



DOOM

and Cookies

*A potentially calorie laden RPG
by Andrew Peregrine*

What was that noise? It came from downstairs, a cracking, creaking sound that had woken him more through a sense of brooding danger than volume. It was still night, and the dormitory was still swathed in darkness. However he could make out the shapes of some of the other children in the beds opposite. With a start he realised Tom was also awake, sitting up in bed and staring at him.

"Luke," whispered Tom in the stillness, "did you hear that?"

Tom nodded, but said nothing. Admitting that he had heard the noise would make it all real. Tom was about to say something else but instantly hushed into silence as the door to the dormitory crept slowly open. Both boys crashed back under the covers in case it was the orphanage manager Mr Keaton. Under the covers all they could hear was the creep of the door, then quiet footsteps coming stealthily into the room. Daring to peek out from the covers Luke looked out, but it was not Mr Keaton. Framed in the silhouette from the hall light was the shape of a small girl in a nightdress, her hair in two long pigtails. He thought for a moment it was his sister Isabelle, sneaking in again from the girls' dormitory next door. But it wasn't Isabelle, and Luke began to feel a lingering cold dread rise in the pit of his stomach.

No longer fearing Mr Keaton, Luke sat up, startling the girl who was trying to see if any of the boys were awake. It wasn't Isabelle but her friend Sarah, and she rushed up to Luke upon seeing where he was in the silent dorm.

"I can't find Isabelle," she said, her voice breaking a little. "She went out for a glass of water, but then I heard this noise..."

She was cut off by a low moan that drifted up from the stairs. It was too low for a human being to make and seemed full of both anger and despair. Terrified, Luke and Sarah locked eyes for a moment, hoping the other would have a different answer to what they were both thinking. But neither of them did.

"We're going to have to look for Isabelle," said Luke.

Introduction

As the title suggests, this game is about two things, Doom and Cookies. In the game you play the part of children trying to escape the orphanage of Mr Keaton and his wife. The orphanage itself is a large and rather run down building in the middle of nowhere. It is not as easy as you might think to escape it, as it is full of long twisting corridors and has a very confusing layout.

The game is set sometime between the Victorian and Edwardian eras when technology was dangerous and few people paid much attention to Health and Safety guidelines. However, the perils that you face are all going to be of your own making, but the creation of which will reward you with cookies.



This game functions like any other RPG, so I'll assume you know all about Gamesmasters (GMs) dice, power-gaming and rules lawyers and skip straight to the game itself. As usual you create a character, one of the orphans in the orphanage, and as for dice, you'll only need a few D6s.

This game has been designed for the 24 hour RPG competition run by the guys at "One thousand Monkeys, One thousand typewriters". Apart from some accidental thinking beforehand, this has been written from scratch in a 24 hour period. As such it hasn't had any form of playtesting or even much proof-reading. I fully intend to go over it and expand/rewrite it into a more releasable version. However, this first version will always be available free from the competition site or my own. If you want to get involved in the competition (and you do, it'll be good for you ☺) take a look at the forums at: <http://www.1km1kt.net/community/index.php>

So without and further ado, lets bring on the Doom and Cookies.

Setting up the Game

Before you begin the game you will need to get hold of some Cookies. Any form of biscuit or cake will do as long as it can be portioned out evenly. This is not the time to argue about whether a jaffa cake is a biscuit or a cake. Either is acceptable using these rules so stop harping on about it. The amount of Cookies you use will help determine the length of the game, so don't take more than you need. A packet (or even two) of any standard biscuit, from Bourbon creams to Hobnobs (or Oreos if you are American) will be fine.

Rip open the packet and put all the biscuits in a bowl in the middle of the table. But do not eat any of them yet!!! You'll need them for the game. If you are all feeling the need for your usual supply of snacks, by all means have other biscuits and cakes available. Just don't have the same type of cookies available as the ones that are in the bowl, that's how people get to cheat.



Creating a Character

Now that you have a bowl full of Cookies in the middle of the table you need to find something to distract you all from eating them. So lets all create a character.

In this game you are playing a poor orphan hoping to escape the destruction of their home. Your character is around 5 to 10 years old and as such has few skills. So your character is defined by three things, none of them very complicated.

1 – Pick a Name

Firstly, pick a name. Any name is fine but do stick to the sort of thing a Victoriana or Edwardian orphan might actually have, Tom, Susan, Isabelle or Oliver are fine, Quangzar, slayer of the nightbane is not really that appropriate. However, your character might have a nick-name so you can go a bit wild there. If no one throws anything at you upon revealing your character's name you can reasonably assume its ok with the group. Feel free to hurl small objects at those who fail to come up with something reasonable.

2 – Pick a Talent

Next you pick something your character is especially talented at. This talent might be physical, mental or social, but not all three. A few suggestions are provided below, but if you don't like the look of any of them, feel free to make up one of your own with the GM's permission.

Strong – You are physically more powerful than most children. You can lift more weight and hit people harder. As boys and girls are much the same at this age it means yes, a 'Strong' girl can give a boy a beating.

Graceful – You have an excellent sense of balance and movement. You have a lot of co-ordination that probably makes you a good gymnast or athlete.

Dexterous – Your hand/eye co-ordination is excellent. You are good at using your hands, making both a good juggler or lock picker. You also have a decent aim as well when throwing something.

Tough – You are the sort of person that can take a lot of punishment. You still get hurt, but you can just take more physical pain and stress than most people.

Resilient – You might feel as much pain as everyone else, but you seem to have more energy and stamina than the others. You need less sleep and can exert yourself a long longer than most people.

Quick-witted – You are a fast thinker. You might not be any cleverer than anyone else but you come to a conclusion swiftly and can analyse a situation quickly. You tend towards being a leader, mostly because you've made your mind up before anyone else.

Academic – You are no stranger to books, but you don't just read them, you can remember them. Your memory is excellent and you can remember small details well.

Wise – You have a lot more common sense than most people. If something seems a good idea at the time, for you it usually is.

Friendly – You are good at getting on with people. You can usually get people to follow you or look after you

Intimidating – When you bark orders, people tend to listen. There is something in your voice and manner that makes people do as they are told without thinking about it too hard.

Strong-Willed – You never bow under the pressure. When you dig your heels in there is little that can sway you or convince you otherwise.

3 – Pick a Skill

Finally you pick a skill your character is good at. While your character can usually make an attempt at any task within reason, there is something they are especially good at doing. Bear in mind that it is unlikely your 8 year old character is familiar with assault weapons and military grade hardware. Well, not unless the game is set in Texas anyway. So you should pick a skill that makes sense for your character to have. Again, the skills listed below are just examples and suggestions, feel free to suggest others to the GM.

Art – You can paint, draw, act, dance, play an instrument and even create sculpture. It might not be a lot of use when dealing with the Doom that is to befall you, but it will at least pass the time.

Athletics – You are skilled at climbing, jumping and running around. You also have skills and experience with most sports. You might practice your skills on anything from rock faces to cupboards and stair banisters.

Crime – You have somehow learnt a few of the secrets of making illicit cash. You can pick locks and on a good day open a safe. Most basic security systems yield to your touch.

Fighting – Combat is your thing. Whether from martial arts training or the school of hard knocks you know how to look after yourself. In any form of close combat, you know how to put the boot in.

Maths – You are good with numbers and calculating. You rarely need to ask the time and you can tell exact distances with just a glance.

Observation – Few things pass your notice. You are hard to ambush or surprise and are brilliant at analysing a situation, picking out details few people notice.

Technology – Again, as a small child you are unlikely to be rebuilding a classic car or building your own steam engine. However, you have an understanding of how machines work and the nature of electricity. Computers didn't really exist in the era, but if you want to add them, that'll have to be another skill.

Science – You have an understanding of how the world fits together. As you are not even a teenager you've not learnt science in terms of Chemistry, Biology and Physics. However, you have an understanding of the scientific method, what might go bang and how you shouldn't mess with Newton too much.

Stealth – You are a sneaky person, adept at moving silently and hiding in the shadows.

That's it! You should figure out a few other things about your character. What they like, who they like and a personality trait or two. However, that's all we need to know about your character for the moment. So let's get on with the game.

Setting the Scene

Usually in an RPG it is the GM who sets the scene to begin the game, but in *Doom* and *Cookies* it is all up to the players. Each player gets a turn to describe where their character is and what they are doing. To decide who goes first, roll a die, nominate the eldest or just let the GM pick on someone. Everybody should have a turn at describing where their character is and what is going on at the start of the game.

In their initial scene setting the players each describe where their character is and what they might be up to, although it cannot contradict something another player has said. Each player can also describe something that is going on around them in the orphanage. Only one thing, as you need to save something so everyone has a chance to build up the opening scene.



At the end of this first turn you should know the situation each character find themselves in, whether alone or in a group, and also the answer to these questions about the orphanage.

Is it day or night?

What is the Doom that has befallen the orphanage?

Is there just one Doom or are several disasters on the way?

Has the alarm been raised about the Doom in question?

Are there many other orphans in the orphanage?

Where is Mr Keaton and his wife, and does anyone actually know where they are?

If no one chooses to answer one or even all of these questions the GM is free to round off the first turn with an answer for any or all of them in a final summing up. Don't worry if there are still mysteries about what is going on, those will be come clear later. In fact it is good for everyone to try and imply things about the orphanage and the character's situation to inspire the others with story and potential Doom.

Creating Doom...

Now we come to the crux of the game. As they set the scene and each time they get to take a turn, a player can put their character in jeopardy, giving them a little more Doom. These Dooms create conflict and problems the characters must face to escape the orphanage. In some cases the Doom they bring into the game will affect others; in fact it is more entertaining if it does. Doom is set up in the initial setting of the scene, some suggestions are:

The character is alone

The character is stuck somewhere inaccessible (the loft, the basement)
There is some sort of Doom in the room with the character (the room is on fire, there is a wolf staring right at her)

The character has lost one of their senses (probably temporarily) for some reason. (a bright light has blinded them or a noise deafened them)

The character is unaware of any danger (still asleep, terminally stupid)

The character has some responsibility to protect (a favourite toy, another character, some important files)



In creating their initial Doom, characters might generate something that could affect the other characters throughout the orphanage. We encourage you to do this as it helps out characters who need a bit of a kick start to create inventive Doom for themselves. It also creates a more cohesive plot as the characters work together to stop a more dangerous menace.

Some suggestions for orphanage wide Doom are:

There is a fire which has spread quickly before getting noticed. It will advance as time goes on closing off previously safe areas.

A pack of wolves (or another wild animal) have managed to enter the orphanage. They are hungry and roaming the halls looking for anything tasty.

Strange alien monsters are looking to abduct the children for obscure experiments. They are thin and tall and difficult to see in the night. Those they capture will be taken to their ship and probed.

A magical storm is sweeping through the orphanage, blasting lightning and rain down the hallways.

A large monster (dinosaur or large squid are the usual standards) is attacking the building. Can the characters avoid the falling masonry and claws as it tears the building apart?

As the game progresses, characters invent more Doom for themselves and others. The GM can also force characters to face Doom they have invented but not resolved.

...and getting cookies for it



Now for the good bit.

Each time you give your character some Doom, you get to take a Cookie from the bowl. You can only take one cookie at a time so there is no point in giving your character lots of Doom each time you can. The best thing to do is add a little Doom to what is going on each turn and build up a few cookies.

It is possible for other characters to grant you Doom, in which case you still get a Cookie. This usually happens when two characters are together.

One might announce the only entrance is locked and the room is on fire, so you both get a cookie.

When the bowl is empty of cookies you can't take any more. While you can still hand out Doom as you see fit, no one is getting any cookies. So it makes sense to try and resolve the Doom instead, which will bring the game gradually to a close.

When you get a cookie you should save it for when you need to resolve a situation. You can spend cookies by eating them, granting you a bonus to the dice rolls you make in resolving challenges.



Challenges

So now your characters are labouring under the weight of the Doom you have imposed on them, and they'll be looking to escape it.

Generally, to escape the Doom you have around you, you'll have to make a skill check. If you want to break open a door, leap across the flames or punch a hungry wolf on the nose, these all require some sort of skill action.

The first thing to figure out is if the character has any chance at all of success. This is not a question of difficulty but of possibility. It might be a bad idea to punch a wolf, and pretty difficult too, but even an eight year old could give it a try. However, leaping

across a thirty foot gap just isn't possible, nor is kicking open a safe door. Generally there are few things that are absolutely impossible, but what actually is impossible is the decision of the GM.

Some things might seem possible, but not so much for a small child. They might know how to drive, but can their feet reach the pedals? Is it really likely they know how to pick a lock? Again, the GM is the arbiter of what they might be able to do. However, each character has a skill, which might easily be something that gives them an unusual ability.

When a player wants to do something that requires the use of a skill, or simply needs to be resolved, they roll 1D6. If the result is a 6 they have achieved exactly what they wanted to achieve. If the roll is a 5, they nearly achieved it, but not quite. In this case they usually get out of one type of Doom but land in another.

Isabelle needs to escape the burning room. She runs at the door to try and break it open. If she rolls a 6 the door gives way and she escapes the room onto the safety of the landing. If she rolls a 4 or less the door refuses to budge, meaning she must think of another way to escape. If she rolls a 5 the door gives way, but too easily, pitching her forward too quickly and sending her over the hall balcony rail. She has escaped the fire but is now hanging several feet above the main hall.

Using skills and talents

It might seem a bit harsh making you roll a 6 to succeed, but there are a few bonuses you can apply.

If you have a talent that applies to the action you are attempting you can add 1 to the dice roll. You can also add another 1 if your skill could be useful. Finally, you can eat one of your cookies and get another +1.

Isabelle is hanging from the hall balcony, so she attempts to climb up to safety. As above she needs to roll a 5 or 6. However, she picked the talent 'Strong' which the GM agrees helps her ability to pull herself up. She also picked the skill 'Athletics', which also seems useful. So with +2 to her roll she only needs to roll 3 or 4 to get a success. She also has a cookie but decides not to spend it given the bonuses she already has. If she did spend it she'd only need a 2 or 3 to succeed.

The Basic Idea

Roll 1D6

Roll a 6 to succeed

A 5 means you escape the Doom but have to create another to replace it

+1 if your Talent applies

+1 again if your Skill applies

+1 again if you spend a Cookie

Failing a challenge

Sadly, the odds are that sooner or later, no matter how many cookies you have, you will fail a challenge. However, all is not lost, well, not usually.

If you fail a challenge you are basically no better off. The door won't budge, the fire is too hot to jump over, the wolves just refuse to budge. You might be tempted to try again, but that would be pointless. No matter what you were trying to do you have come to realise that unless something changes you can't try that method. In many games you can pick up your lock-picks and try again, not so in this one. Your time picking the lock has proved to you that you just cannot open it, time to think of something else. So this means you need to think of another way around the problem you are facing.

You may try the same attempt again if the situation changes in some way. For instance, you fail to jump across a barrier of flame, but then someone pours water over it reducing the flames somewhat, in that case you can try again. However, the circumstances must change what you are actually trying to do. You can't open the window after failing to pick a door lock and expect that getting some more fresh air in is enough to let you try again. In that case someone trying to break down the door or using a different tool might allow you another attempt.

That is not to say different characters cannot try the same task. If Simon failed to pick the lock, there is no reason Susan can't try to do so. However, one try per person is all you can do.

Injury and Danger

Sometimes, failure has consequences. If Doom is going to be real Doom then you are bound to be in trouble if you can't evade it. Essentially, anything you do that might result in physical harm is considered a dangerous task. So jumping across flaming corridors, swinging on chandeliers, running from wolves and fighting your legal guardian all carry the risk of injury and are considered dangerous.

There is little chance you'll actually get more than a hangnail from failing to pick a lock. Unfortunately, if the door is stopping you escaping from a burning room then failing to pick the lock may well result in injury. In cases like this the GM should decide how many turns you may have before the flames catch up with you.



Attempting a dangerous task is no different from any other, but it has some consequences for failure. Should you fail to get a 5 or a 6 on your dice roll you suffer an injury. If you already have an injury you suffer another etc. You can take one or two injuries without it slowing you down too much, but if you get hurt too much your ability to escape more danger will be severely compromised and you are in serious trouble.

When you take an injury, your wound status goes up by one. It begins at 0 and the list below shows you the effects of each new level. The effects of the previous level still apply though, so things get a lot worse.

0	Healthy	You are fine, fit and healthy – try to stay that way
1	Bruised	You just had a narrow escape and picked up a bruise, be more careful
2	Hurt	Ouch, you got a bit singed or picked up a minor cut. Your clothes show the strain but luckily you suffer no other ill effects
3	Injured	That was nasty. Something occurred that means you can no longer use your Skill to add to dice rolls.
4	Twisted	That was a real mistake. You now have a crippling wound that means you cannot use your Talent as a dice bonus either.
5	Broken	Now you are really stuck, and on your last legs. With all your bonuses gone, you now have to subtract 1 from your dice rolls. So you can only hope to succeed fully by spending a Cookie.
6	Crushed	That's your lot, you are out of it. You may be able to move or walk but you automatically fail any roll you try to make. You barely know what is going on around you. However, you can follow the others to safety, if they manage to avoid the dangers
7	Finished	Time to poke you with a fork, you're done. You pass out and might not even live much longer. The others will have to carry you.

In all cases the details of your wounds are really up to you. Explain them with a description relevant to how you got them and what effect they have. So if you have become Injured and your skill is 'Lock-picking' you might decide your fingers have been crushed, stopping you doing fine work easily. A 'Graceful' character who gets Twisted might have sprained her ankle, destroying her balance. The circumstances of your failure also have a bearing on how you get hurt. If you are facing fire you get burnt, facing wolves you get bitten.

If you do a decent description of how you have been injured, you get a Cookie. So as you can take a couple of wounds before feeling the effects it is effectively 2 free Cookies you can pick up. However, don't be too keen as your chances of escaping the orphanage without your bonus Skills and Talents are not very good at all.

Opposed Rolls

Sooner or later the character won't be facing the environment but something specifically trying to stop them doing what they want to do. It might be a monster or even one of the other characters (if you can tell the difference).

Opposed rolls are a little different as we assume that in most cases success is not the issue. If you are trying to race someone, there is little chance either of you will fail to get to the end of the track, the real question is who got there first.

In such a situation you both make a roll as usual, adding any bonuses you can claim for skills, talents and Cookies. The person who rolls the highest number is the winner, simple.



If it does matter if you succeed or not, the same rules apply as before to achieve the task, and then you compare dice rolls if you both succeed. If one of you fails but the other succeeds there is an obvious winner, and if you both fail, no one wins. This might occur when you are both trying to race to escape a room first but must negotiate the burning and broken floor.

If you both manage to get the same result, the contest has been very close indeed. So you can resolve ties by comparing the two characters abilities in this order:

Experience over ability – the player who has an appropriate Skill wins.

Natural advantage – if both have an appropriate skill, the character who used an appropriate Talent wins

Flog a dead horse – if both characters have an appropriate Skill and Talent, the one who is the least injured won

Age before Beauty – Oh the hell with it, if they both had a skill and a talent and are in the same state of health the oldest player is the winner. Even with twins one got born a minute or so before the other. This might not seem fair, it isn't, but I'm an older brother so deal with it.

Fighting Monsters and NPCs

While combat is usually quite complicated, in Doom and Cookies it is a little more straight-forward. Instead of giving monsters and other opponents a set of statistics, fighting them is resolved as if they are an encounter rather than an opposed attack. Obviously such encounters are considered dangerous so there is a chance of injury. Instead of defeating creatures by injuring them, the characters defeat them depending on their abilities, either escaping them or finding a way to put paid to them. After all, against wild animals and monsters there is very little a small orphan might be able to do by taking them on in hand-to-hand combat.

Mr Keaton and his Wife

Apart from the characters there are two other people in the orphanage. Mr Keaton and his wife run the place and look after all the children. They too might be at risk from the horrible Doom befalling the place, but they might equally be the cause of it.

To determine whether the Keatons are friend or foe for the characters, each player should detail briefly how they get on with the couple. The description should be in terms of an act they did for the character in question most recently. So 'I hate them they are nasty' isn't a description, but 'Mrs Keaton gave me a sweet yesterday' is fine, as is 'Mr Keaton beat me last week'.



When each player has announced their most recent encounter with the Keatons, it should be obvious which actions are nice and which are nasty. Nice actions add 1 to the niceness index of the couple, and nasty ones subtract 1 from the index. The index begins at 0.

Four characters are detailing the Keatons. Sarah says she likes Mr Keaton because he smiled at her and patted her head when she did well at her lessons. Laura dislikes them as Mr Keaton confiscated her doll as a punishment for not eating all her dinner. Tom is also not a fan as he was scolded by Mrs Keaton for stealing scraps from the kitchen and Billy was beaten by Mr Keaton for no good reason only this morning. This means the index gets +1 for Sarah's remarks, but -3 for everyone else's. The Keaton's niceness index is therefore -2.

The index gives a general idea of what the orphans think of the Keatons in general. However, it doesn't overrule what an individual character might feel about them. Even if they are dictatorial tyrants, some characters might find ways to excuse their actions and consider them worth saving. Others might hate them no matter how nice they are. However, the niceness index details the real character of the pair. The GM can use it as a way to judge how the Keatons will act when Doom starts to befall the orphanage. They might become figures the orphans will want to save, or another option for putting them in danger.

+6 and above	Angelic – Nothing phases them and they always have a kind word for everyone. Hurting the children really does hurt them and they sob when they have to administer any kind of punishment, even harsh language.
+4 to +5	Infinitely patient - they know every child by name and even find the troublemakers 'spirited'
+2 to +3	Philanthropic – they are dedicated to the orphanage and do their best for every child, even though they can't give every individual child the attention they need
+1	Well meaning – they try and do their best but are only human
0	Average – they have good days and bad days like everyone else
-1	Cold – The orphanage is a business and tough love is the order of the day
-2 to -3	Unpleasant – Children need to be put in their place, and a good beating is the best way to do it
-4 to -5	Nasty – Not only do they administer strict punishments they rather enjoy doing it. They brook no insubordination and care nothing for the children
-6 and below	Demonic – They are plain evil. They'd sell the children if they could and care nothing for anyone but themselves



But I don't want Doom or Cookies!

The rule-friendly gamers among you may have noticed by now a way around all this Doom for your characters. If you don't impose any Doom on yourself, you might not gain any Cookies but you might still escape the orphanage reasonably easily. After all, with no Doom in your path, you probably don't need the Cookies to help you through it. If that is your thought, then this is probably not the game for you. However the point is still valid as it would be simple to say 'I jump out of the window, ah success, I've escaped'.

So to make sure there is a decent story going on, each character must place themselves in at least 5 Doom laden situations before they can escape the dangers of the building. If you haven't faced Doom 5 times, you cannot suggest you are about to escape. If you do the GM will insist that Doom in some way has followed you out and must be dealt with.



Another option is to declare that no one can escape until the Cookie bowl is empty. This means you will have to burden your characters with a certain amount of Doom or you are never going to get home.

Playing the Game

Generally, playing Doom and Cookies involves each player creating a Doom laden situation for their character, receiving Cookies for it and attempting to resolve it. Each time a player adds more Doom to the situation they are framing another scene and continuing the story of how the orphans escape, or die trying. As each situation is resolved, more Doom is created to replace it until the Cookie bowl is empty. At this point you can stop layering on the Doom and bring the game to a close.

The point of the game is to tell an entertaining and exciting story with Doom coming from all sides at the characters. As with any game there is no way to win. However, if you choose to do so the players can see it as a competition to pile Doom on each other so much there can be only one survivor. While this is also a lot of fun, it is important that everyone is onboard with that plan or things might get very messy, with some players playing to win, and other looking to just tell a story.

Playing Doom and Cookies involves each of the players taking it in turns to build the story of how the orphans escape. How you manage this depends on your gaming group. In some cases a free-for-all will work well as all the players will dive in when they think of something and make sure everyone gets included. However, you may want to use a more structured approach and make everyone take it in turn to create a situation.

Players need not create Doom just for their own characters. It is perfectly permissible for them to place other characters in horrible situations. However, the player of the character facing the Doom is the one who gets the Cookie for it!

It is also important that while players have a free hand to frame a scene, they cannot ignore anything that has previously been established. So while you can announce the rain has stopped, you can't announce that it was never raining at all.

When the characters finally escape the orphanage, or the layers of Doom they are facing the game is over. The GM should round things off with a small epilogue to tidy away any loose ends and possibly summarise some of the story.



Playing without a GM

As so much of the game is designed to be created by the players, it is relatively simple to do away with the GM entirely. This, of course, is only the case if you think you can resolve disputes sensibly as a group. Which, lets face it, is not something for every gaming group.

Framing scenes and creating Doom for yourselves and others works just as well without a GM as with one. However, you do need to have some way of making a decision on what is fair and reasonable when disputes appear.

So in this case, resolving scenes is done by your angel and your devil. The player on your left is your angel. When you succeed in a roll they get to describe what happens to you. It is up to them to make nice things happen to you. When you fail a roll it is your devil that gets to explain what happens. It is up to them how badly you have failed in your attempt.

Generally, it is up to the angel and devil to resolve any disputes involving a player, but in many cases, what the group thinks is reasonable from a simple vote should be the end of the matter.

Inspirations

A major influence on this game has to be 'A Series of Unfortunate Events' by Lemony Snickett. However, there are plenty of other stories of plucky orphans fighting against adversity. Oliver by Charles Dickens comes to mind pretty readily and the Old Curiosity Shop isn't too far behind. While they aren't orphans, the Railway Children and the heroes and heroines and C.S. Lewis' Narnia tales can also inspire a few tales of children facing adversity and adventure.

If you like what you see here and have a few suggestions, please drop me a line. I'd very much like to hear suggestions about what I might have missed or how it can run smoother for when I write a more publishable version. You can mail me at "mrtoad@corone.co.uk" (without the antispambot spaces).

Other than that, thanks for reading this far, I hope you enjoyed it.
I'm very sleepy now and I still have to finish the layout so you'll forgive me for not staying and chatting too long.

Thanks to the guys at 1KT1KM for organising the competition and congratulations to the winner, even if it isn't me!

