazard)
- Spend 1 Acclaim to aid another character who cannot overcome a hazard
- Spend 2 Acclaim to add a descriptor as part of reflective narration
- Spend 5 Acclaim to increase an attribute, Gear, or Associations by 1d6 as part of reflective narration

Your Turn and Overcoming Hazards:

- Present transitional narration that can move expedition along the route or within the expedition site
- Opposition frames the scene for the hazard and assigns difficulty of 1d10, 2d10, 3d10, or 4d10 (no repeating difficulty levels until all others have been used)
- Opposition rolls the d10s, establishing the hazard roll you must match or exceed
- You choose which attribute you will use to overcome challenge; if more than one player does not object, then proceed; if objections, then choose another attribute
- Roll the dice for the chosen attribute plus 1d6 if you choose to use an applicable descriptor
- Opposition turns over the hourglass
- Put forward one of your dice and narrate your character's actions toward overcoming the hazard; after the first die, the Opposition gets to first narrate a complication that must be overcome as part of your narration
- If you succeed in matching or exceeding the hazard roll, narrate how your character overcomes the hazard and provide some reflective narration that can hint at future developments but not move the expedition
- If you run out of time, lose one Acclaim, state key phrase, and move to next player
- If you cannot match hazard roll, ask for aid; if no aid or still not possible, then the expedition is stymied

Unknown Hazards:

- On your turn you can call for an unknown hazard (no more than two per play cycle, and no player can call for one on two consecutive turns)
- Roll 1d6 and determine who must suffer it based on level of beverage in players' glasses
- Resolve just like other hazards
- After resolution, you may have a normal scene for your character

Summary of Key Phrases

“And so, on the appointed day, [Character’s name] arrived in the halls of the Committee.”

— During character introductions

“With all its members gathered, the expedition began, seeking the [Name of expedition site] for the glory of adventure.”

— By the oldest player to start play

“Little did we know that an unforeseen circumstance was about to occur.”

— To call for an unknown hazard

“But, of course, in the end it was of no consequence.”

— If you run out of time overcoming a hazard, but can match or exceed the hazard roll

“I’m embarrassed to say that for a time we were uncertain how to proceed.”

— If unable to match or exceed the hazard roll, and being stymied

“Harrowing indeed, but that is a tale for another day.”

— Cliffhanger ending of sessions one and two

“When we last left our heroic Committee members, they were faced with [Nature of group hazard in its new form].”

— Resuming play for the second and third sessions

The Committee for the Exploration of Mysteries...

Name & Background:

Dice

Descriptor

Daring

Genius

Instinct

Charisma

Gear

Associations

Acclaim: