Rules for the Construction of the Roleplaying Games.

Designing Aid

Game *Pieces* — 0

Pieces of Tabletop Roleplaying Games
& some thoughts on making them
Includes: an Intro, an Essay in four parts, an
Actual Play, three Spells to cast on your table,
three ways to play Chess, and an Appendix.

The   Game   is   Not   Included   *$0.00*

Feuerwirkung eines Zuges Infanterie.

Ziel.	Entfernung in Metern.	Geringste Wirkung.						Schlechte Wirkung.					
Schützen		1	1	2	3	3	5	4	3	5			
Gesch. Infant.	bis	3	5	8	6	9	10	10	15	12	15	20	
Artillerie	100	3	10	15	10	12	20	12	15	25	15	18	30
Kavallerie		1	1½	2	1½	2	3	2	3	5			10
Schützen	100	1	1	2	1	1	2	1½	2				
Gesch. Infant.	bis	2	4	6	4	6		5	8	12		10	15
Artillerie	200	4	5	8	6	8	10	8	10	15	10	15	20
Kavallerie		1	1½	2	1½	2	3	2	3				
Schützen	200		1	2	1	1	2	1	1	3			10
Gesch. Infant.	bis	1	2	4	2	3	5	4	5				15
Artillerie	300	1	3	5	4	5	7	5	7	10	7	10	15
Kavallerie			1	2	1		2	1	2				
Schützen	300			1		1		1	2		6	4	5
Gesch. Infant.	bis	1	2	3	3	4	5	4	5	7	6	7	10
Artillerie	400		1		1			1					
Kavallerie				1		1		1	1		1		
Schützen	400			1	1	2	2	2	3	3	3	5	5
Gesch. Infant.	bis	1	2		2	3	2	3	5	3	4	2	2½
Artillerie	500				1	1½		1					
Kavallerie						1		1				1	
Schützen	500				1	1½	1	1	2	1	2	1	2
Gesch. Infant.	bis	1		1	2	1	2	3	2	3			
Artillerie	600												
Kavallerie								1			1		
Schützen	600									1			
Gesch. Infant.	bis					1	1	1	2	1	2		
Artillerie	700												
Kavallerie								1					
Schützen	700							1	1	1	1	1½	
Gesch. Infant.	bis								1	1	1	1½	
Artillerie	800												
Kavallerie													
Schützen	800												
Gesch. Infant.	bis											1	
Artillerie	1000											1	
Kavallerie													
Schützen	Ueber												
Gesch. Infant.	1000												
Artillerie													
Kavallerie													

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CONTENTS:

TYPEFACE - Free Alternative

OCR-A - - - - - - - - - DATA CONTROL
Kepler Extended - Bodoni Moda
Amador - - - - - - - - - - - - - - - - - - Cloister Black
Helvetica Condensed - - - - - - Lunchtype25
Gill Sans Nova Condensed -- Oswald / Lato
Luke - - - - - - - - - - - - - - - DS Caslon Gotisch

Kepler Semicondensed - - - - - - - - Playfair
UnifrakturMaguntia -- UnifrakturMaguntia
Futura - Jost*
P22 Mackinac - - - - - - - - - - - - - Corben
Lapture - Grenze
Helvetica Extended - Lunchtype24

About Game Piec

Tell everyone what you're trying to do, and how you're trying to do it!

— Jared Sinclair, What's so Cool about Outer Space?

ces:

In Game Pieces, I think through designing Tabletop Roleplaying games[RPGs] in a society[the US] that weaponizes its media and militarizes its culture— games included. I begin with wargames, a common ancestor of RPGs and other military themed games, like First-Person Shooter video games. I argue that many of the structures of RPGs are derived from wargames, and that this military origin can serve as a foundation for interrogating the practice of designing RPGs. By beginning with this military origin, and the logic of game design it imparts, I hope to question dominant understandings of RPG design, that draw common cause between RPG design and game design more broadly. The dominant understandings of RPG design focus on incentivizing specific actions, eliciting specific reactions, positioning the priorities of the rules [game text] and the goals of the game designer as both a system for play and a moral authority. I use games from, and the thoughts of, independent RPG makers that push against these dominant understandings, and emphasize an interpretive, ambiguous, and [re]active understanding of game and play. I try to unify the thoughts of these RPG makers, with similar arguments and understandings from people studying video games. I present RPGs as games that rely on players to interpret and enact a game text, and thus enable players and designers to explore themselves as people, the games they play, the systems their society gamifies, and their relation to those systems.

Then roll 2 dice {the kind with 6 sides}. 8 or higher, you succeed at what you're trying to do, lower you fail!

Chess: a Role

1. Ask t
play che

2. Pick
it. This

3. If yo
you, the
You may
to a paw
You can
friend m

written in 28

eplaying Game

wo of your friends to
ss.

a pawn. Draw a face on
pawn is you.

ur friend wants to move
y ask you what you do.
make any move available
n in your position. Or
refuse to move; your
ust move another piece.

1 Characters

RULES FOR THE ROLEPLAYING GAMES.

ISSUE 0: ALWAYS INTERESTING.

ABOUT GAME PIECES.

In 2020, I was asked to help teach a class introducing the foundations of Game Design to students / artists /designers in the UCLA Design | Media Arts program. At the same time that I was asked to help teach this class, I was reading, researching, and trying to collect interesting independent tabletop roleplaying games. We [the professor Eddo Stern and I] decided to teach these foundations of game design through teaching how to design tabletop roleplaying games. It makes sense, we both play tabletop roleplaying games, we both like tabletop roleplaying games, they're games, and people design them [sometimes I design them].

Teaching Game Design

Simultaneously, for my own work, I've been looking into how games, primarily video games are weaponized in support of militarism and imperialism. How the procedures of play and limited subjectivity of first person shooters mirrors an idealized perspective of a heroic soldier. How military themed games are being streamed by military e-sports teams as part of recruiting operations or how in the past the military has worked with the games industry to develop games, like *Full Spectrum Warrior* and *America's Army*, as tools for military training and opportunities to recruit young gamers. Or the crossover between the games industry and the broader military industrial complex: like when *Call of Duty: Black Ops* director Dave Anderson was hired by the military and intelligence connected think tank, The Atlantic Council, to help them speculate future war and terrorism scenarios.

Military Games

Miltary / Game Crossover

When trying to teach game design to students / artists / designers, I also need to introduce them to the history of that medium, the normal practices of that medium, and on a certain level, why, of all the mediums / arts / design / things they could be doing, game design might be a worthwhile one.

Why Make Games?

11

There comes some inevitable questions: how are roleplaying games good at teaching game design, and why would anyone want to design a roleplaying game?

I think there are a lot of easy answers to those questions, and I gave a lot of them in the course of the class: roleplaying games rely equally as much on balancing risk-reward as other forms of games. Roleplaying games are useful because you can use them to lead people through specific experiences, or use mechanics to elicit particular reactions or incentivize particular actions. People will want to engage with the most interesting and well thought out mechanics of your game. Roleplaying games can simulate, lead to, or replicate the specific story you want to tell.

Figure 1. A Naval War Game on the Third Floor of Luce Hall, US Naval War College, 1905.

A VERITABLE WAR SCHOOL.

Though there are many other roots and inspirations for tabletop roleplaying games, and there will only be more as more game designers and more game design schools [like lyric games] begin to bring in influences like Situationist ideas of constructing situations, practices of ritual, or Fluxus games into the medium if RPGs[1], One of the common ancestors of both tabletop roleplaying games and military themed video games is *Kriegspiel*, or early Prussian wargames. I will reference wargames frequently in this text, because they, [A] serve to help problematize the general use of games by using games specifically towards teaching violent ends, and [B] because they are the root of many of the largest and most commercially successful roleplaying games that many of the game designers I hope to reference are to some degree reacting against.[2]

1. Maria Mison, Casey Johnson, Jay Dragon, "What We Mean, When We Talk About Lyric Games" (Panel discussion, Metatopia Online 2020, Online, November, 18, 2020). Accessed January, 2021. https://www.youtube.com/watch?v=T1_cbjtHJIw&t=1s

2. Ben Robbins. "Braunstein: the Roots of Roleplaying Games," Ars Ludi. Accessed January, 2021 http://arsludi.lamemage.com/index.php/104/braunstein-the-roots-of-roleplaying-games/

Early wargames have many of the structures that are recognizable as part of contemporary tabletop roleplaying games. They have a gamemaster, called an umpire, who constructs a battle scenario that must, "conform to reality," whose decisions, "are final and must be immediately carried out," and whose role is that of, "surveillance and assistance." There are the rules of the game, that "determines by means of the dice the total losses." And of course there are the players, who, "will be careful to make the best possible use of their troops under all circumstances."[3] These games also had a very specific, and at least to the creators, essential purpose: teaching the practice of tactics and war. For this reason, the creator of the first *Kriegspiel*, was dissatisfied with even calling it a 'game', though he could think of no better term, so it remained.

Wargame Roles
- Umpire

- Rules

- Players

Wargame Purpose

By having this particular goal of teaching the practice of tactics and war, one could evaluate a wargame on the basis of how accurately it simulates war, its ability to progress quickly, and the ease with which it leads to discussions of tactics. Hobbyists might tinker with the tables to more accurately determine the casualties of a volley of fire. Other general's would write treatises on the role of the umpire, eschewing certain tables and rules for a more accurate representation of battle or for a quicker resolution to get to the all important tactical discussion at the end.

Though these war games had already gotten rid of a classic aspect of games, the idea of competition, as a player was tasked not with winning the game itself, but with learning the knowledge necessary to win a practical battle, there was still a goal and an incentive structure.

However, this goal of teaching tactics and the incentive of an officer to play in a way that demonstrated their tactical skill, was not merely a rule of the game. It was the intended practice of playing the game as a tactical tool within the process of military training. The goal and the incentive structure came from the military hierarchy, not necessarily from within the game text.

Military Hierarchy

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3. Major H. O. S. Heistand. "Foreign War Games," from Selected Professional Papers Translated from European Military Publications. United States. Adjutant-General's Office. Military Information Division. (United States: U.S. Government Printing Office, 1898), 244-253.

Much of our understanding of game design is that in making a game, the game designer is meant to be both the writer of the rules and the social structure of the Prussian military. The role of the game designer is both to create the rules for enacting, simulating, or facilitating a specific course of action, in the case of *Kriegspiel*, facilitating a planned battle, and to use the game to be a military hierarchy that incentivizes that course of action and ensures it is carried out.

Game Design as Mind Control

Luke Crane, a designer of games like *The Burning Wheel*, claims that game design is mind control. Dave Chalker summarizes Crane's thoughts on games, "They encourage you to put yourself in situations you wouldn't otherwise be in and have your feelings manipulated, which is a form of mind control. Well-designed games evoke certain feelings in players and put those players in the middle of a scenario... if you can succeed in designing a game that causes the players to have the reaction you intended, you've succeeded as a game designer."[4] To put *Kriegspiel* in these terms, if the game facilitates the training of officers and the discussion of tactics afterwards, it has succeeded. However, much of these assumptions are not part of the game text, but instead rely on the military hierarchy to impose these rules on the participants. Thus in Crane's understanding of game design a game text should act as a military hierarchy and impose its rules on participants.

Kriegspiel as Mind Control

A utility of Crane's mind control argument, in his view, is that he claims it does not only apply to roleplaying games, but all games. The problem with this mind control theory of game design, going back to my experience helping to teach the class, is that it doesn't really explain why

4. Dave Chalker, "Origins 2010: "Game Design is Mind Control" Seminar," Critical Hits. June 29, 2010. Online. Accessed January, 2021.
https://critical-hits.com/blog/2010/06/29/origins-2010-game-design-is-mind-control-seminar/
5. Honestly, tabletop roleplaying games aren't a very lucrative industry, unless you're at a giant company whose roleplaying branch is backed up by a ton of existing capital and a huge brand name. They can take a lot of writing, and for an artist or designer, making huge tables and ordered lists is just a big pain to do in most graphic design software. See this panel discussion: Jason Pitre, Fiona Geist, Darren Watts, Viditya Voleti, "Different Traditions of Indie Publishing" (Panel discussion, Metatopia Online 2020, Online, November, 2020). Accessed January, 2021.
https://youtu.be/nZDIYyue2mo

someone would want to make a tabletop roleplaying game specifically.[5]

What makes roleplaying games difficult in terms of doing mind control, is that they rely heavily on assumptions and ambiguity. To use *Kriegspiel* again as the example, the umpire is free to devise a 'theme', or scenario of battle given to each side, limited only by how such information, "may conform to reality." Meaning the umpire's judgment of what may or may not conform to reality is paramount. The players, as well, must, "make the best possible use of their troops." The troop movements, "should be the same as would be executed on the terrain under similar conditions." Further, the umpire must interpret the orders given as they assume troops in those conditions would interpret those orders. However, in later versions of the game, players were allowed, "when a decision is rendered, to call attention to advantages which may have escaped the umpire, or which [the player] believes had not been sufficiently considered."[6] This ambiguity of interpretation relies heavily, at least with a game like *Kriegspiel*, on the skill and dedication of the officers conducting the match. Early proponents of *Kriegspiel* admit, "It cannot be denied that the war game, always interesting, will be more or less instructive and profitable, according as the umpire is more or less capable of making it progress regularly and conformably to the true principles of the art of war."

Although *Kriegspiel* is a fairly rigid wargame, it also contains within it a process of ambiguity and interpretation, relying heavily on the umpire and the players to make the game function successfully. However if they are not successful, the results are still "always interesting." Therefore, we could take the facilitation of an experience that is "always interesting" as a goal itself. It is in the absence of military logic, that hopes to impose a knowledge of tactics, that this, "always interesting," result can take on a wider form. In the sense that, though the tactical knowledge gained might be interesting, the potential other knowledge[s] gained by its absence could be infinitely more fruitful and unpredictable.

Figure 2. DoD inquest into involvement with MKUltra. US Department of Defense, 1977.

MEMORANDUM FOR THE SECRETARY OF DEFENSE

SUBJECT: Experimentation Programs Conducted by the Department of Defense That Had CIA Sponsorship or Participation and That Involved the Administration to Human Subjects of Drugs Intended for Mind-control or Behavior-modification Purposes

6. Major H. O. S. Heistand. "Foreign War Games," 274.

15

ACTUAL PLAY: Kriegspiel

In 1897, a game of *Kriegspiel* took place. The umpire laid out the theme for the match. He described that it was a hot summer day. The battlefield was bisected by a slow moving river, marked as a snaking blue stroke on the map. The river's banks were muddy, and the river shallow from a lack of rainfall this sweltering summer. The umpire, described separately to the officers commanding each side their own forces, and the forces arrayed against them {as their scouts would have reasonably been able to report to them}.

After describing the theme for the watch, the umpire leafed through his tables for calculating losses as the officers on either side discussed their first orders. Both sides ordered their men to advance towards the river, and the pawns representing their men were moved towards the blue stroke representing the river.

The officers of both sides retired again to draw up their next orders. They thought of the river, and of the table of losses. If their men attempted to advance through the muck and into range of shooting, they'd be cut down if the other side decided to wait.

The officers returned to the Umpire with their orders, the umpire began to read aloud the orders of the first side: "The commander of the third battalion…" The umpire pointed to pawn at the front of that side's forces, and the officer nodded, "yes that one sir." The umpire continued, "… is to take off his boots and his trousers, and is to tie the legs of his trousers about the butt of

his rifle and is to raise his rifle, with trousers so tied, and to wave the rifle vigorously in the air." As he read the off the order, the umpire raised the stick he used to push the pawns around the map, and waved it back and fourth. "Like this officer?" The umpire asked. "Yes, just like that sir."

The officers of the other side asked if, for the sake of the swift resolution of the match, they might revise their established order. The umpire and the opposing officers agreed to this proposal. And the other side presented their revised orders: that the whole of their side would lay down their rifles and advance swiftly towards the river and to splash and swim about until the other side joined them.

The other side did so. The pawns of each side, now pushed to mingle in the blue river at the center of the map, were ordered to splash and swim about. As the turns of splashing and swimming continued, the umpire opted to consult the table of losses to determine whether any of the forces on either side were sunburnt; A few noses were determined to be reddened. And when strictly kept time records determined that the sun was setting on the field of battle, and the men were determined to reasonably be getting chilly, the table of losses was used again to determine how many men would not be able to find their trousers when they waded back onto shore; many men returned to camp in their drawers.

Though all participants determined the match to be a great success. Each was eventually reprimanded. And the umpire was stripped of his right to facilitate future matches. For as we know; "𝕎𝕙𝕠𝕖𝕧𝕖𝕣 best follows up his movements, adopts the simplest and most natural means to the end, and departs the least from the general idea of the operation, will have won the match even though he may have lost a few more pawns."

To return to the questions I posed to myself earlier; how are roleplaying games good at teaching game design, and why design a roleplaying game specifically? I think that these questions are in opposition to each other; when one emphasizes the part of designing roleplaying games that are similar to the rest of game design, it gives one very few reasons to make roleplaying games specifically. Instead it is when one tries to avoid doing 'mind control' and embraces the fact that the game is up to the interpretation of the people playing it that the reasons for using roleplaying games as a medium emerges.

There are numerous examples of games, statements, movements, and practices that embrace this way of making. For a totally non exhaustive list: Some of the earliest roleplaying games had multiple options for how to resolve 'core' parts of the game, like fighting. Or even rules for playing the game alone, as a group without a game master, or a group with a game master. They also frequently had the expectation that a game master would create whole adventures and game worlds from scratch or with very little explicit preparation, sometimes as the result of a totally random roll of the dice. There is the tradition of rulings not rules, where players and gamemasters are expected to come up with judgments on the fly or write and rewrite new mechanics as needed, implying both that mechanics themselves are subject to change or that the game may lead to situations completely beyond the scope of existing rules. There is a tradition of hacking, of cutting part of one system out and applying it to another. Or more deeply there are game jams, where existing systems are added to, changed, or reused entirely to make dramatically different games in dramatically different worlds and genres. There are "system agnostic" supplements where a setting, world, or story could be used with any number of existing game systems, some with their own rules for things in their world, some without a single mechanic in sight. There are zines, manifestos, and movements espousing this kind of design and the play that comes out of it. And of course there is play itself or people's recounting of it. Stories of

people using games 'about' raiding subterranean lairs to open kitschy thrift shops or flirt with cute boys.

Thus *Game Pieces* attempts to present pieces in this thread of what happens at the table is "always interesting" school of game design. Both my own thoughts on the particular parts of roleplaying games that I think best emphasize this way of designing and its potential use. Further it hopes to present pieces of games that I feel enable and exemplify that way of playing and thinking.

The first wargames were built on a modified chess board with modified chess pieces. I hope by showing pieces of games inspired by the games that I admire, and pieces of the thinking of those who made them, that those pieces inspired by their games and their thinking, can be used to make other games. Whatever these pieces are used for, the results will be, "always interesting."
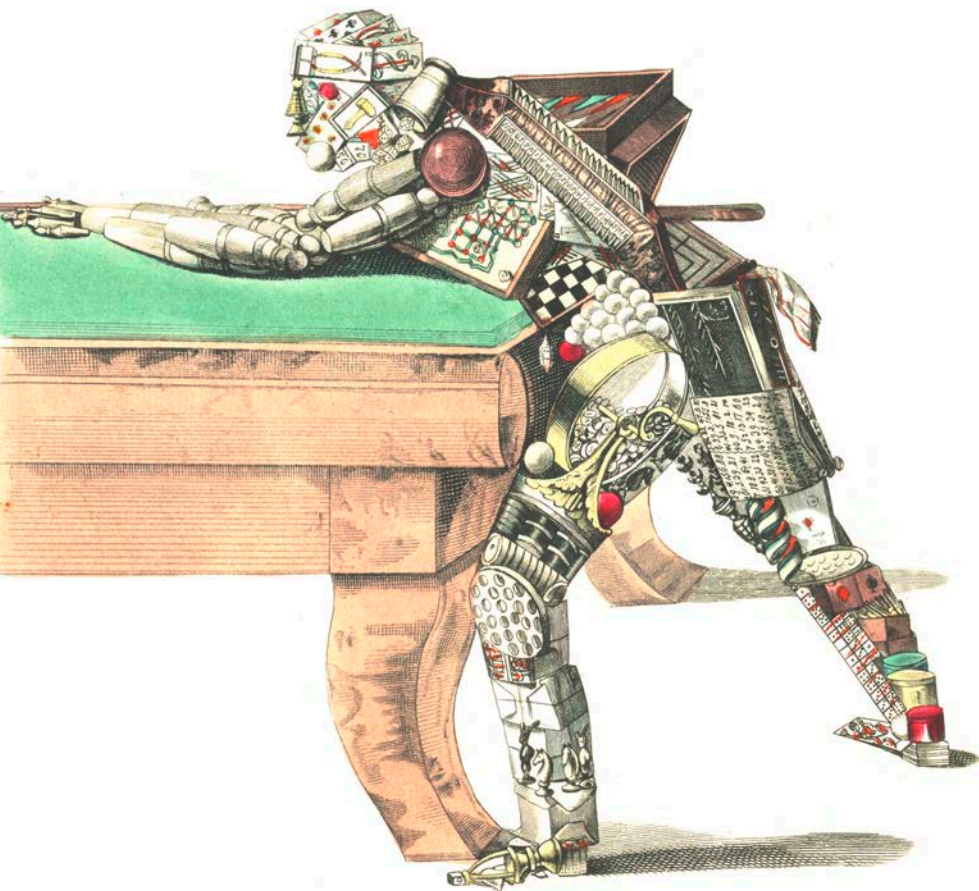
Advanced
Players & Pawns

PLAYER SPELLS

A NOTE ON PLAYER SPELLS

Although the *Player Spells* found within **ADVANCED PLAYERS & PAWNS** are quite powerful, for their effects reach beyond the fictional milieu of the Game World and into the very social reality of you and your friends playing the game, these spells are, unlike the spells in other game systems (like **OUBLIETTES & OOZES**), unlimited by class and level. Any player of any class, of any level, and at any table may attempt to cast these spells.

Control Person:
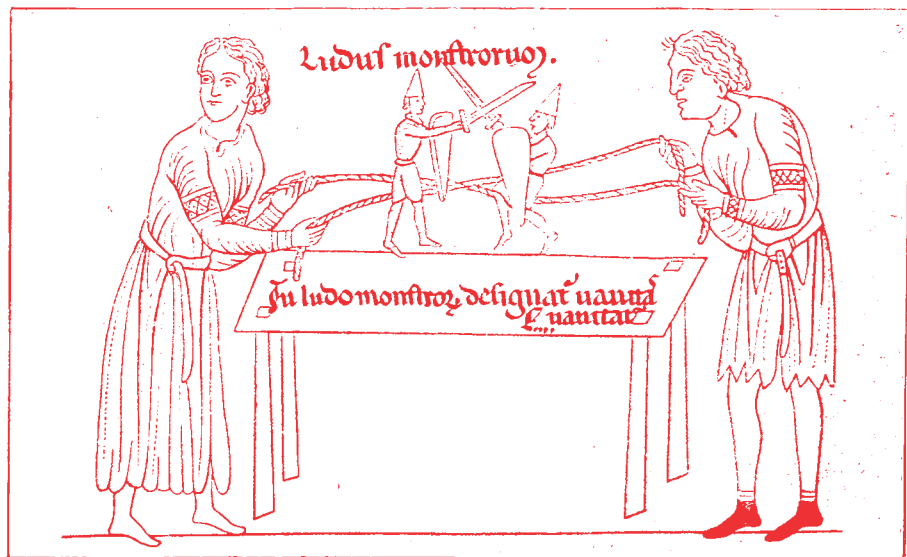
Target: A character in the Game World
Uses: Once per Game
Range: Line of sight

Material Component: Your current Character Sheet

Hand the Game Master your character sheet. They are theirs now and forever. Declare a character within line of sight of your character in the Game World. You will now play as them and your friends will now play as their friends.

If your GM has any notes, rules, or information for playing this character or their friends, they must hand them to you.

If any of your friends at the table, including the GM, would prefer for this spell not to take effect they may declare a Counter Spell.

Attempts to counter *Control Person* always succeed.

Fuse Many Minds into a Single Body:

Target: Self, and all adjacent players
Uses: Ritual, Once Per Game
Range: All players within this game

Material Components: A Single Player Character, already made or devised for this purpose & 3 distinguishable tokens, chits, or dice for each affected target

Casting:
One Player may attempt to cast the spell. All other players may opt to join them in attempting to cast the spell.

If all players join in the casting, the attempt to cast the spell succeeds. If any player opts not to join with the other players, the spell fails and has no effect.

Effect:
Place a Character Sheet in front of all players. Or if using a digital means of playing, craft a single Character Sheet that all players can access and edit.

Distribute 3 tokens to each of the players. These tokens should be unique to each player.

In play, you may spend your tokens by placing them on the Character Sheet:
Spend at least 0 tokens to: Suggest a possible course of action the character might take. Mention to another player something you think might be important about the character. Or write a note on the character sheet—accompany the note with the number of tokens spent in it's writing.

Spend at least 1 token to: Declare that the character attempts to take an action. Or cross off a note another player has written.

Spend at least 2 tokens to: Counter an action declared by another player.

Players may pool their tokens with other players. For an action to be countered, or for a note to be crossed off, players must spend 1 more token than was used to write or declare it.

Before an action by the character has taken place in the game world, players may discuss a course of action. If the players arrive at a different course of action, or opt not to take an action, all tokens used in declaring or countering the action may be returned to the players who spent them. The player who has spent the most tokens during this discussion may opt to end the discussion at will. Letting the action resolve or be countered as the current amount of tokens spent dictates.

Once all players have spent all of their tokens, all players may retrieve all of their tokens.

25

ADVANCED PLAYERS & PAWNS.

Diffuse Control of Many Entities to Many Other Entities:

Target: All players & their characters, including the caster

Uses: Once per session

Duration: Infinite, can be canceled at will by any of affected player

Material Components: More than two players & A number of characters equal to the number of affected players & A number of tokens, chits, or dice equal to the number of affected players for each affected player

Together, lay out all character sheets in front of all affected players.

When a player wishes to act as a character, they declare an action for one of the characters, and then place one of their tokens onto that character sheet.

A player may not place a token onto a character sheet if they have a token of theirs currently placed on that character sheet.

A player may not place a token onto a character sheet if placing it there would result in there being 2 more tokens on that sheet than there are on any other sheet.

Once all players have placed all of their tokens, all players may retrieve all of their tokens.

Basic & A

CHE
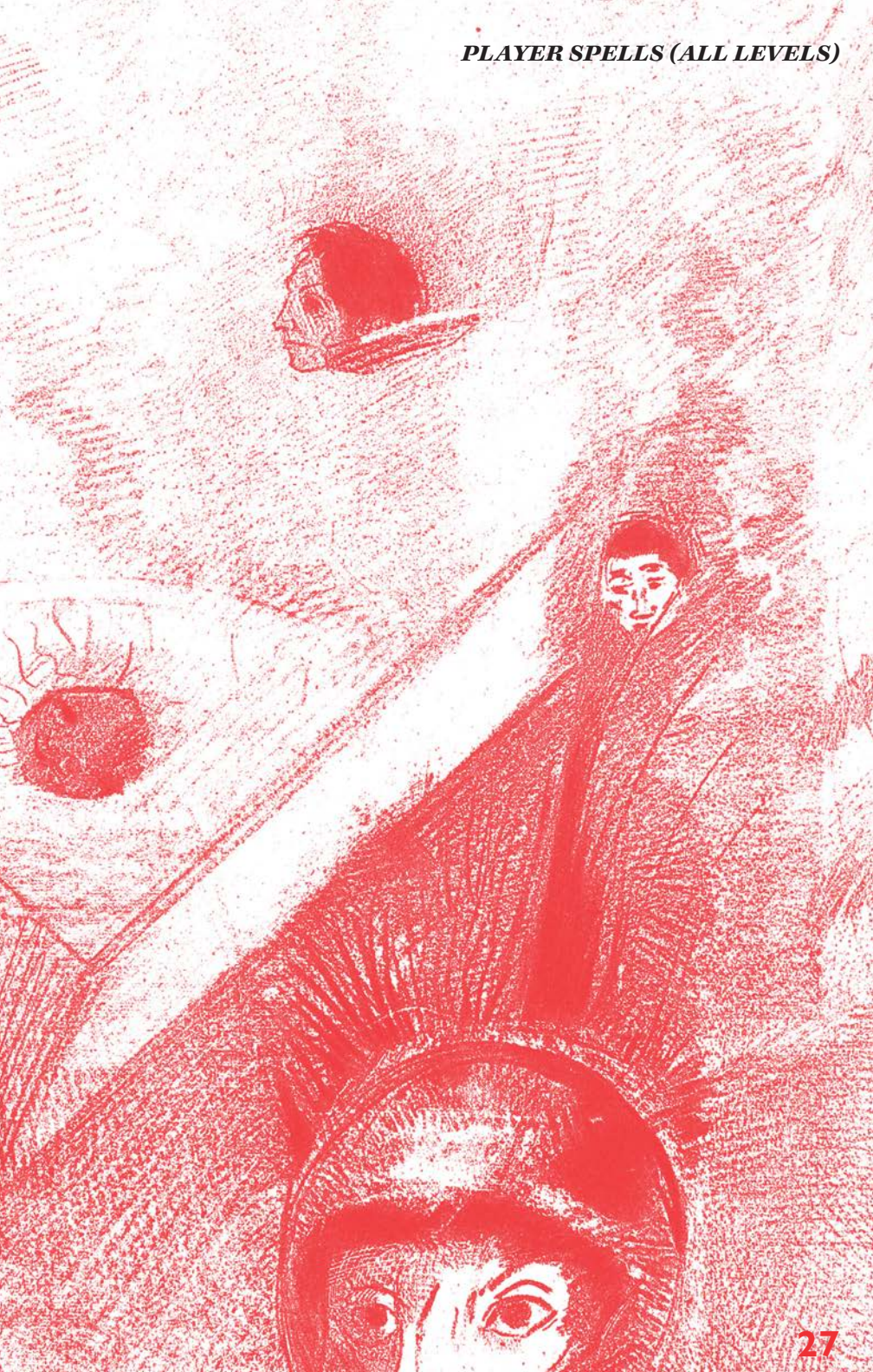
Basic Chess

Premise:
You are a Pawn on a Chessboard.

Playing Chess:
Chess is to be played with multiple players. A single player will take on the role of the Chess Master. The Chess Master will describe the Chessboard and the other Pawns, Castles, Knights, Bishops, Kings, and Queens who inhabit it. The other players will each take on the role of a Pawn, they'll describe how their Pawns act and attempt to interact with the Chessboard and the other Chess Pieces.

Materials:
A Chess set.

Determining Outcomes:
If a random result 1-8 needs to be generated, cast a chess piece onto a chessboard. Consult the row in which it landed, the higher the result the more favorable for the Pawns. If the piece rolls off the chessboard, it may be cast again, but from a different edge of the chessboard.

If you require more variance, consult the color of the square on which the base of the piece lands as well as the row, for either one 1-8 result if the piece lands on a white square, or another 1-8 result if the piece lands on a black square.

If you lack a Chess set, you may instead use a d2 and a d8 to approximate similar results.

Moving and Time:
Place a pawn on the chessboard to reflect your group of Pawns. If the Pawns move, move the pawn forward one square. If the Pawns wait, move the pawn left, then if they wait again move it back to the right.

If the pawn is on a black square it is night time, if the pawn is on a white square it is day time.

If the Pawn reaches the edge of the board, return it to the other edge of the chessboard.

Queening:
When you move the pawn to the edge of the board, cast a piece onto the chessboard, if the piece hits the pawn and knocks it over, one Pawn may become a Rook, a Knight, a Bishop, a King, or a Queen.

Other Pieces:

If the Chess Master wishes to determine a piece the Pawns meet at random, they may cast a piece onto the chessboard and consult the following table.

If the rules for Moving and Time are used, the Chess Master may opt to cast a piece onto the chess board whenever day transitions to night and night transitions to day.

color.	row.	piece name.	description. The chess master should describe each Piece below when the piece is met. If a Piece is taken, cross off its description and write in another.
black	1	a pawn	
	2	a pawn	
	3	a pawn	
	4	a pawn	
	5	a pawn	
	6	a pawn	
	7	a pawn	
	8	a pawn	
white	1	a castle	
	2	a castle	
	3	a knight	
	4	a knight	
	5	a bishop	
	6	a bishop	
	7	a king	
	8	a queen	

Advanced Che
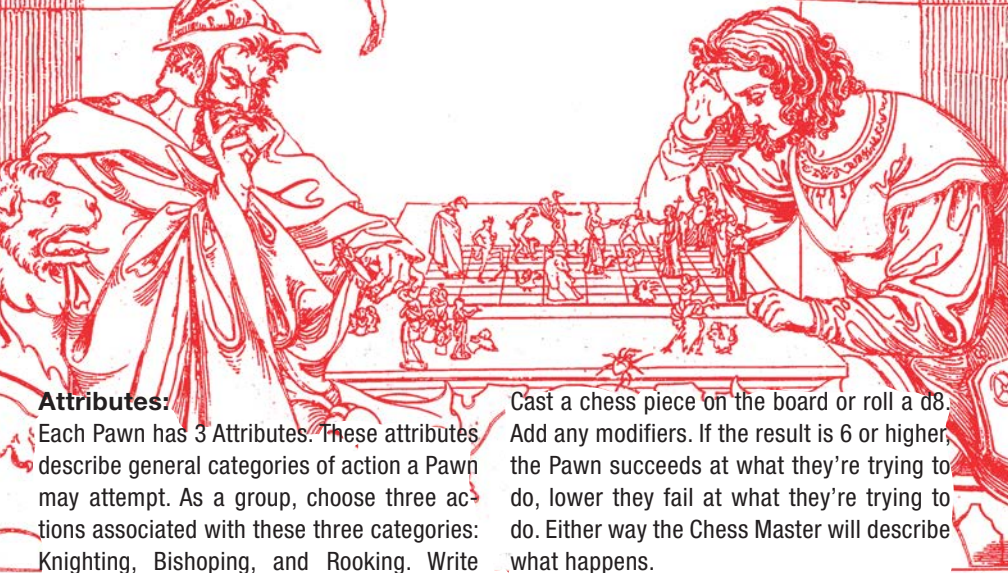
Attributes:

Each Pawn has 3 Attributes. These attributes describe general categories of action a Pawn may attempt. As a group, choose three actions associated with these three categories: Knighting, Bishoping, and Rooking. Write them down. Use these three actions loosely to categorize other actions as needed.

Knighting — Jumping, Running, Jousting
Bishoping — Praying, Preaching, Convincing
Rooking — Swindling, Tricking, Defending

Tests:

If a Pawn tries to do something that might lead to Harm (like taking a Castle) or consequences (like jumping a knight) or failure (like capturing a King), describe to the chess master what the Pawn is trying to do and how they're trying to do it.

Pick the most relevant category of action, Knighting, Bishoping, or Rooking.

Give the Pawn +1 for each item or circumstance present that may help them. Give them -1 for each item their target might have or circumstance present that might hinder them.

Cast a chess piece on the board or roll a d8. Add any modifiers. If the result is 6 or higher, the Pawn succeeds at what they're trying to do, lower they fail at what they're trying to do. Either way the Chess Master will describe what happens.

Being Taken:

If the course of action would lead to Harm, Take something from the Pawn:

— A +1 from an Attribute
— An item they carry

If nothing is left to Take, or the Player wishes it, Take the pawn. The player should make a new pawn and get them onto the Chess Board as fast as possible.

Taking:

If the course of action a Pawn takes could harm another Piece, they may mark a Take on that piece if they succeed.

— A Pawn is Taken when 1 Take is marked
— A Castle is Taken when 2 Takes are marked
  (though harming a Castle is quite difficult)
— A Knight is Taken when 4 Takes are marked
— A Bishop is Taken when 8 Takes are marked
— A Queen is Taken when 16 Takes are marked
— A King is Taken when 1 Take is marked
  (though a King is rarely unguarded)

SS: An Expansion for Basic Chess.

Creating Pawns:

Cast a Piece or Roll a d8 and consult the table
to determine what Piece your Pawn served:

row.	piece.	attribute modifier.
1	a Rook's Pawn	+2 Rooking
2	a Rook's Pawn	+2 Rooking
3	a Knight's Pawn	+2 Knighting
4	a Knight's Pawn	+2 Knighting
5	a Bishop's Pawn	+2 Bishoping
6	a Bishop's Pawn	+2 Bishoping
7	a King's Pawn	+1 Rooking, +1 Knighting
8	a Queen's Pawn	+1 Rooking, +1 Bishoping

Then answer each of the
following questions:

— When your Pawn started
to move across the
Chessboard, they were
given one item from the
Piece they served. What
is it?

— Your Pawn also learned
one value from the Piece
they served. What was it?

— They also gain an addi-
tional +1 to one of the
three Attributes, Rooking,
Knighting, or Bishoping.
What is it?
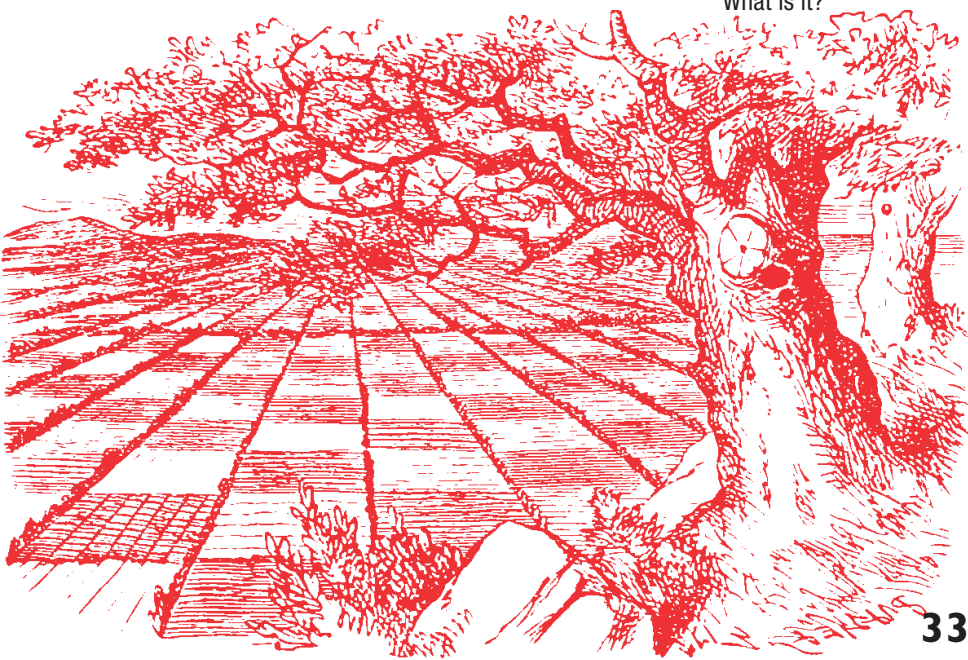
APPENDIX N

Against Incentive, Luke Gearing, Blog Post

The Aleatoric Nature of Tabletop Roleplaying Games, John Battle, Video Essay

Anti-Sisyphus, Jared Sinclair, Zine

Broken System, Luke Gearing + Alex, Zine

Classic Traveller, Marc Miller, Game

The Descent into Roleplaying, John Battle, Video Essay

Dishpit Witches, Blake M. Stone, Game

The Eternal Caverns of Urk [Tunnel Goons], Nate Treme, Game

Games and Bereavement, Sabine Harrer, Book

In Play, FKR [Free Kriegspiel Roleplaying] Collective, Zine

Lorn Song of the Bachelor, Zedeck Siew + Nadhir Nor, Game

Making Games in a Fucked Up World, Paolo Pedercini, Talk

Penicillin, Micah Anderson, Zine

Solitaire, Jeeyon Shim, Game

A Thousand, Thousand Islands, Mun Kao + Zedeck Siew, Zine

A Touch of Medieval, Eddo Stern, Essay

Trying to be Kind, Mahar Abrera Mangahas + Fiona Maeve Geist + Jared Sinclair, Podcast

Virtuous War, James Der Derian, Book

Waiting for Gygax, Laurie O'Connell + Nakade, Game

What Exactly is the Problem Here re: 1st Level Spell List, Scrap Princess, Blog Post

{ I tried to include pieces of other people's games, books, words, and zines in this zero issue of Game Pieces. I rolled low and failed. However, none of the pieces present here would've been possible without the writing and ideas from the works above. If you like the pieces presented here, it's undoubtedly due to thier influence, if you hate the pieces present here, its likely my fault. }

Streufeuer.

Dauer des Feuers: ein Zug (3½ Minuten)

Mittlere Wirkung.						Gute Wirkung.						Beste Wirkung.					