ADRIAN HERMANN

JENSEITS DES ROTEN DRACHENS

KULTURWISSENSCHAFTLICHE UND POSTKOLONIALE PERSPEKTIVEN AUF „DUNGEONS & DRAGONS" UND ANDERE TABLETOP-ROLLENSPIELE
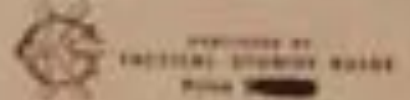
WAS SIND
TABLETOP ROLLENSPIELE (TTRPGS)?

DUNGEONS & DRAGONS

Rules for Fantastic Medieval Wargames
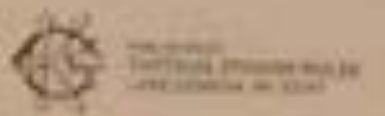Campaigns Playable with Paper and Pencil
and Miniature Figures

GYGAX & ARNESON

3-VOLUME SET

PUBLISHED BY
TACTICAL STUDIES RULES

DUNGEONS & DRAGONS

REFERENCE
SHEETS

DUNGEONS & DRAGONS

DUNGEONS & DRAGONS

DUNGEONS & DRAGONS

PLAYING
at the WORLD

A HISTORY
OF
SIMULATING

WARS,
PEOPLE
AND
FANTASTIC
ADVENTURES

FROM
CHESS

TO ROLE-
PLAYING
GAMES

Jon
Peterson

Jon Peterson (2012): *Playing at the World: A History of Simulating Wars, People, and Fantastic Adventures, from Chess to Role-Playing Games.* San Diego: Unreason Press, xvii.

"[T]he invention of *Dungeons & Dragons* depended on the mingling of **fantasy genre literature** with **wargaming** […][.]"

They combine "**setting** and **system**" with "**role-playing** itself, the bond of identification forged between player and **character**."

Jon Peterson (2012): *Playing at the World: A History of Simulating Wars, People, and Fantastic Adventures, from Chess to Role-Playing Games.* San Diego: Unreason Press, xvii.
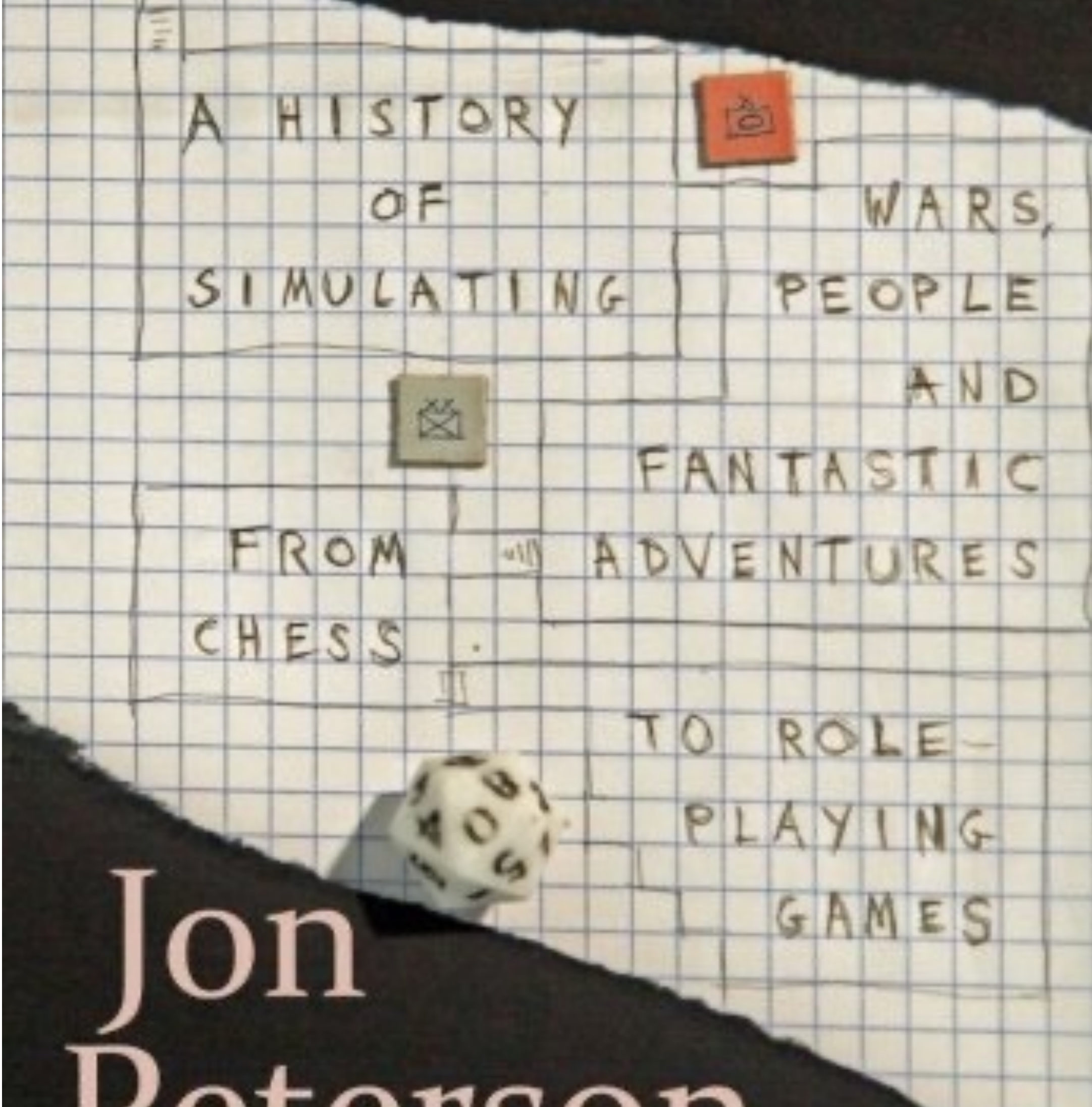
THE CONVERSATION

You probably know this already: roleplaying is a conversation. You and the other players go back and forth, talking about these fictional characters in their fictional circumstances doing whatever it is that they do. Like any conversation, you take turns, but it's not like *taking turns*, right? Sometimes you talk over each other, interrupt, build on each others' ideas, monopolize. All fine.

All these rules do is mediate the conversation. They kick in when someone says some particular things, and they impose constraints on what everyone should say after. Makes sense, right?

D. Vincent Baker (2010): *Apocalypse World*. lumpley games.
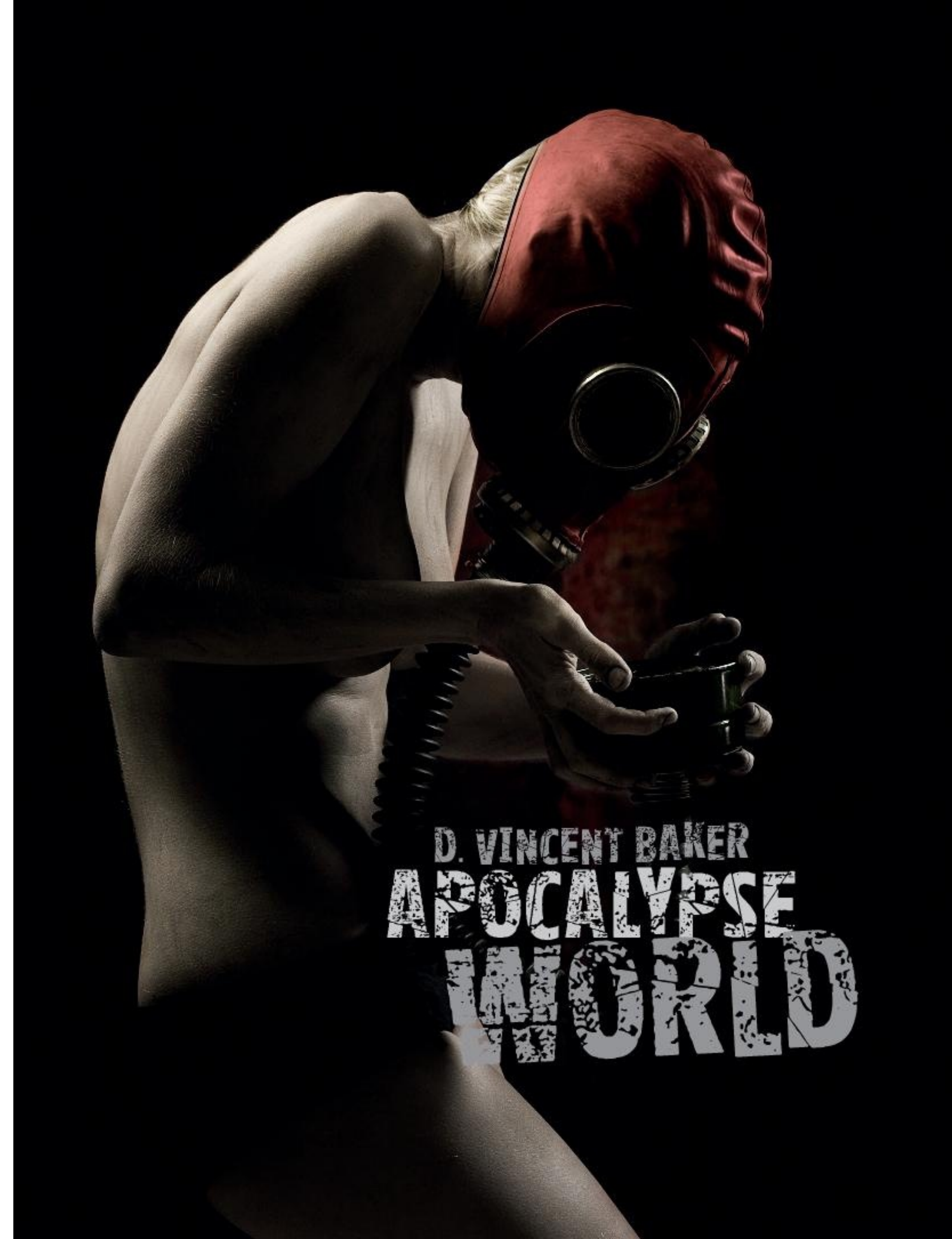
ADAM   RINN   MAKARIA   EIGHT   JEWEL

Yard

Z1

N

1 square = 5 feet

Turn Order

Rinn Stillwater   3
Jewel (on the Far Coast) 21
Makaria Rhada   14
Eight   10
Kenku   9

Dave (Eight):

8
Longsword
rolling d10+1
(6)+1
= 7

SHORTBOW
Kenku
Attack 21 | 6
Damage 4 piercing

Bluejay (Makaria): rolling 1d6
(4)
= 4

SHORTSWORD
Kenku
Attack 9 | 24
Damage 8 piercing

SHORTSWORD
Kenku
Attack 25 | 15
Damage 8 · 1 piercing

SHORTBOW
Kenku
Attack 17 | 16
Damage 6 piercing

Rinn Stillwater

7
60 feet
Healing Word

MAP 1.1 ZHENTARIM HIDEOUT (LOCK)

TYPEN VON ROLLENSPIELEN

Tabletop Role-Playing Games (TTRPGs)

Live Action Role-Playing Games (LARPs)

Single Player Computer Role-Playing Games (CRPGs)

Massively Multiplayer Online Role-Playing Games (MMORPGs)

"I define the role-playing game as an **episodic** and **participatory** story-creation **system** that includes a set of quantified **rules** that assist a group of **players** and a **gamemaster** in determining how their fictional *characters*' spontaneous interactions are resolved. These performed interactions between the players' and the gamemaster's characters take place during individual **sessions** that, together, form **episodes** or adventures in the lives of the fictional characters."

Daniel Mackay (2001): *The Fantasy Role-Playing Game: A New Performing Art*. Jefferson: McFarland, 4–5.
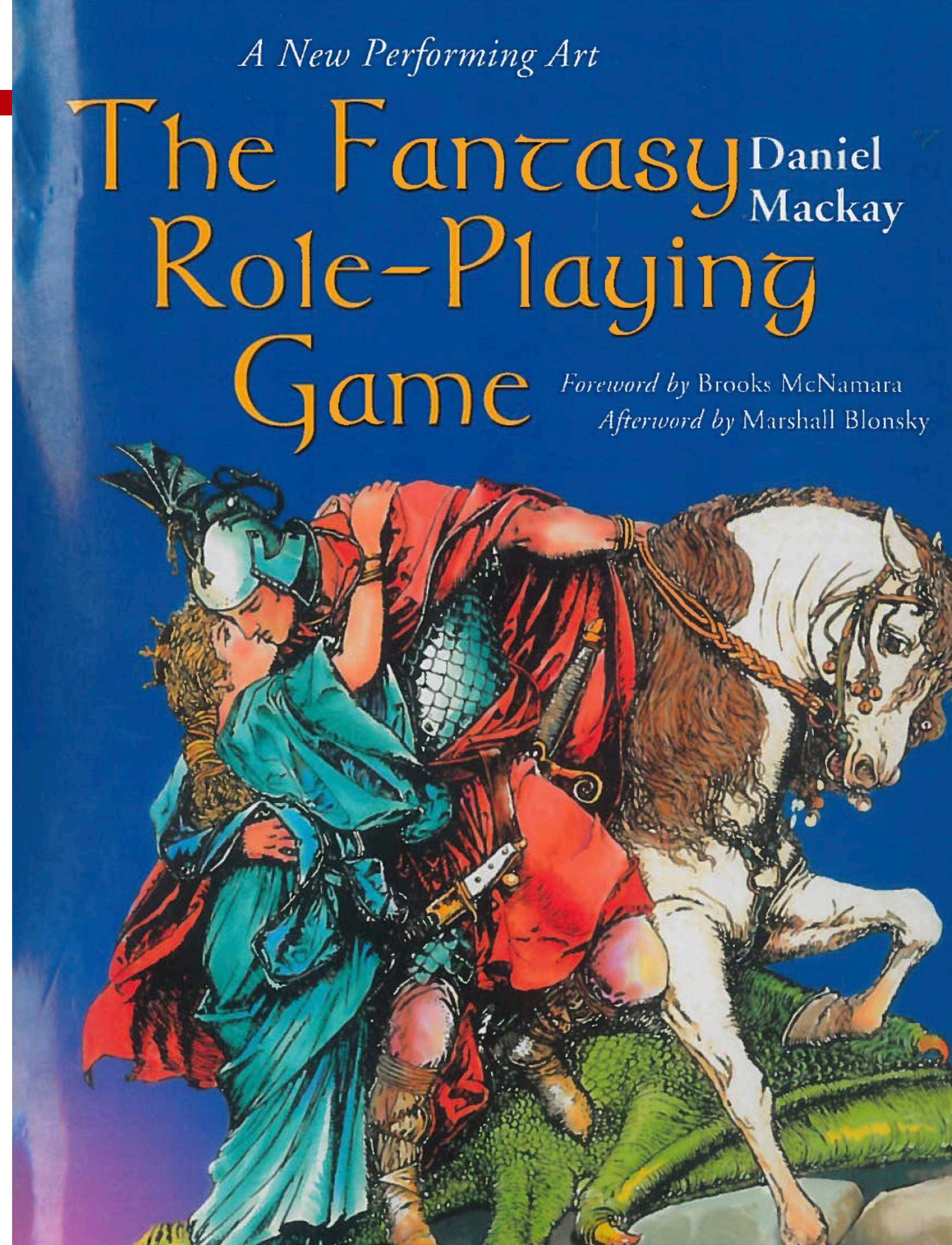
BEISPIEL EINER SPIEL- SITUATION

Stephen Colbert's D&D Adventure with Matthew Mercer (Red Nose Day 2019)
https://www.youtube.com/watch?v=3658C2y4LlA
Foto: https://twitter.com/matthewmercer/status/1130990245682581505/photo/1

D&D

MONSTER MANUAL

DUNGEONS & DRAGONS

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DUNGEON MASTER'S GUIDE

...eeds to weave legendary stories
...est roleplaying game

DUNGEONS & DRAGONS

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PLAYER'S HANDBOOK

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Everything a player needs to create heroic characters
for the world's greatest roleplaying game

...y monsters
...oleplaying game

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THE WITCHLIGHT
A FEYWILD ADVENTURE

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DRAGON HEIST

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...monsters
...roleplaying game

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DUNGEON MASTER'S GUIDE

...eds to weave legendary stories
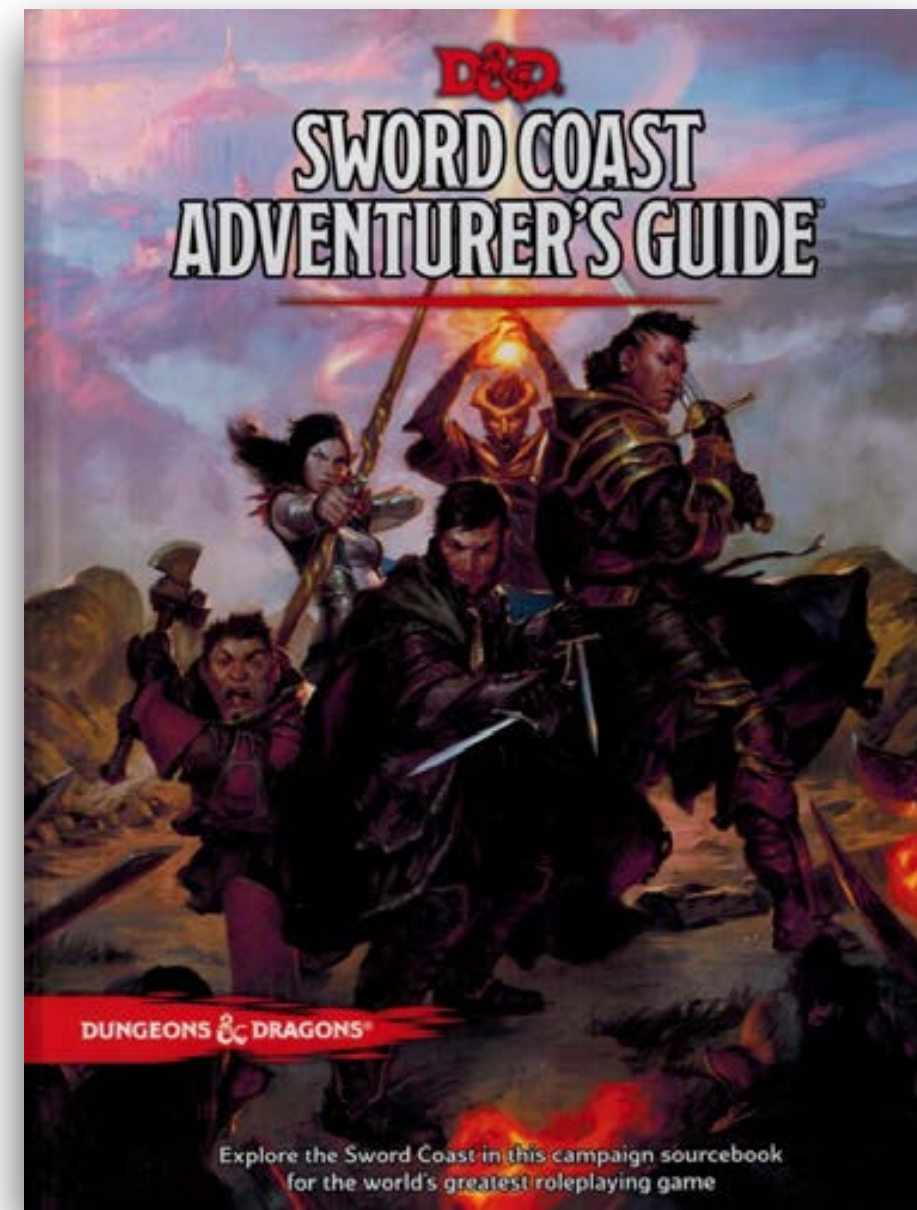...est roleplaying game

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THE WILD BEYOND
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D&D MONSTER MANUAL

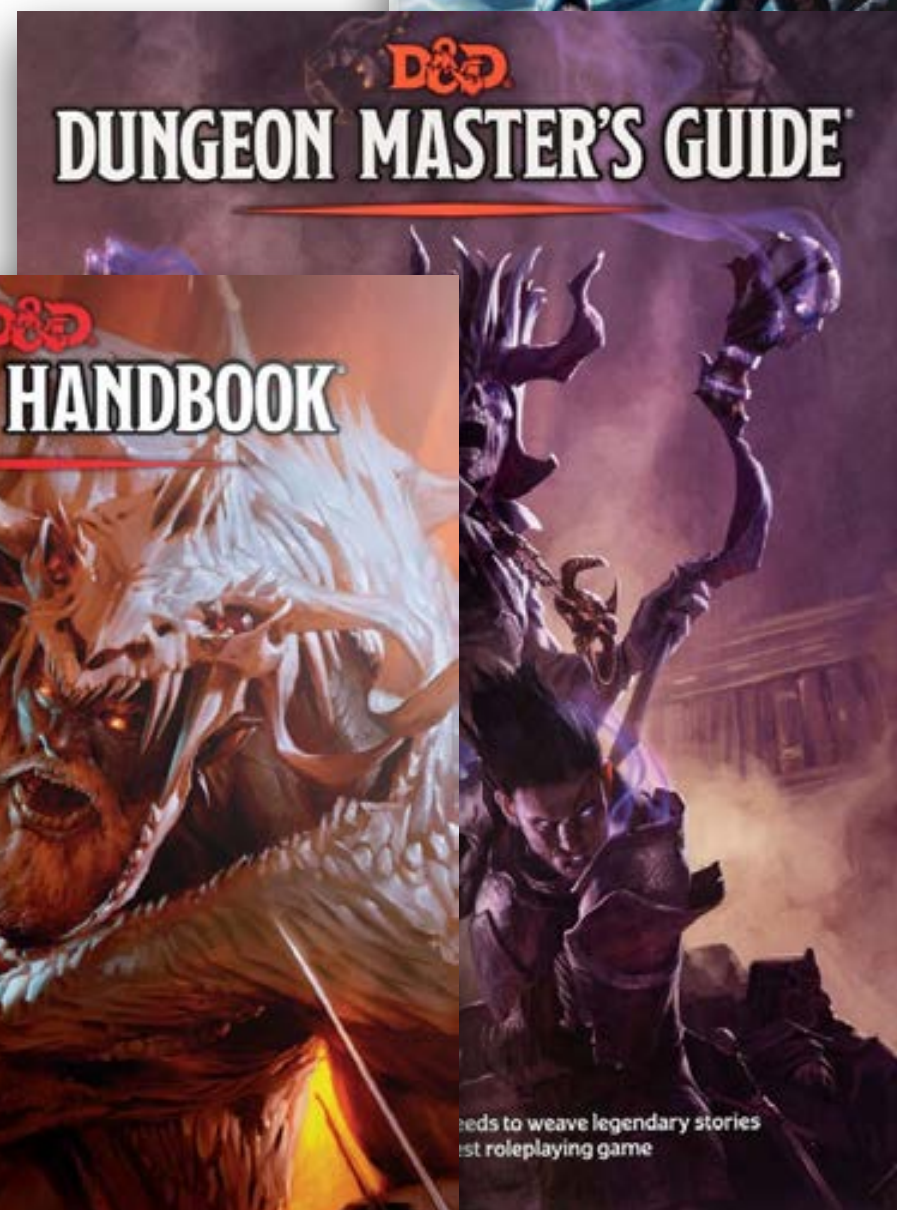# D&D DUNGEON MASTER'S GUIDE

D&D PLAYER'S HANDBOOK

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D&D THE WILD BEYOND THE WITCHLIGHT
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DUNGEONS & DRAGONS

CHARACTER NAME

CLASS & LEVEL
BACKGROUND
PLAYER NAME

RACE
ALIGNMENT
EXPERIENCE POINTS

STRENGTH
DEXTERITY
CONSTITUTION
INTELLIGENCE
WISDOM
CHARISMA

INSPIRATION

PROFICIENCY BONUS

Strength
Dexterity
Constitution
Intelligence
Wisdom
Charisma

SAVING THROWS

ARMOR CLASS
INITIATIVE
SPEED

Hit Point Maximum

CURRENT HIT POINTS

TEMPORARY HIT POINTS

Total

HIT DICE

SUCCESSES
FAILURES

DEATH SAVES

PERSONALITY TRAITS

IDEALS

BONDS

FLAWS

Acrobatics (Dex)
Animal Handling (Wis)
Arcana (Int)
Athletics (Str)
Deception (Cha)
History (Int)
Insight (Wis)
Intimidation (Cha)
Investigation (Int)
Medicine (Wis)
Nature (Int)
Perception (Wis)
Performance (Cha)
Persuasion (Cha)
Religion (Int)
Sleight of Hand (Dex)
Stealth (Dex)
Survival (Wis)

SKILLS

NAME
ATK BONUS
DAMAGE/TYPE

PASSIVE WISDOM (PERCEPTION)

ATTACKS & SPELLCASTING

DUNGEONS & DRAGONS

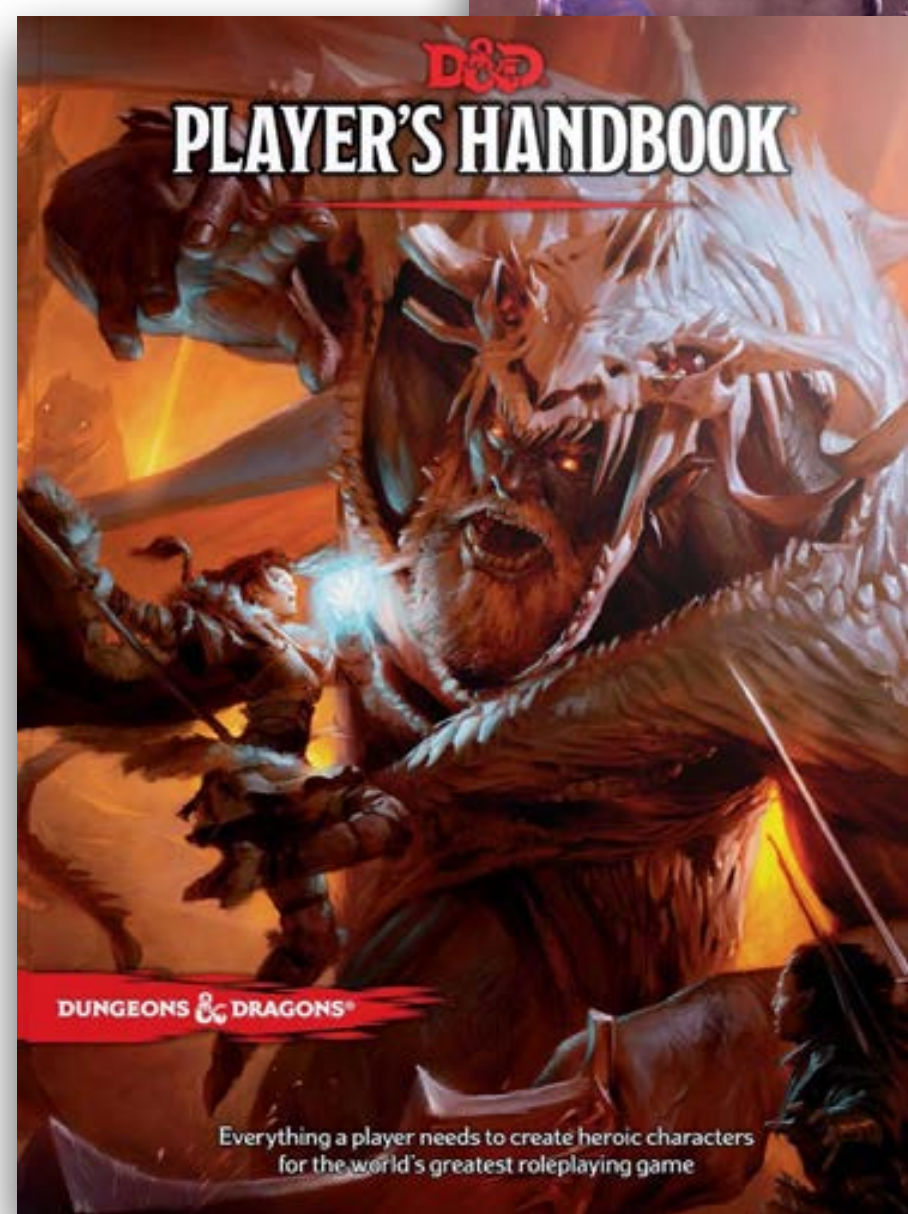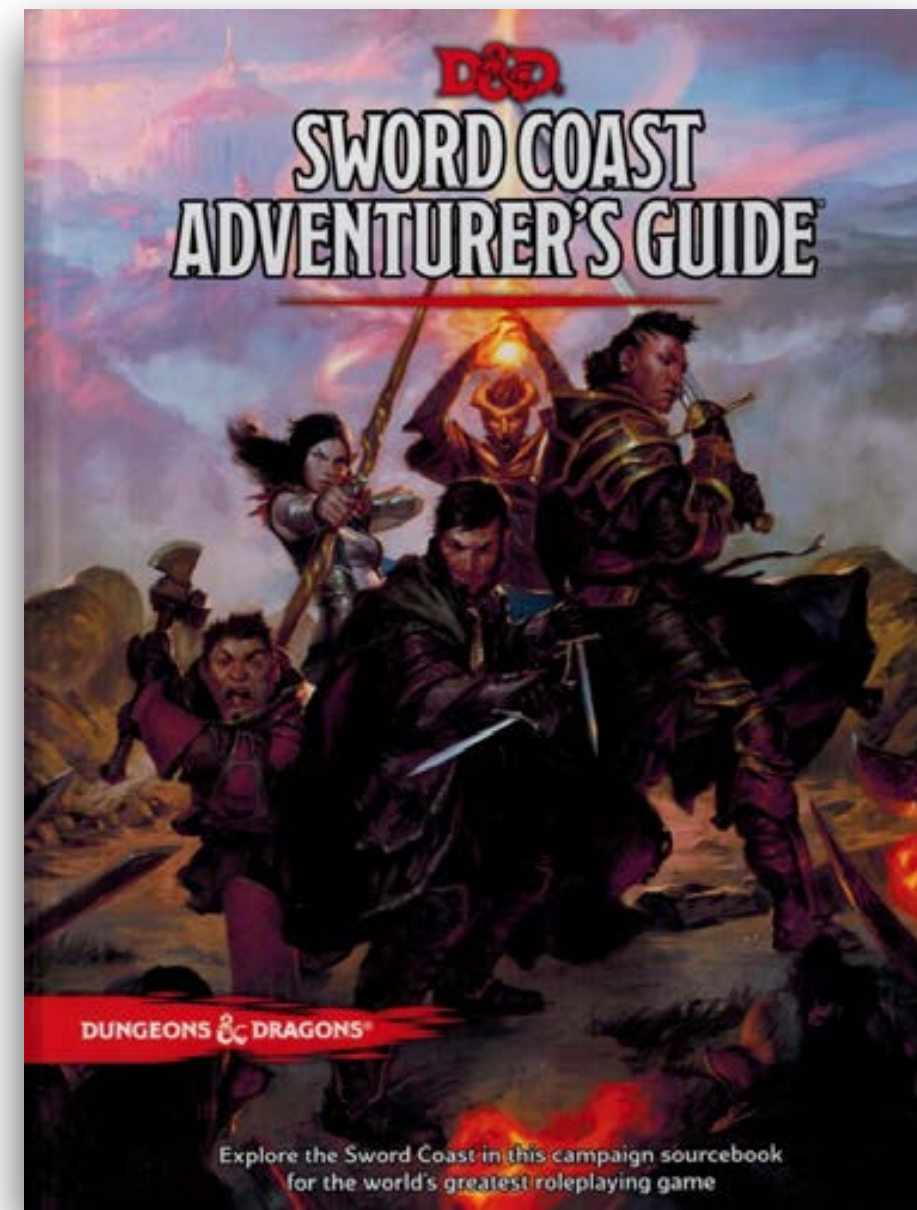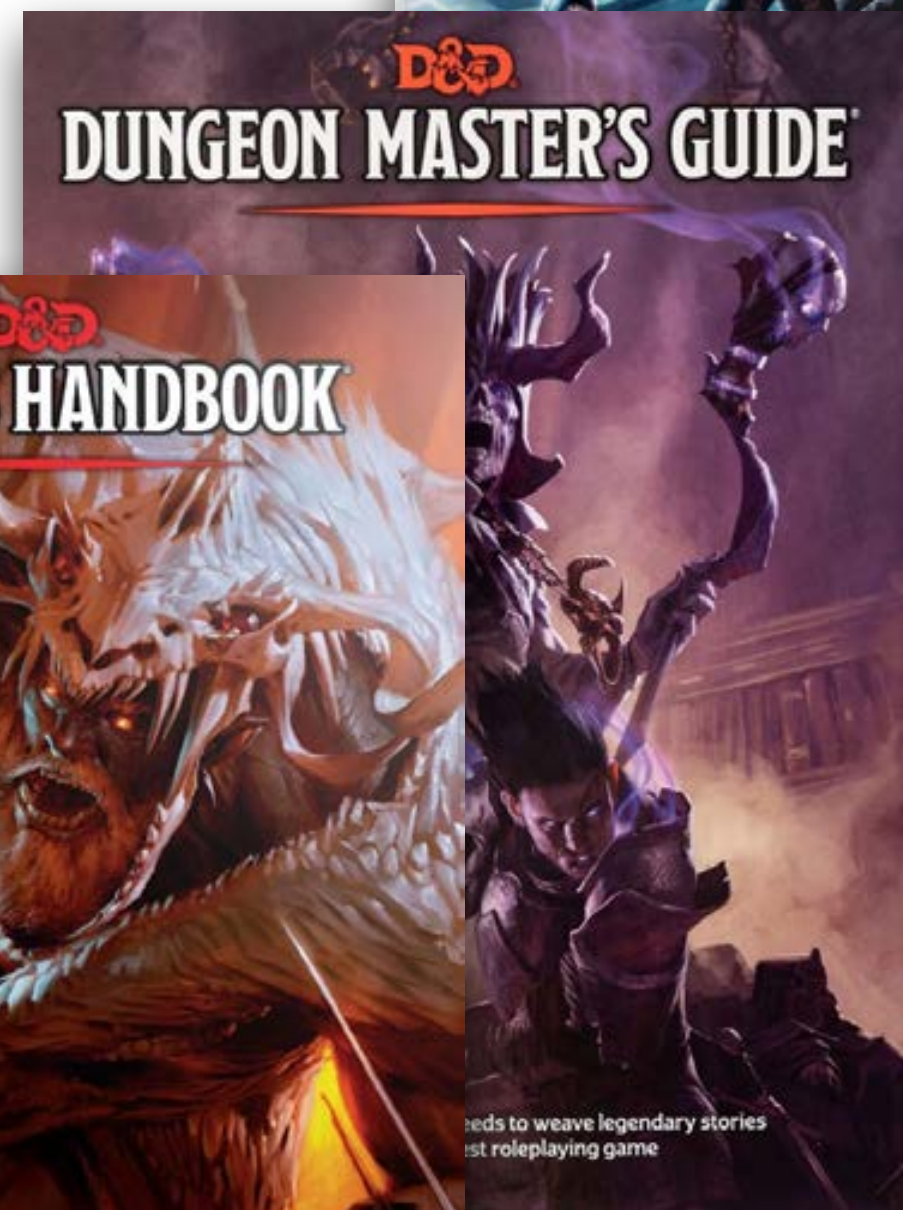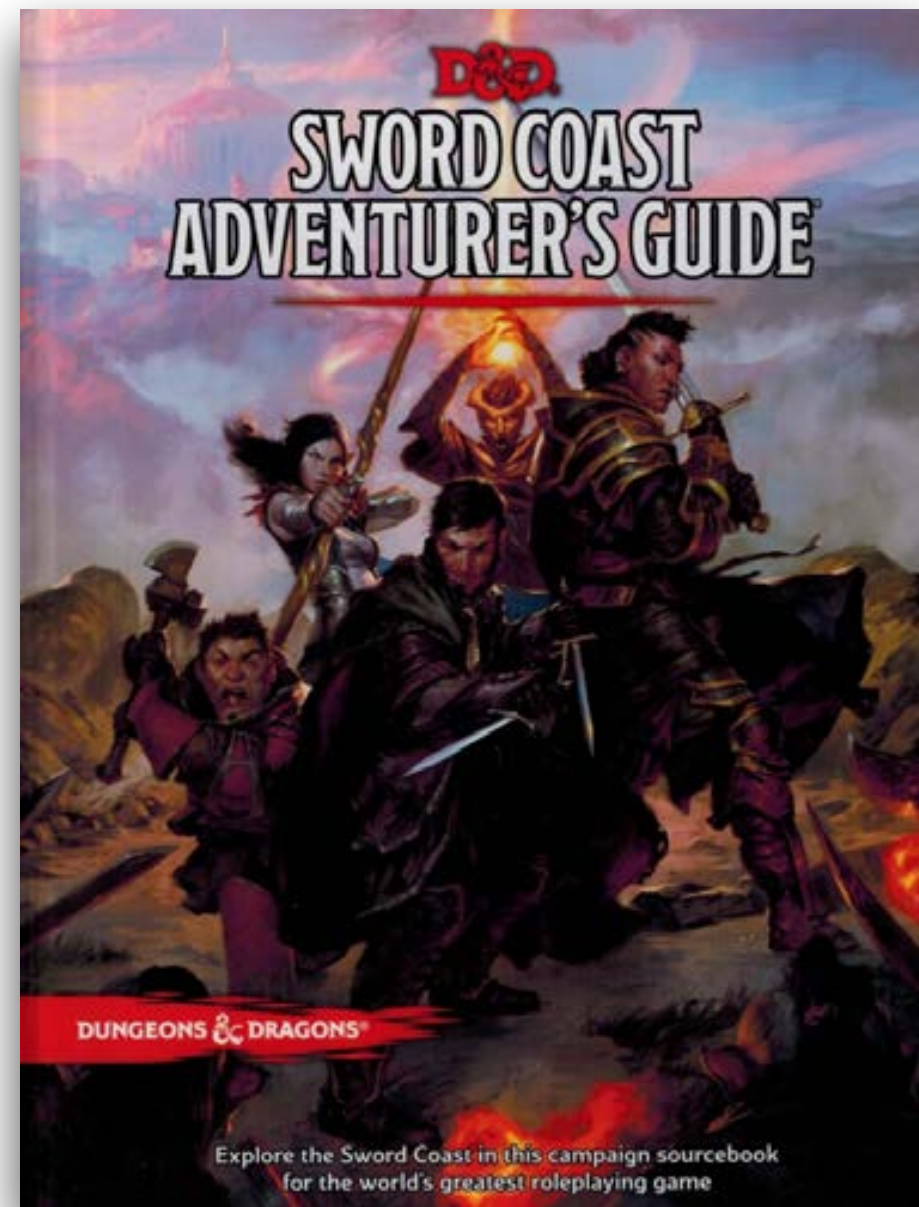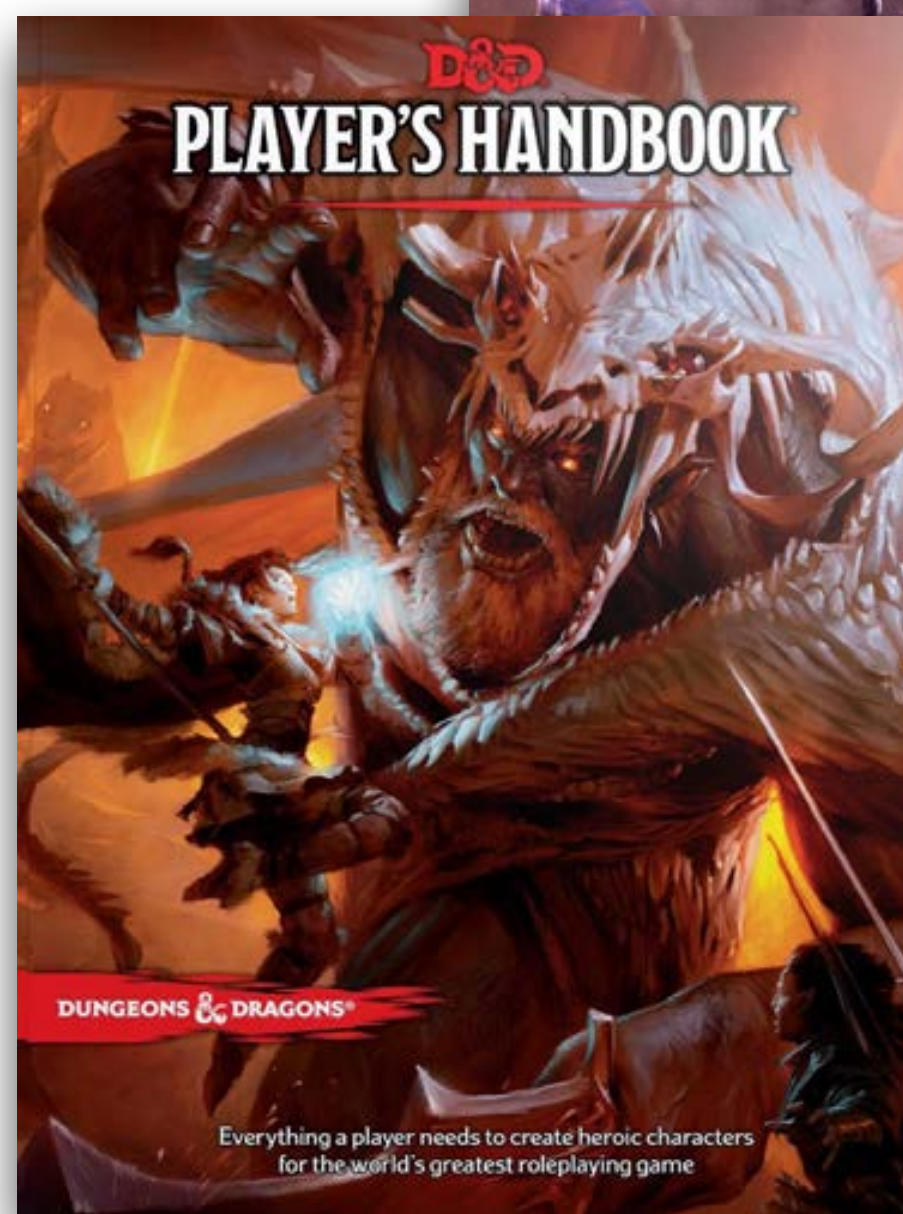Everything a player needs to create heroic characters for the world's greatest roleplaying game

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D&D

PHANDALIN

To Triboar Trail

Sister Garaele's Home
Shrine of Luck
Barthen's Provisions
Barthen's Home
Smithy
Edermath Orchard
Sleeping Giant
Stonehill Inn
Tresendar Manor
Linene's Home
Town Green
Townmaster's Hall
Lionshield Coster
Woodworker
Alderleaf Farm
Harbin Wester's Home
Halia's Home
Phandalin Miner's Exchange
Miners' Trail

N W E S

feet 20 50 100 200 500

©2015 WIZARDS

PLAYER NAME

EXPERIENCE POINTS

PERSONALITY TRAITS

IDEALS

BONDS

FLAWS

Deception (Cha)
History (Int)
Insight (Wis)
Intimidation (Cha)
Investigation (Int)
Medicine (Wis)
Nature (Int)
Perception (Wis)
Performance (Cha)
Persuasion (Cha)
Religion (Int)
Sleight of Hand (Dex)
Stealth (Dex)
Survival (Wis)

WISDOM

CHARISMA

SKILLS

ATTACKS & SPELLCASTING

PASSIVE WISDOM (PERCEPTION)

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To Triboar Trail

Sister Garaele's Home

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Lionshield Coster

Woodworker

Alderleaf Farm

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Halia's Home

Phandalin Miner's Exchange

Miners' Trail

feet 20 50 100 200

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W E

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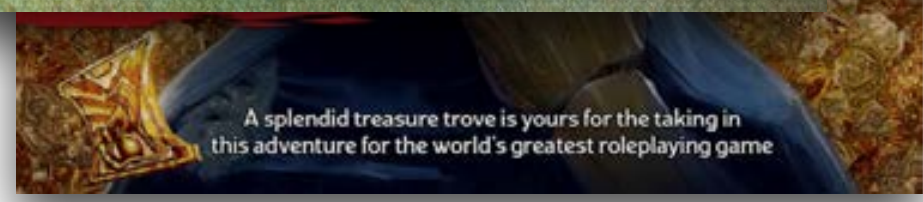
PLAYER NAME

EXPERIENCE POINTS

PERSONALITY TRAITS

IDEALS

BONDS

FLAWS

Deception (Cha)
History (Int)
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Persuasion (Cha)
Religion (Int)
Sleight of Hand (Dex)
Stealth (Dex)
Survival (Wis)

WISDOM

CHARISMA

SKILLS

ATTACKS & SPELLCASTING

1 square = 5 feet

Briars
Bridge
Escarpment
Rapids
Rubble
Stalagmite
Steps
Stone Wall
Supplies

CRAGMAW HIDEOUT

© Wizards of the Coast | Art by Mike Schley

Sister Garaele's Home
Shrine of Luck
To Triboar Trail
Barthen's Provisions
Barthen's Home
Smithy
Stonehill Inn
Edermath Orchard
Town Green
Linene's Home
Townmaster's Hall
Lionshield Coster
Woodworker
Harbin Wester's Home
Alderleaf Farm
Halia's Home
Phandalin Miner's Exchange
Miners' Trail

feet   0   20   50   100   200

D&D

DUNGEONS & D

A splendid treasure trove is yours for the taking in this adventure for the world's greatest roleplaying game

PLAYER NAME

EXPERIENCE POINTS

PERSONALITY TRAITS

IDEALS

BONDS

FLAWS

SURVIVAL
SKILLS

ATTACKS & SPELLCASTING

PASSIVE WISDOM (PERCEPTION)

1 square = 5 feet

CRAGMAW
HIDEOUT

Briars
Bridge
Escarpment
Rapids
Rubble
Stalagmite
Steps
Stone Wall
Supplies

Edermath
Orchard

Linene's
Home

Lionshield
Coster

Miners' Trail
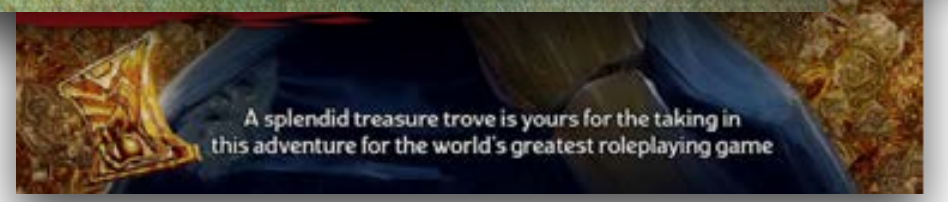
WAS IST DER *ROLLENSPIEL-TEXT*?

"The **primary text** is that which outlines the rules and setting of the game in general. The **secondary text** uses this material to create a specific situation. Finally, the **tertiary text** is created as the characters encounter the situation in play."

Jessica Hammer (2007) "Agency and Authority in Role-Playing 'Texts'", in: Knobel, Michele / Lankshear, Colin (Ed.): *A New Literacies Sampler*. New York: Peter Lang, 67–93, at 70–71.

"Anything which reaches the interface between the GM and the players is part of the text. Anything which does not reach the interface, and, therefore, does not affect both the GM and the players, is not part of the text."

Lisa Padol (1996): "Playing Stories, Telling Games: Collaborative Storytelling in Role-Playing Games", https://web.archive.org/web/20070704194654/http://www.recappub.com/games.html.

DUNGEONS & DRAGONS®

CHARACTER NAME

| CLASS & LEVEL | BACKGROUND | PLAYER NAME |
| RACE | ALIGNMENT | EXPERIENCE POINTS |

STRENGTH

DEXTERITY

CONSTITUTION

INTELLIGENCE

WISDOM

CHARISMA

INSPIRATION

PROFICIENCY BONUS

- ○ ___ Strength
- ○ ___ Dexterity
- ○ ___ Constitution
- ○ ___ Intelligence
- ○ ___ Wisdom
- ○ ___ Charisma

SAVING THROWS

- ○ ___ Acrobatics (Dex)
- ○ ___ Animal Handling (Wis)
- ○ ___ Arcana (Int)
- ○ ___ Athletics (Str)
- ○ ___ Deception (Cha)
- ○ ___ History (Int)
- ○ ___ Insight (Wis)
- ○ ___ Intimidation (Cha)
- ○ ___ Investigation (Int)
- ○ ___ Medicine (Wis)
- ○ ___ Nature (Int)
- ○ ___ Perception (Wis)
- ○ ___ Performance (Cha)
- ○ ___ Persuasion (Cha)
- ○ ___ Religion (Int)
- ○ ___ Sleight of Hand (Dex)
- ○ ___ Stealth (Dex)
- ○ ___ Survival (Wis)

SKILLS

PASSIVE WISDOM (PERCEPTION)

ARMOR CLASS

INITIATIVE

SPEED

Hit Point Maximum

CURRENT HIT POINTS

TEMPORARY HIT POINTS

Total ___	SUCCESSES ○○○
	FAILURES ○○○
HIT DICE	**DEATH SAVES**

NAME	ATK BONUS	DAMAGE/TYPE

ATTACKS & SPELLCASTING

PERSONALITY TRAITS

IDEALS

BONDS

FLAWS

GARY ALAN FINE

SHARED
FANTASY

Role-Playing Games as Social Worlds

Gary A. Fine (1983): *Shared Fantasy: Role-Playing Games as Social Worlds*. Chicago: The Univ. of Chicago Press.

primary framework

Gary A. Fine (1983): *Shared Fantasy: Role-Playing Games as Social Worlds*. Chicago: The Univ. of Chicago Press.

GARY ALAN FINE

SHARED
FANTASY

Role-Playing Games as Social Worlds

primary framework

game context

Gary A. Fine (1983): *Shared Fantasy: Role-Playing Games as Social Worlds*. Chicago: The Univ. of Chicago Press.

primary framework

game context

gaming world

Gary A. Fine (1983): *Shared Fantasy: Role-Playing Games as Social Worlds*. Chicago: The Univ. of Chicago Press.

GARY ALAN FINE

SHARED
FANTASY

Role-Playing Games as Social Worlds

Daniel Mackay (2001): *The Fantasy Role-Playing Game: A New Performing Art*. Jefferson: McFarland, 56.

1) the **social frame** inhabited by the *person*;

Daniel Mackay (2001): *The Fantasy Role-Playing Game: A New Performing Art*. Jefferson: McFarland, 56.

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2) the **game frame** inhabited by the *player*;

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3) the **narrative frame** inhabited by the *raconteur*;

Daniel Mackay (2001): *The Fantasy Role-Playing Game: A New Performing Art*. Jefferson: McFarland, 56.

1) the **social frame** inhabited by the *person*;

2) the **game frame** inhabited by the *player*;

3) the **narrative frame** inhabited by the *raconteur*;

4) the **constative frame** inhabited by the *addresser*;

Daniel Mackay (2001): *The Fantasy Role-Playing Game: A New Performing Art*. Jefferson: McFarland, 56.

1) the **social frame** inhabited by the *person*;

2) the **game frame** inhabited by the *player*;

3) the **narrative frame** inhabited by the *raconteur*;

4) the **constative frame** inhabited by the *addresser*;

5) the **performative frame** inhabited by the *character*.

Daniel Mackay (2001): *The Fantasy Role-Playing Game: A New Performing Art*. Jefferson: McFarland, 56.

MATT: So as a bard, your main thing is that you're an entertainer. You're charismatic--

STEPHEN: The one character class I never played in the old days, by the way.

MATT: Well, thank the internet for that one.[…]

MATT: They also voted you have a companion for this adventure. […]

MATT: So, as you make your way into the forest, Eric comes up to your ear and starts talking to you about stuff in the day. [buzz-like talking] […]

MATT: You draw your sword and glance over just in time to see a mass of black fur just leap out of the woods in your direction. You need to roll initiative for me, friend.

STEPHEN: It's still 20?

MATT: Still a d20, yeah.

STEPHEN: 13.

MATT: 13, okay.

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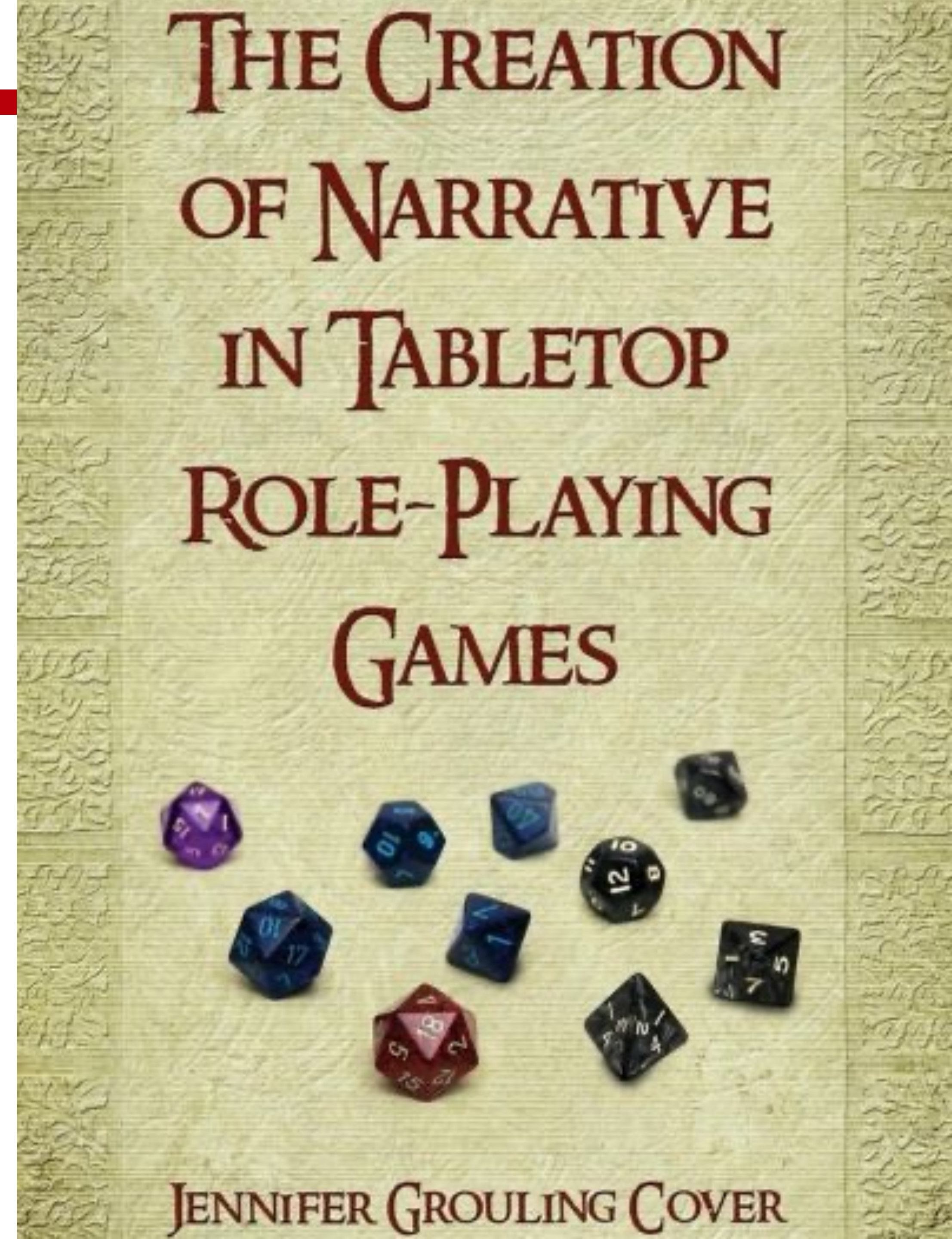
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MATT: They also voted you have a companion for this adventure. […] | game frame

MATT: So, as you make your way into the forest, Eric comes up to your ear and starts talking to you about stuff in the day. [buzz-like talking] […] | constative frame

MATT: You draw your sword and glance over just in time to see a mass of black fur just leap out of the woods in your direction. You need to roll initiative for me, friend.

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constative frame

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    see a mass of black fur just leap out of the woods in your
    direction. You need to roll initiative for me, friend.

STEPHEN: It's still 20?
MATT: Still a d20, yeah.
STEPHEN: 13.
MATT: 13, okay.

game frame

High Narrativity	
The NARRATIVE frame: Players create the textual world of the narrative.	**narrative speech** DM narrates and thereby creates the TAW (use of past or present tense, use of 2nd and 3rd person) players narrate actions that do not need confirmed by the DM, creating the TAW (use of present tense, 1st person)
	in-characters speech players and DMs interaction contribute to the TAW (use of quotative markings)
The GAME frame: Players engage in game play and are immersed in the game world, which exists as a part of the AW.	**dice rolls** DM and players' dice rolls in the AW determine whether their suggestion actions succeed in the APW (numbers announced for players, not for DM)
	narrative suggestions players suggest actions in the AW for their characters in the APW (use of present or future tense, use of 1st person)
The SOCIAL frame: Players interact in a social setting.	**narrative planning speech** players negotiate rules and how the game will be played out in the AW
	off-record speech players comment on the story world, or engage in everyday conversation in the AW
Low Narrativity	

Figure 3: Levels of narrativity in tabletop role-playing game discourse.

Jennifer Grouling Cover (2010): *The Creation of Narrative in Tabletop Role-Playing Games*. Jefferson: McFarland, 94.

THE CREATION OF NARRATIVE IN TABLETOP ROLE-PLAYING GAMES

JENNIFER GROULING COVER

AKTUELLE PERSPEKTIVEN AUF TABLETOP-ROLLENSPIELE AUS SICHT DER *ANALOG GAME STUDIES*

1. Entstehung einer TTRPG-Indie-Designszene

2. Digitalisierung (Online-Spiel, Actual Plays)

3. Diversifizierung von Spieler*innen und Designer*innen (auch jenseits des „Westens")
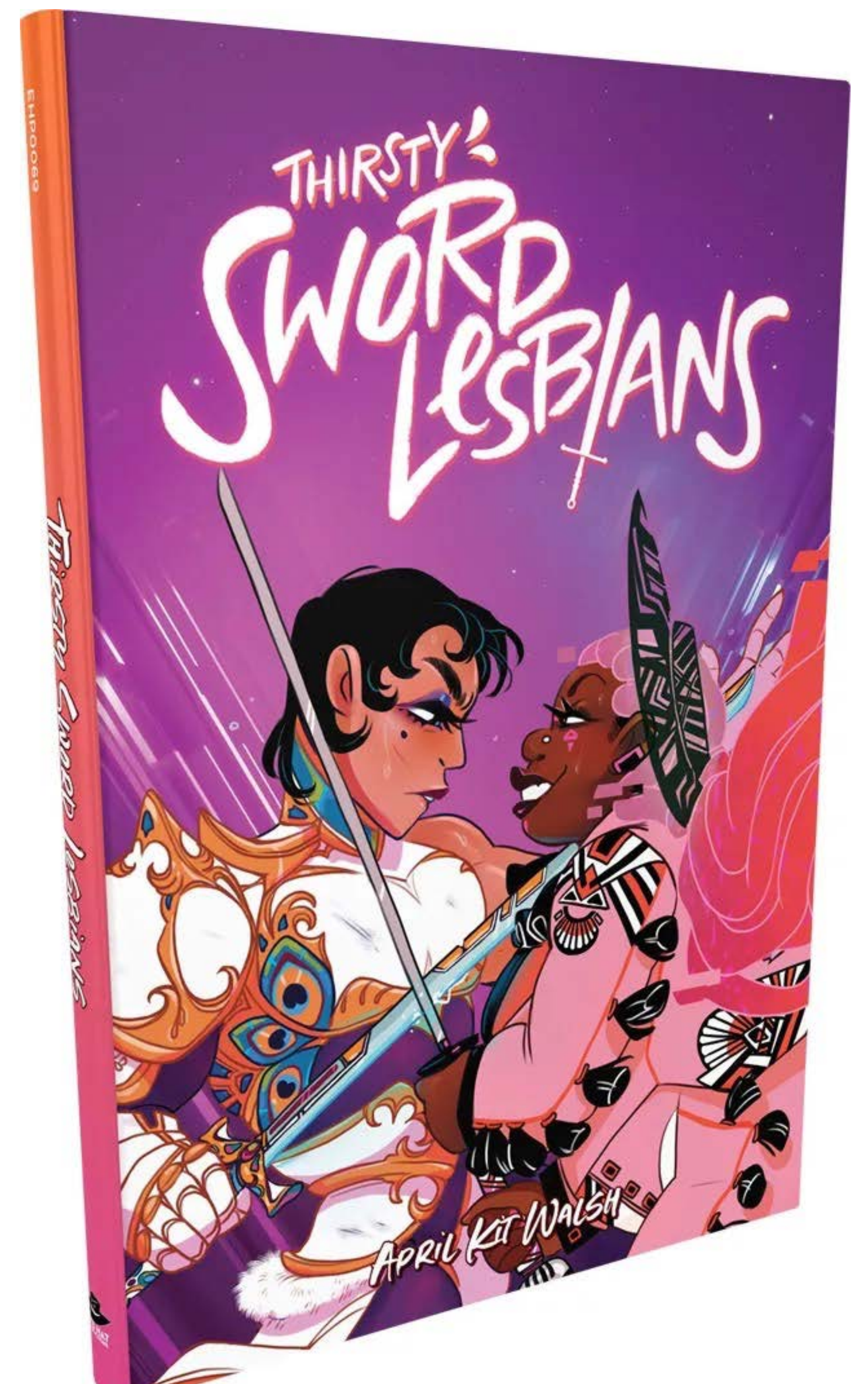
1.
ENTSTEHUNG EINER TTRPG-INDIE-DESIGNSZENE

APOCALPYSE WORLD

Charakterdrama in einer apokalyptischen Zukunft

- Kollaboratives Erzählen steht im Zentrum: gemeinsames Gestalten des Settings

- Ursprung der Apocalypse Engine und der *powered by the Apocalypse*-TRPGs

- Geschichte ist nicht vorgeplant, entwickelt sich gemeinsam aus den Handlungen der Charaktere

- Anstelle von Erfolg/Misserfolg einer Handlung gibt es eine abgestufte *action resolution*: 2W6+Stat —> *strong hit. (10+), weak hit (7–9), miss (6-)*

- Spielleitung würfelt nicht

Referenzmedien:

Mad Max, Children of Men,The Road, 12 Monkeys, The Book of Eli
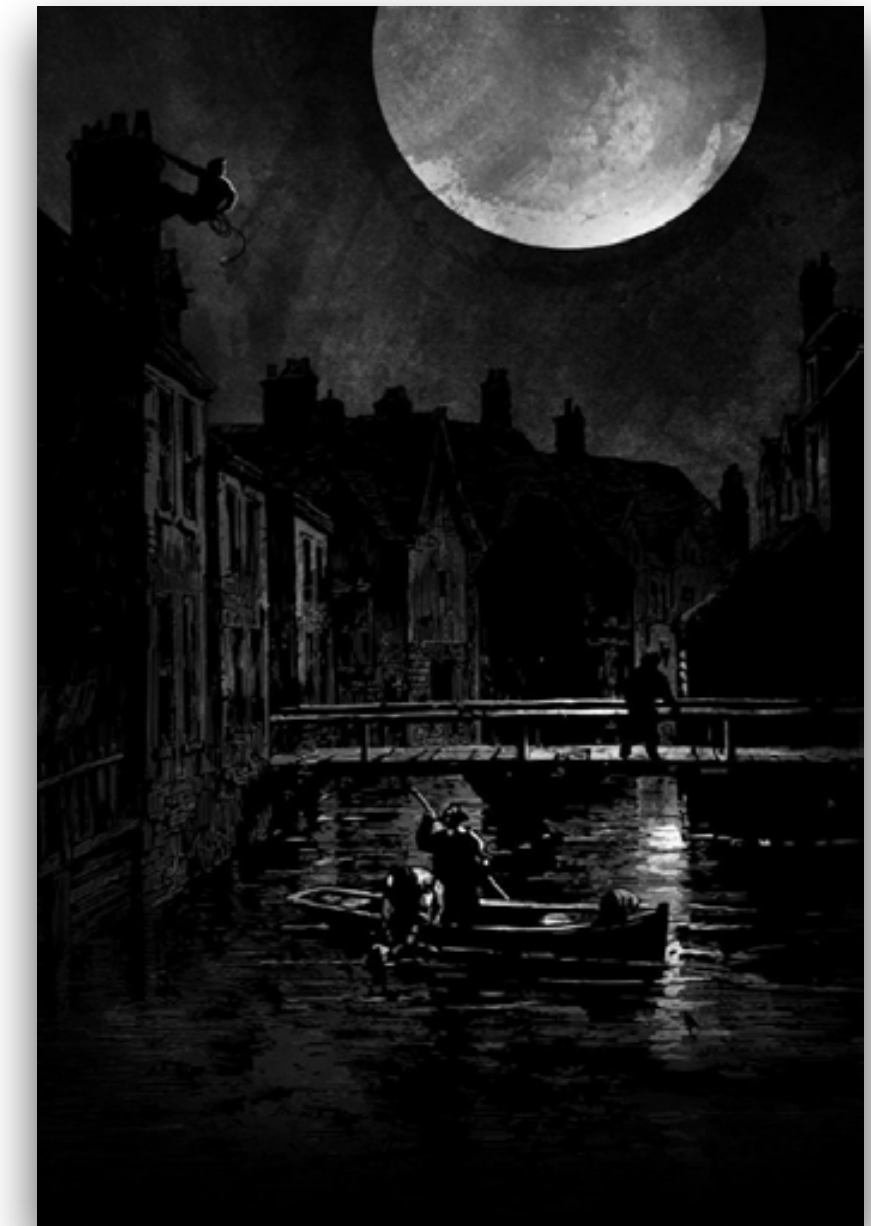
MOVES AND DICE

The particular things that make these rules kick in are called *moves*.

Great. So now, check the moves' listings. Each move says which stat the player should add to their roll. To roll+a stat, the player rolls 2 dice, adds them, and adds the stat. If the sum total is 6 or less, that's a miss. If it's 7 or more, it's a hit. 7–9 is a weak hit, 10+ is a strong hit.

DO SOMETHING UNDER FIRE

When you *do something under fire*, or dig in to endure fire, roll+cool. On a 10+, you do it. On a 7–9, you flinch, hesitate, or stall: the MC can offer you a worse outcome, a hard bargain, or an ugly choice. On a miss, be prepared for the worst.

APOCALYPSE WORLD (2010)

"Nobody remembers how or why. Maybe nobody ever knew. The oldest living survivors have childhood memories of it: cities burning, society in chaos then collapse, families set to panicked flight, the weird nights when the smoldering sky made midnight into a blood-colored half-day. Now the world is not what it was. Look around you: evidently, certainly, not what it was. But also close your eyes, open your brain: something is wrong. At the limits of perception, something howling, everpresent, full of hate and terror. From this, the world's psychic maelstrom, we none of us have shelter."

BASIC MOVES

Every character gets all the basic moves:

HELP OR INTERFERE

GO AGGRO

SEIZE BY FORCE

READ A SITCH

SEDUCE OR MANIPULATE

READ A PERSON

DO SOMETHING UNDER FIRE

SESSION END

OPEN YOUR BRAIN

BASIC MOVES

Every character gets all the basic moves:

HELP OR INTERFERE

GO AGGRO

SEIZE BY FORCE

READ A SITCH

SEDUCE OR MANIPULATE

READ A PERSON

DO SOMETHING UNDER FIRE

SESSION END

OPEN YOUR BRAIN

GO AGGRO

When you **go aggro on someone**, roll+hard. On a 10+, they have to choose: force your hand and suck it up, or cave and do what you want. On a 7–9, they can instead choose 1:
- *get the hell out of your way*
- *barricade themselves securely in*
- *give you something they think you want*
- *back off calmly, hands where you can see*
- *tell you what you want to know (or what you want to hear)*

BASIC MOVES

Every character gets all the basic moves:

GO AGGRO

HELP OR INTERFERE

SEIZE BY FORCE

READ A SITCH

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- *barricade themselves securely in*
- *give you something they think you want*
- *back off calmly, hands where you can see*
- *tell you what you want to know (or what you want to hear)*

OPEN YOUR BRAIN

When you **open your brain to the world's psychic maelstrom**, roll+weird. On a hit, the MC will tell you something new and interesting about the current situation, and might ask you a question or two; answer them. On a 10+, the MC will give you good detail. On a 7–9, the MC will give you an impression. If you already know all there is to know, the MC will tell you that.

Introducing

THE HARDHOLDER

There is no government, no society, in Apocalypse World. When hardholders ruled whole continents, when they waged war on the other side of the world instead of with the hold across the burn-flat, when their armies numbered in the hundreds of thousands and they had fucking boats to hold their fucking airplanes on, that was the golden age of legend. Now, anyone with a concrete compound and a gang of gunluggers can claim the title. What other authority is there?

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Leadership: when your gang fights for you, roll+hard. On a 10+, hold 3. On a 7–9, hold 1. Over the course of the fight, spend your hold 1 for 1 to make your gang:
- *make a hard advance*
- *stand strong against a hard advance*
- *make an organized retreat*
- *show mercy to their defeated enemies*
- *fight and die to the last*

On a miss, your gang turns on you or tries to hand you over to your enemy.

Introducing

THE HOCUS

Now it should be crystal fucking obvious that the gods have abandoned Apocalypse World. Maybe in the golden age, with its one nation under god and its in god we trust, maybe then the gods were real. Fucked if I know. All I know is that now they're gone daddy gone.

My theory is that these weird hocus fuckers, when they say "the gods," what they really mean is the miasma left over from the explosion of psychic hate and desperation that gave Apocalypse World its birth. Friends, that's *our creator now.*

Frenzy: When you speak the truth to a mob, roll+weird. On a 10+, hold 3. On a 7–9, hold 1. Spend your hold 1 for 1 to make the mob:

- *bring people forward and deliver them.*
- *bring forward all their precious things.*
- *unite and fight for you as a gang (2-harm 0-armor size appropriate).*
- *fall into an orgy of uninhibited emotion: fucking, lamenting, fighting, sharing, celebrating, as you choose.*
- *go quietly back to their lives.*

On a miss, the mob turns on you.

MONSTERHEARTS 2

Teenager-Monster Romanzen in einer High-School Horror Show

- Fokus auf (High-School) Drama zwischen den Charakteren

- Kleinstadt Setting

- Charaktere sind Teenager, aber gleichzeitig auch übernatürliche Wesen (Vampir, Werwolf, Geist, Hexe)

- *Powered by the Apocalypse*

- Queere Geschichten über erwachende und verwirrende Sexualität

Referenzmedien:

Buffy the Vampire Slayer, The Vampire Diaries, The Craft, The Lost Boys

Turn Someone On

When you turn someone on, roll with Hot. On a 10 up, gain a String on them and they choose a reaction from below. • On a 7-9, they can either give you a String or choose one of the reactions.
+ I give myself to you,
+ I promise something I think you want, or
+ I get embarrassed and act awkward.

All kinds of things can Turn Someone On, especially if that person is a teenager. Maybe this is a flirtatious glance, a whispered promise for later, or a goofy smile at the right moment. Maybe it's just something they notice about you as you walk past them in the hall. When you use this move, feel free to take the opportunity to step outside your character, to speak like an author would: describing your character's pouty lips or moonlit silhouette. Unlike the other basic moves, *Turning Someone On* can be triggered even if there's no specific action being taken; your character doesn't have to intend to *Turn Someone On* – sometimes, it just happens.

This move is at the heart of how Monsterhearts understands sexuality, especially teen sexuality. We don't get to decide what turns us on, or who. Part of your agenda is keeping the story feral, and that means letting your character's sexuality emerge in all of its confusing and unexpected glory.

Shut Someone Down

When you shut someone down, roll with Cold. On a 10 up, choose one from below. • On a 7-9, choose one from below, but you come across poorly, and they give you a Condition in return.
+ They lose a String on you,
+ If they have no Strings on you, gain one on them,
+ They gain a Condition, or
+ You take 1 Forward.

Maybe this is a cruel remark in the locker room, a death threat, or an embarrassing prank pulled in front of the entire school. *Shutting Someone Down* is an attempt to take their power and confidence away, usually in front of an audience. The difference between the 10 up result and the 7 to 9 is whether or not you manage to pull it off looking cool and suave, or tarnish your own reputation a little bit in the process.

MASKS: A NEW GENERATION

Teenager-Superhelden erleben Abenteuer und finden sich selbst

- Teenagers mit Superkräften

- Charakterwerte (*labels*) richten sich nach dem, was andere von der eigenen Figur denken

- *Powered by the Apocalypse*

- Teenager-Drama, aber mit mehr Explosionen und Action
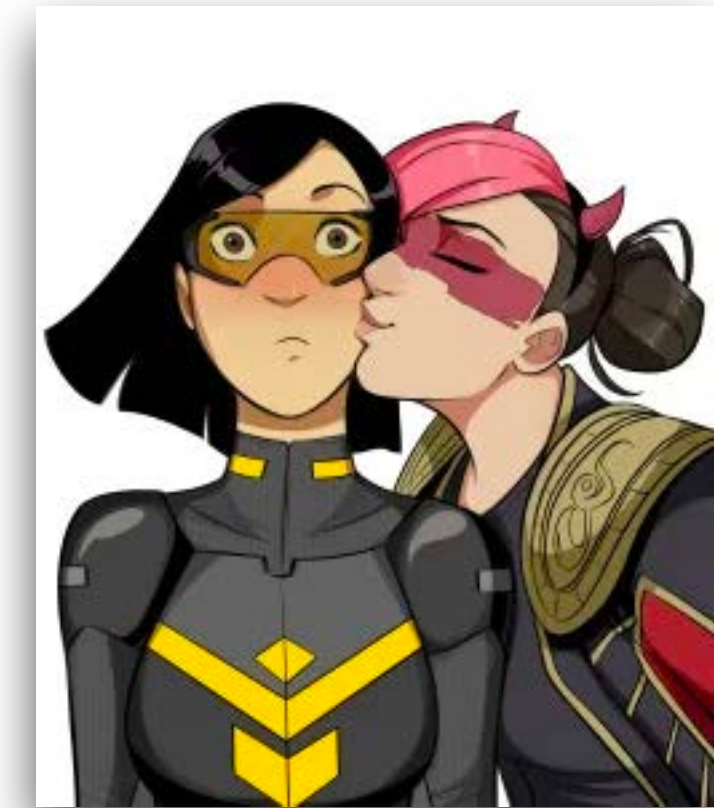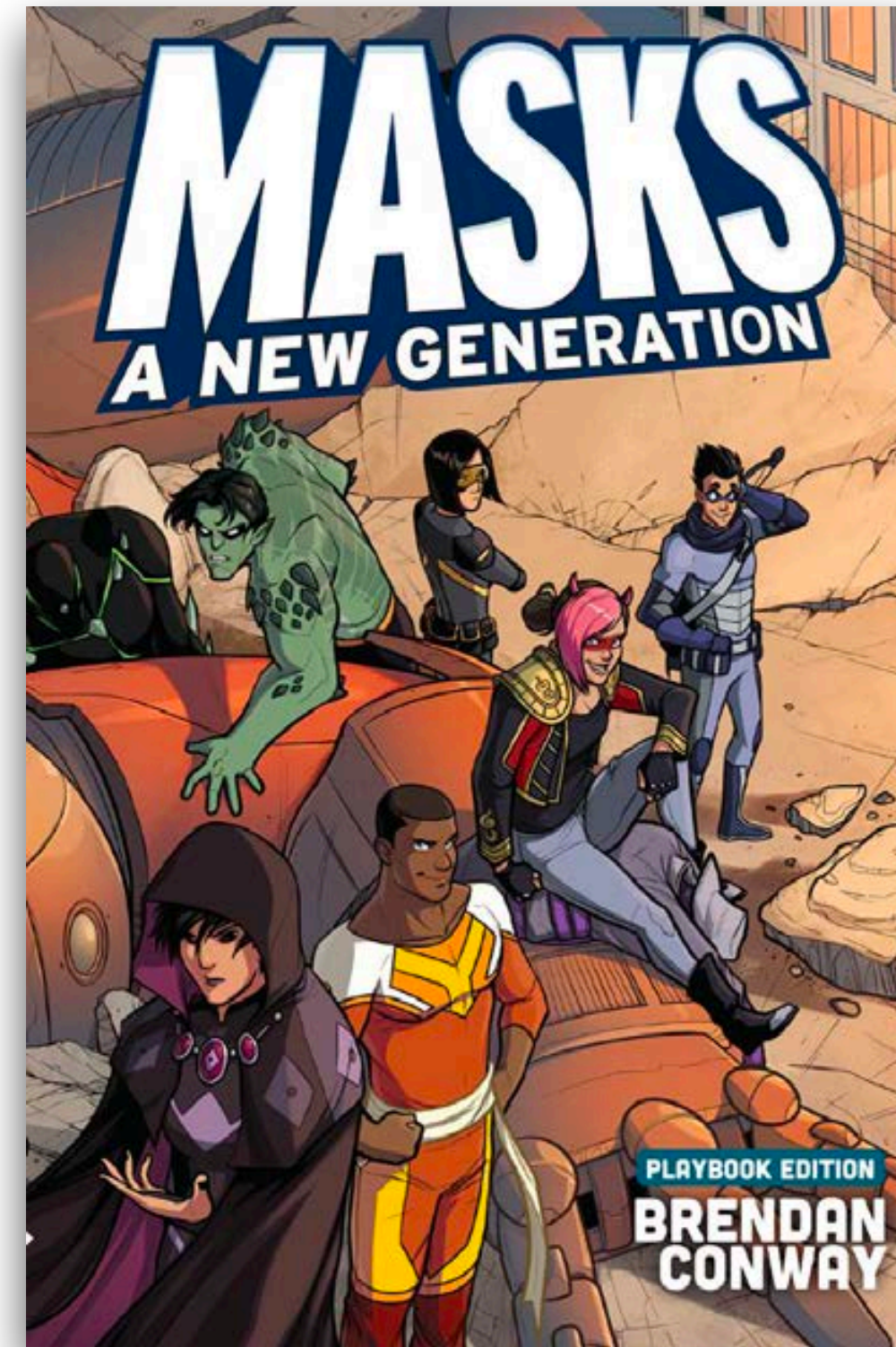
Referenzmedien:

X-Men, Young Avengers, Spiderman: Homecoming
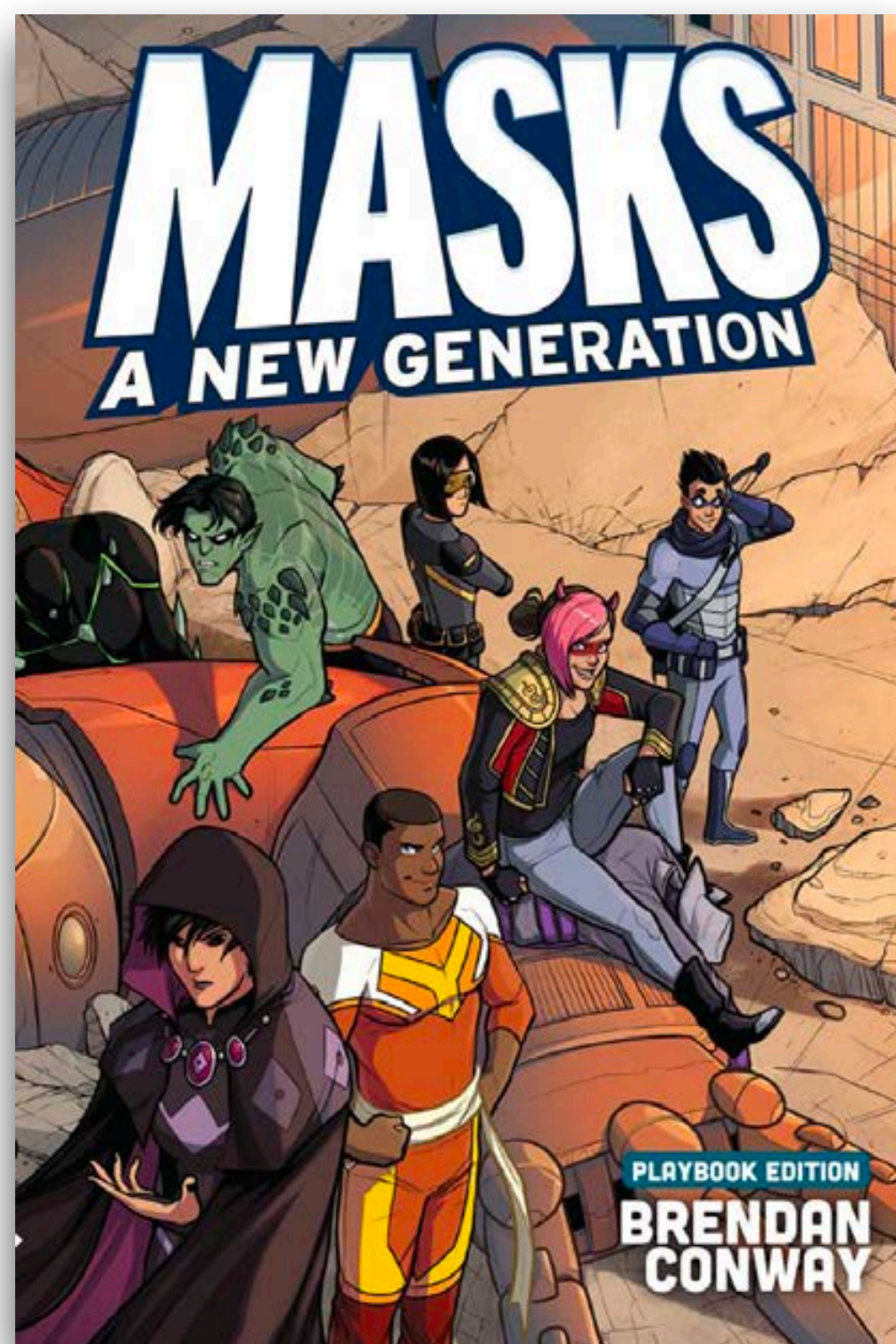
THE LABELS

In **MASKS**, you have five main stats called **Labels**. Each Label tells you *how your character understands their self-image*. These Labels shift and change over the course of play as your character's own self-image changes, and those changes are often in direct reaction to how others see you. When you're a young hero, how you see yourself is determined just as much by others as it is by your own choices, for better or worse.

The five Labels are:

Danger: seeing yourself as threatening, strong, bloody-knuckled, and risky. Other people see you as a danger when they think they should steer clear of you because you might bring them ha... you believe you can take down other ... you yourself are a threat to other peop...

Freak: seeing yourself as strange, ... people see you as a freak when they th... unnatural or outside of their understa... you accept and own the things you can... think you don't belong with the people...

Savior: seeing yourself as defending, guarding, protecting, and stalwart. Other people see you as a savior when they think of you as noble or self-sacrificing, or a bit overbearing and moralizing. You see yourself as a savior when you think of yourself as a martyr, someone who gladly sacrifices to protect and defend others.

Superior: seeing yourself as smart, capable, crafty, and quick. Other people see you as superior when they think you're the smartest person in the room, an arrogant and egotistical jerk. You see yourself as superior when you think you're cleverer than everyone else, and when you know exactly what to say to make the people around you do what you want.

Mundane: seeing yourself as normal, human, empathetic, and understanding. Other people see you as mundane when they think of you as all too normal and uninteresting, but also comprehending and sympathetic. You see yourself as mundane when you think you're regular, just a person, not special, and focused on normal human things like feelings and emotions.

DREAM ASKEW
(2018)

"Dream Askew gives us ruined buildings and wet tarps, nervous faces in the campire glow, strange new psychic powers, fierce queer love, and turbulent skies above a fledgling community, asking *"What do you do next?"*

[T]he collapse of civilization didn't happen everywhere at the same time. […] We queers were always living in the margins of that society, finding solidarity, love, and meaning in the strangest of places. […] We banded together to form a queer enclave – a place to live, sleep, and hopefully heal. More than ever before, each of us is responsible for the survival and fate of our community."

Avery Alder / Benjamin Rosenbaum (2018): *Dream Askew / Dream Apart*. Buried Without Ceremony, 46.

DREAM ASKEW
Queer strife amid the collapse.
Avery Alder

Benjamin Rosenbaum
Jewish fantasy of the shtetl.

DREAM APART
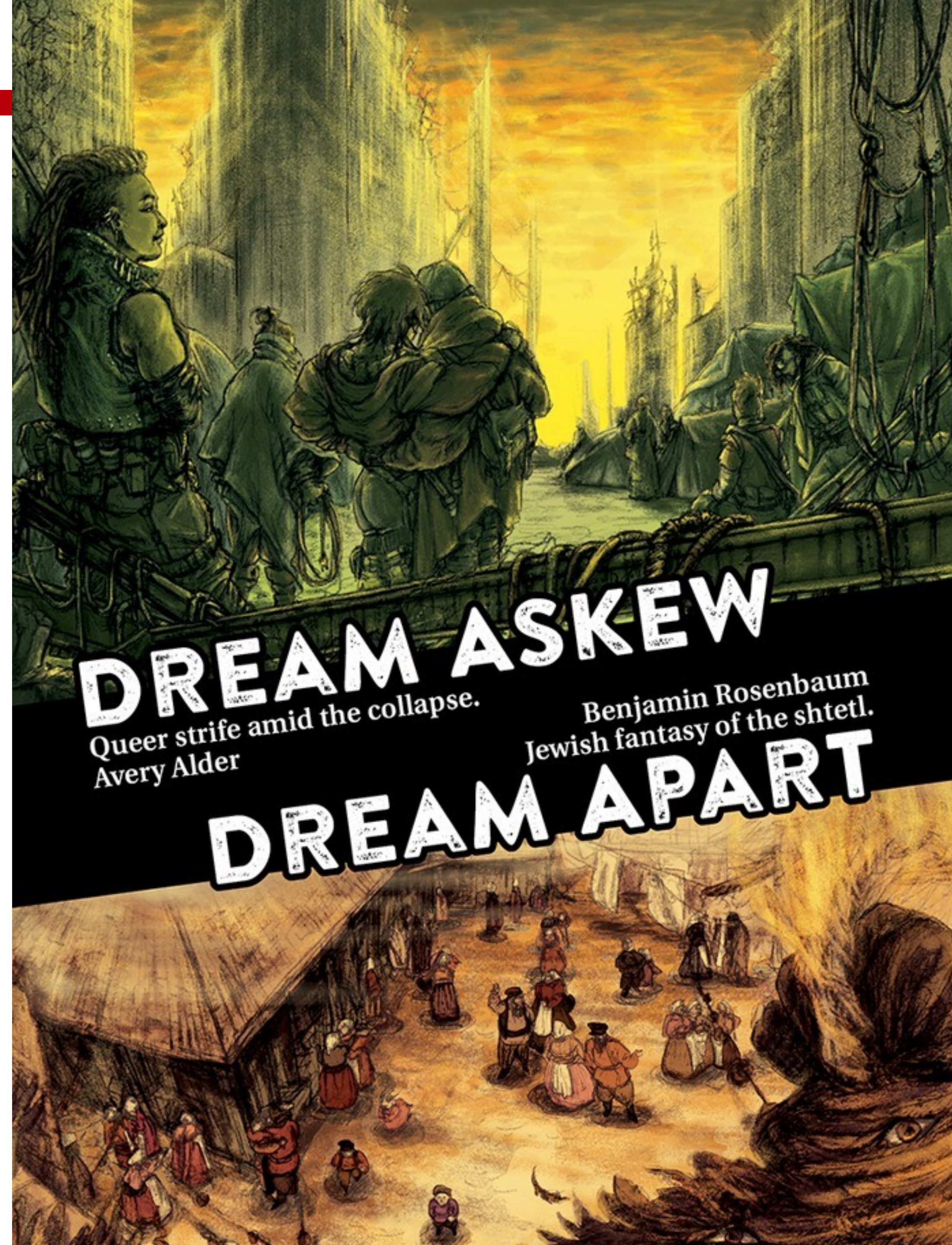
YOU ALSO PLAY THE
SOCIETY INTACT

YOU ALSO PLAY THE
DIGITAL REALM

YOU ALSO PLAY THE
VARIED SCARCITIES

YOU ALSO PLAY THE
EARTH ITSELF

CIRCLE 2 DESIRES
healing, reciprocity, strange new forms, the fall of man, eden renewed, carrion, trembling awe, to be reborn in fire

TIPS
- Describe the smells, colours, and scurrying movements of the world.
- Show how the earth responds to human activity, adapting or withering.
- Ask compelling questions and build on the answers that others give.

PICK UP WHEN
You want to describe weather, mutation, beasts, or the natural world.

TRADE AWAY WHEN
You brave the elements, investigate something organic, or walk in nature.

MOVES
- Abruptly storm.
- Reveal an abundance or serenity.
- Leave something wounded.

After every move, ask *"What do you do?"*

YOU ALSO PLAY THE
PSYCHIC MAELSTROM

YOU ALSO PLAY THE
OUTLYING GANGS

CIRCLE 2 DESIRES
territory, unspoken fealty, splendor, the smell of fear, home-cooked meals, mutant blood, somewhere safe to sleep

TIPS
- Describe the varied aesthetics and ethics of the outlying gangs.
- Use the outlying gangs to explore and magnify tensions within the queer enclave.
- Ask compelling questions and build on the answers that others give.

PICK UP WHEN
Someone wanders the wasteland, takes a major road, or trespasses.

TRADE AWAY WHEN
You do any of the above or you have a gang debt that you run out of time on.

MOVES
- Put a gun in someone's hand.
- Bring gossip in from the wasteland.
- Use abrupt violence to make an example or seize valuable goods.

After every move, ask *"What do you do?"*

THIRSTY SWORD LESBIANS

Fantastische queere Abenteuer voller Disaster-Lesben mit Schwertern

- Fantasy mit mehr Melodrama, mehr Knutschen und mehr Queerness

- Fokus auf Schwertkampf und Beziehungen zwischen den Charakteren

- *Powered by the Apocalypse*

- Unterstützende Mechaniken für Beziehungen, Flirting und Verwicklungen zwischen den Charakteren
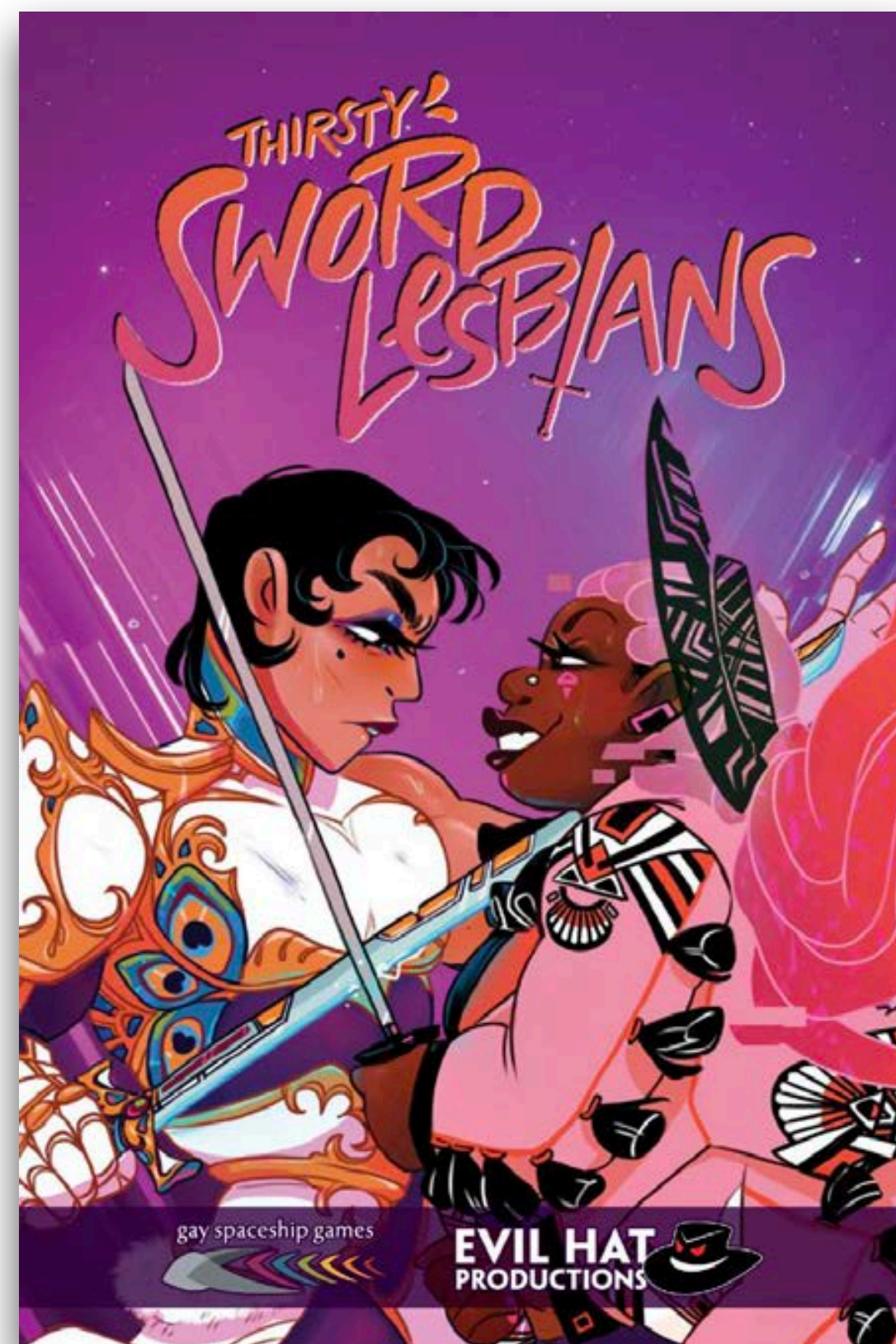
Referenzmedien:

She-Ra and the Princesses of Power, *Buffy the Vampire Slayer*
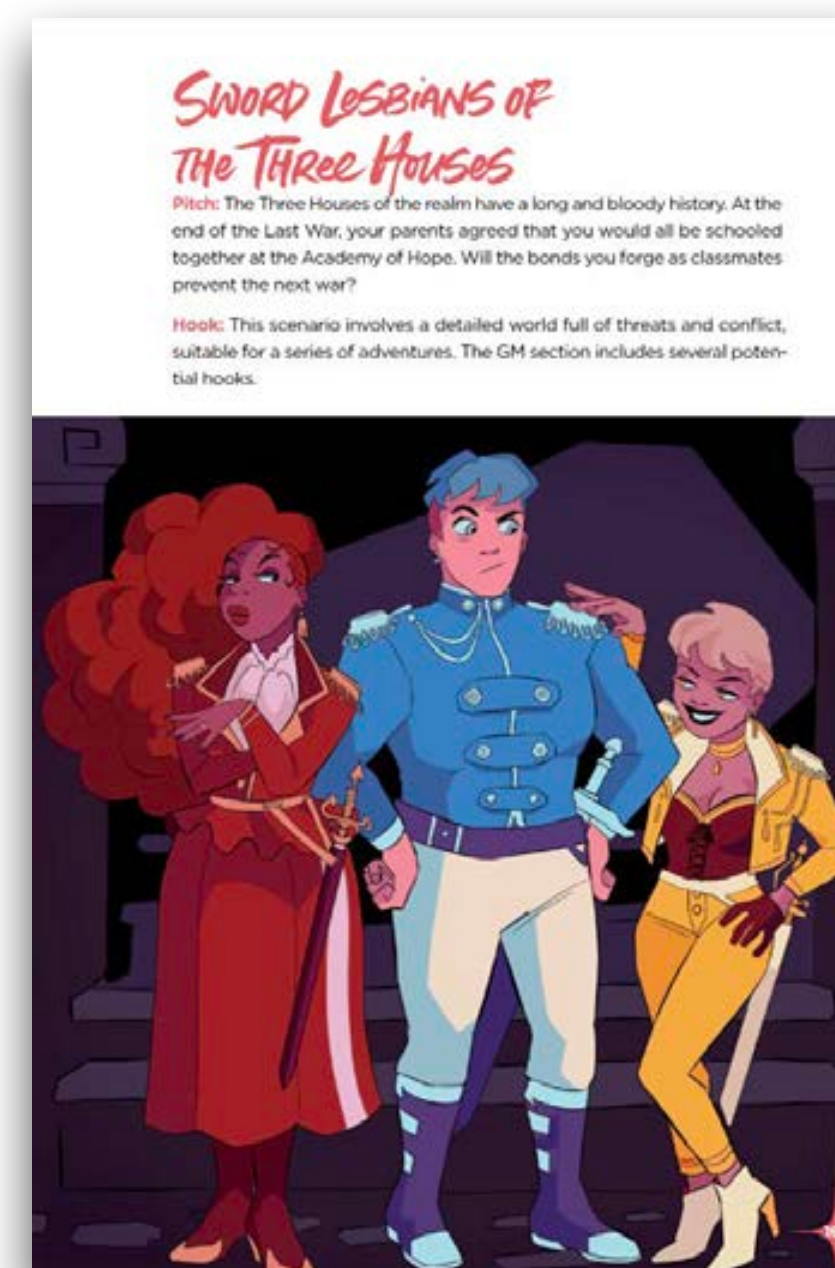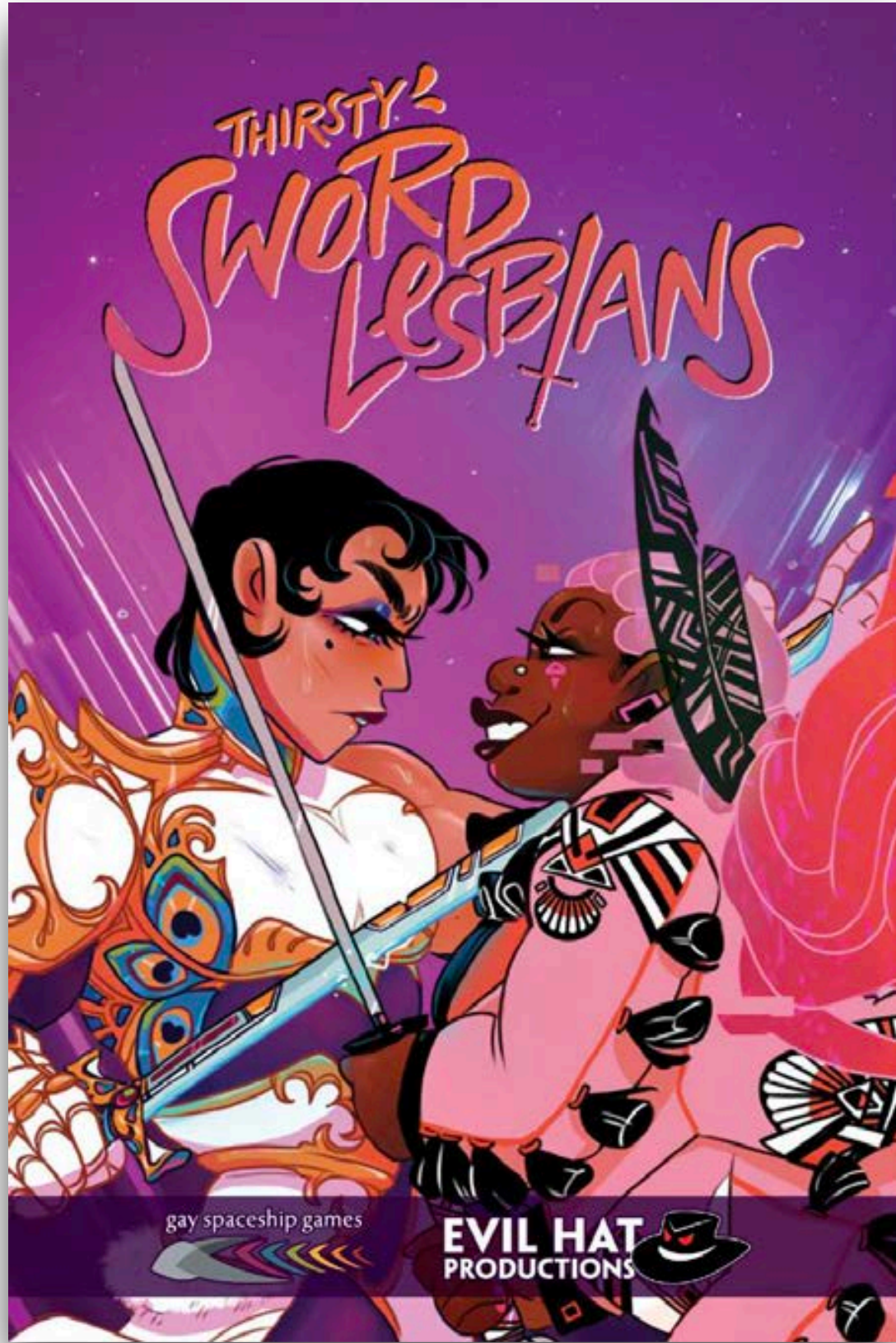
Smitten

When you become Smitten with someone (always your choice), say why, give them a String on you, and answer the question in the *Truths of Heart and Blade* section of your playbook.

TRUTHS OF HEART AND BLADE

☑ **Smitten Kitten:** When you become **Smitten** with someone, say why, give them a String, and answer this question:
  ✦ What have you done that you are sure they view as inappropriate?

☑ **The Bloody Truth:** When you **Figure Out a Person** in physical conflict, you may additionally ask one of these questions, even on a 6-:
  ✦ What awakens the beast inside you?
  ✦ How could I get you to kiss me?

TRUTHS OF HEART AND BLADE

☑ **Love Is Not My Destiny:** When you become **Smitten** with someone, say why, give them a String, and answer this question:
  ✦ How do our respective stations make it impossible to be together?

☑ **Inescapable Conclusions:** When you **Figure Out a Person** during a physical conflict, you may ask one additional question from this list, even on a 6-:
  ✦ What do you hope for your future?
  ✦ What do you fear is your destiny?

BRINDLEWOOD BAY

Ältere Damen lösen Kriminalfälle in einem Strandbad in Massachusetts

- „Cozy Mystery"

- Amateurdetektivinnen lösen Kriminalfälle mit Grips und Humor

- *Powered by the Apocalypse*

- Verschwörung und Horror im Hintergrund bei längerer Kampagne

- Innovatives Mystery-System ohne vorgegebene Auflösung
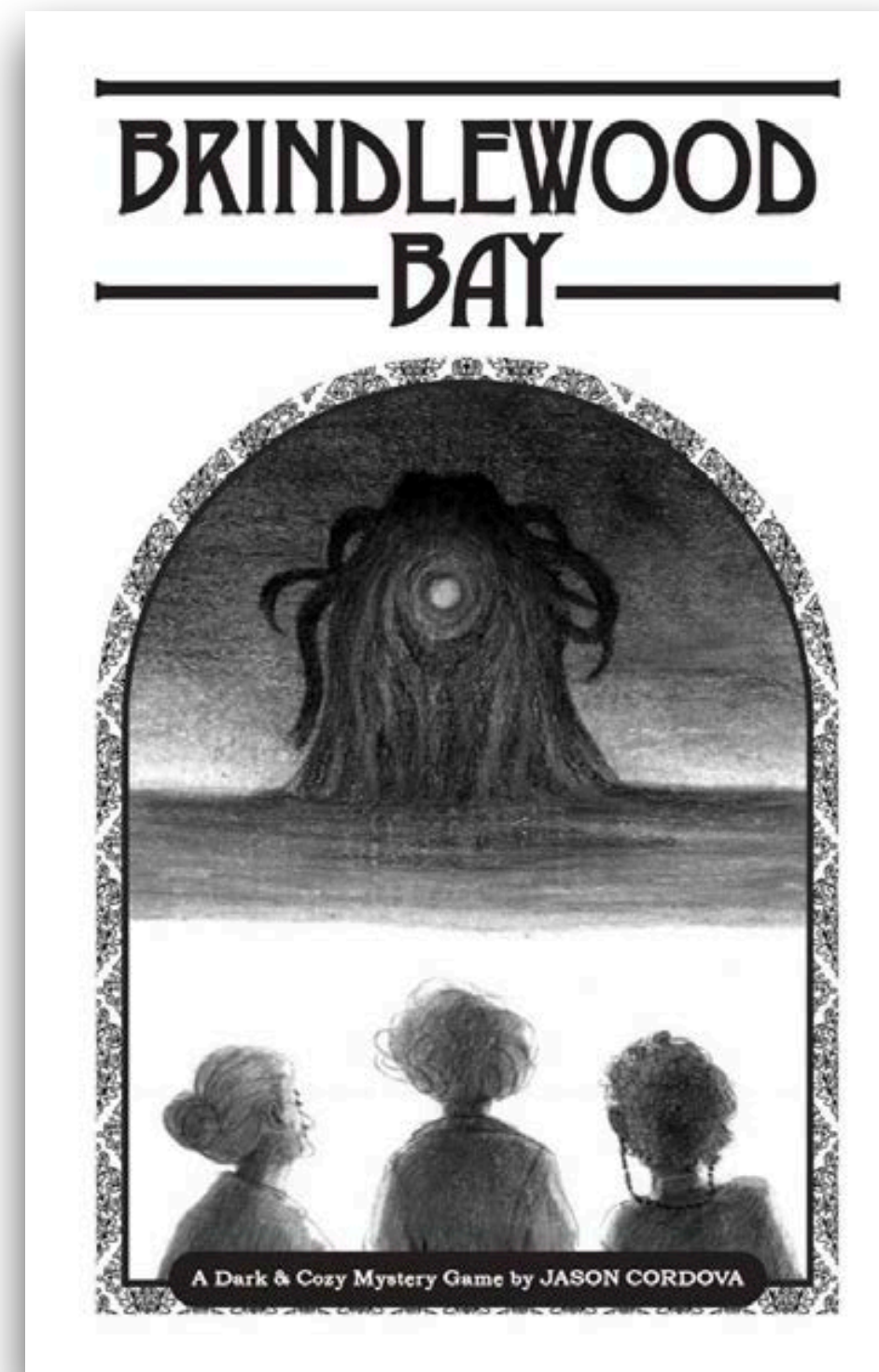
Referenzmedien:

Mord ist ihr Hobby, Columbo, Miss Marple, Rosenheim-Cops

BRINDLEWOOD BAY

A Dark & Cozy Mystery Game by JASON CORDOVA
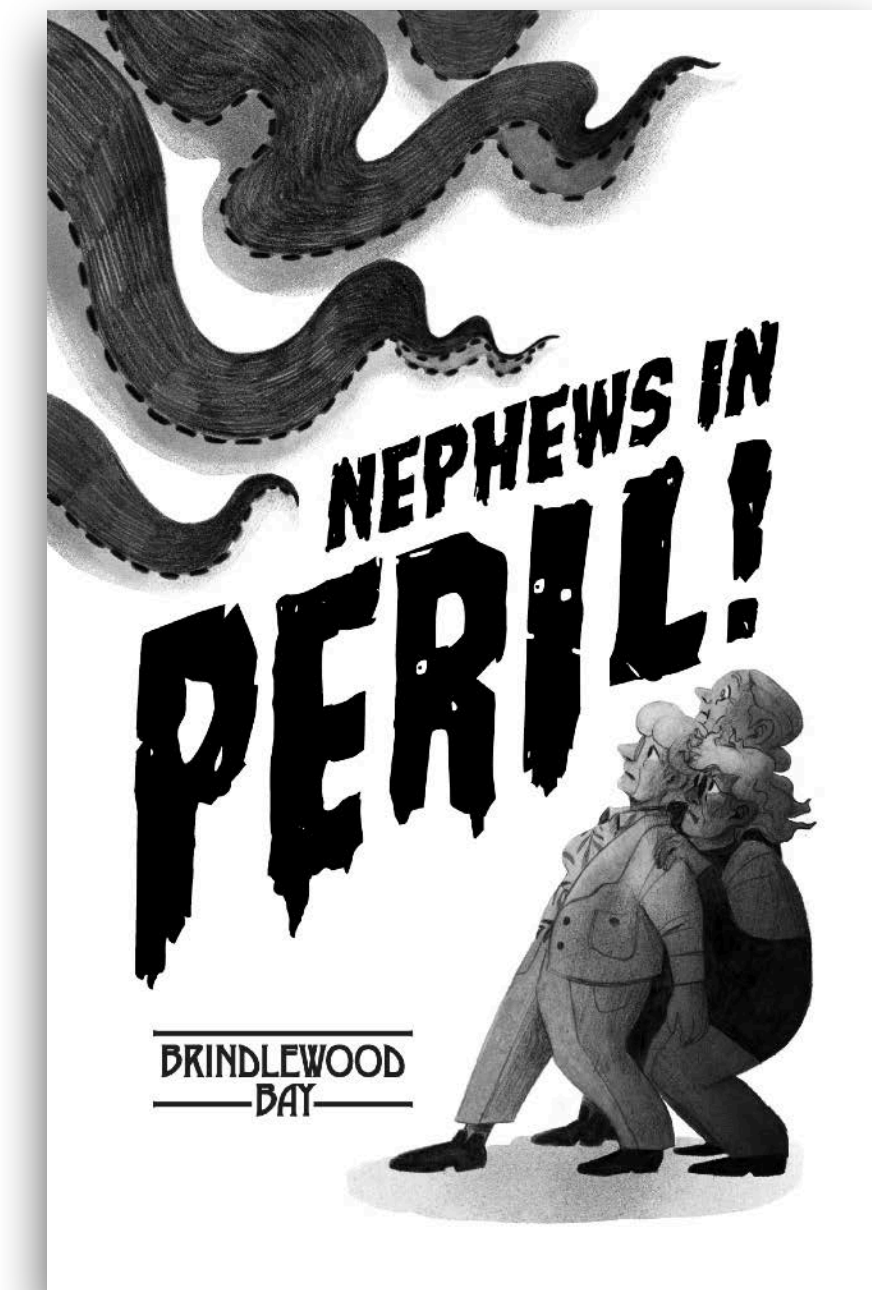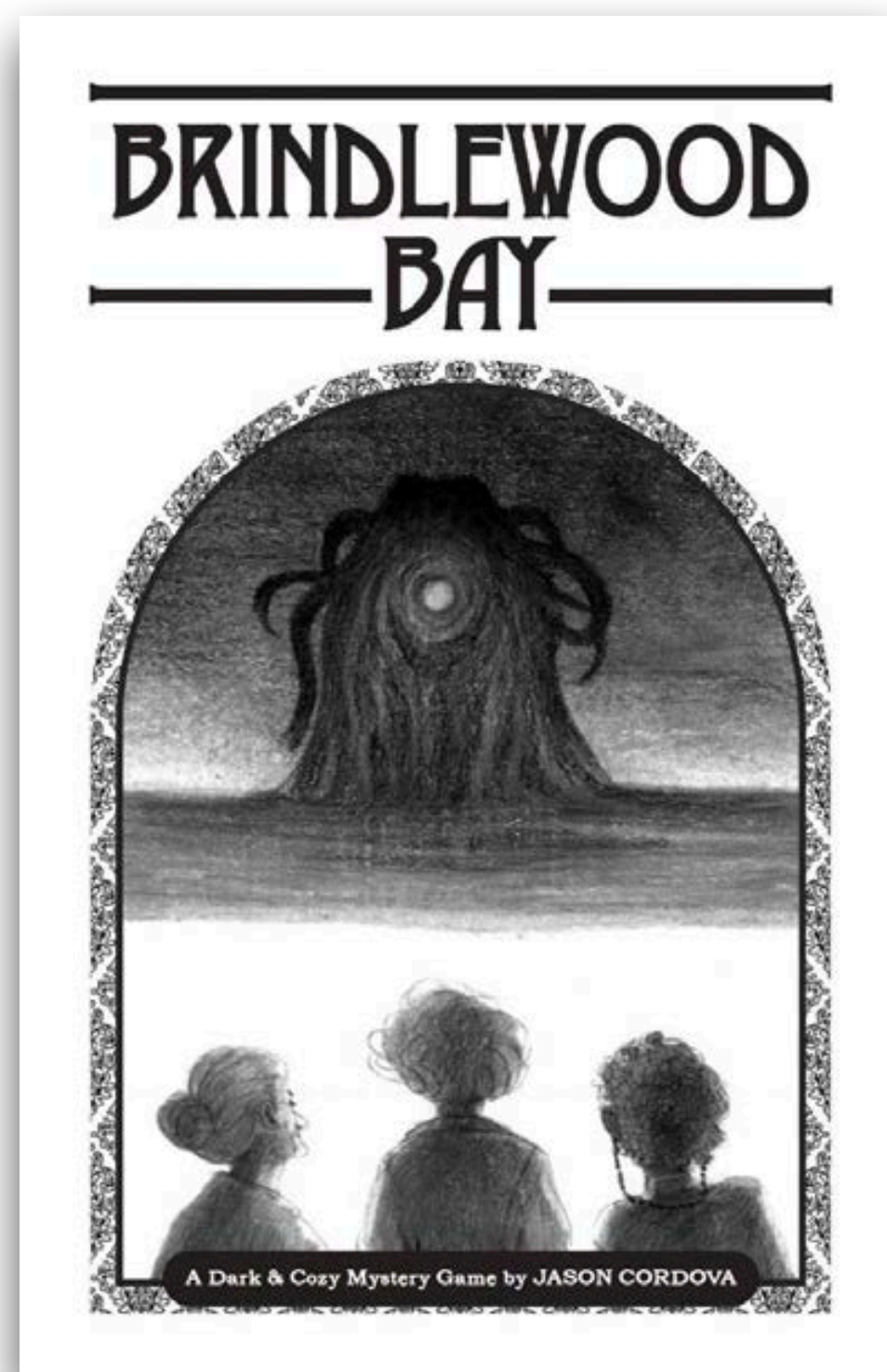
Theorize

When the Mavens have an open, freewheeling discussion about the solution to a mystery based on the clues they have uncovered—and reach a consensus—roll plus the number of Clues incorporated into the theory or otherwise explained away, minus the mystery's complexity.

On a 10+, it's the correct solution. The Keeper will present an opportunity to take down the culprit or otherwise save the day.

On a 7–9, it's the correct solution, but the Keeper will either add an unwelcome complication to the solution itself, or present a complicated or dangerous opportunity to take down the culprit or save the day.

On a 6-, the solution is incorrect, and the Keeper reacts.

On a 12+, a person involved in the dark conspiracy of Brindlewood Bay also reveals themselves to the Mavens.

Clues

☐ A blood-soaked rug.

☐ Family pictures, discarded.

☐ A mis-reported detail about the time of Albert's death.

☐ A wristwatch set to the wrong time.

☐ A diary entry: "I just can't take it anymore."

☐ A small handgun, like you might keep in a purse.

☐ Stock certificates in a strange hiding place.

☐ Piles of receipts for extravagant purchases.

☐ A guest list for an upcoming Krause family party, with one name conspicuously crossed out.

TROPHY DARK

Dem Untergang geweihte Schatzgräber erforschen einen düsteren Wald

- Tragische, dunkle Fantasy

- Zumeist One-Shots, welche die PCs tendenziell nicht überleben

- Fokus auf kollaboratives Erzählen

- Einfaches Regelsystem

- Charaktere konkurrieren möglicherweise auch miteinander

- „Play to loose"
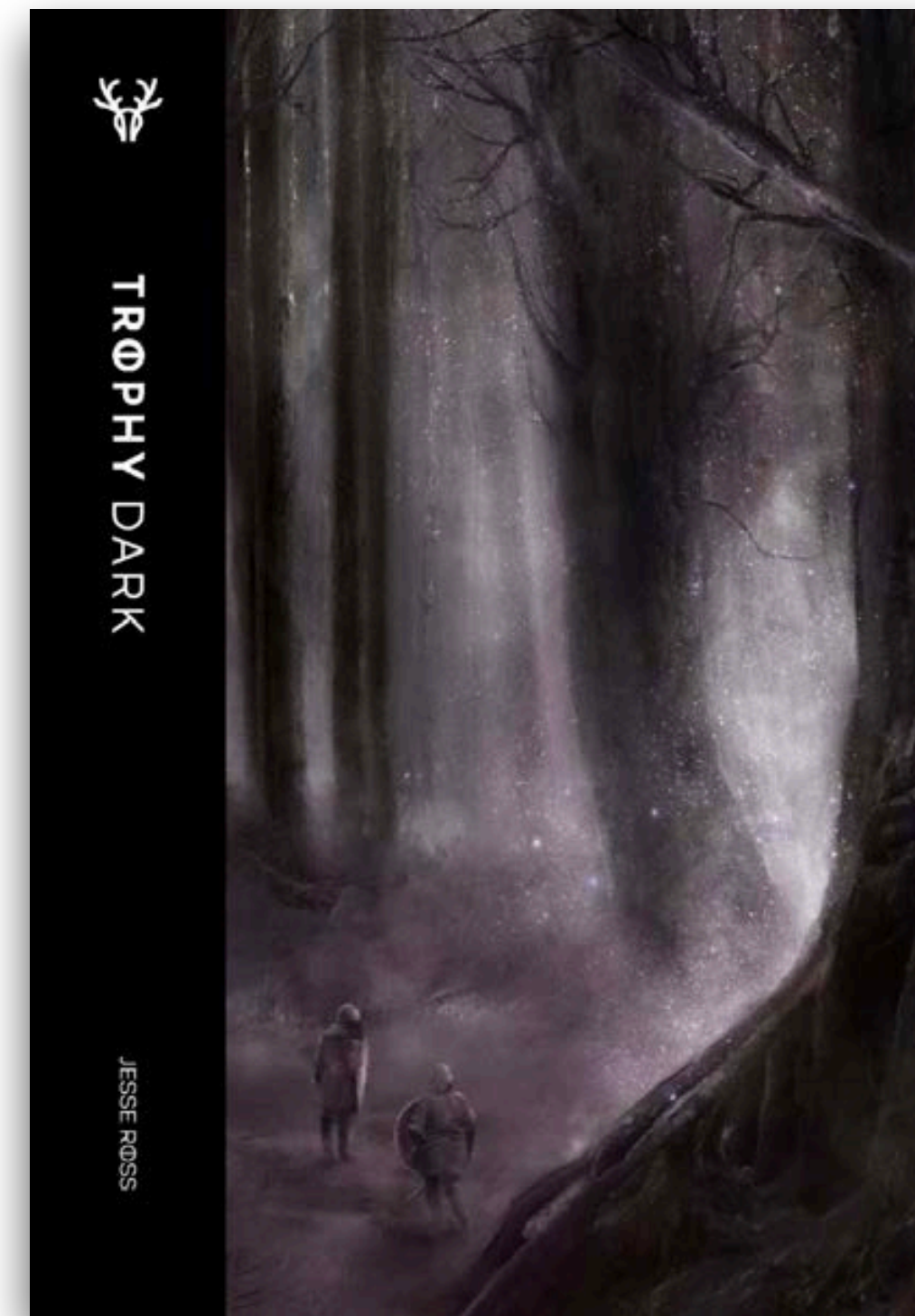
Referenzmedien:

Dark Souls, *The Blair Witch Project*, *The Wicker Man*, *Midsommar*
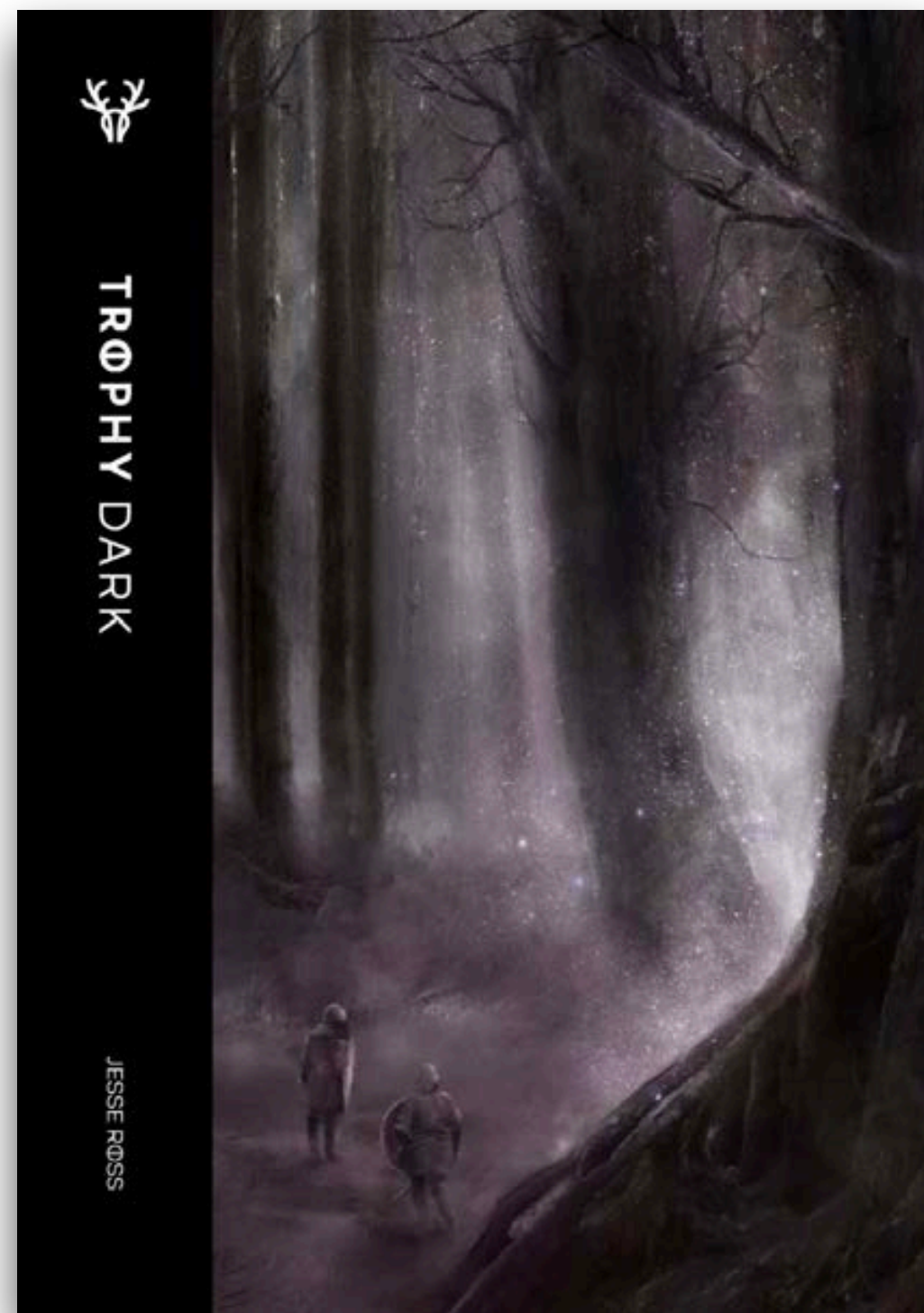
HOW TO PLAY

RISK ROLL

When you attempt a risky task, say what you hope will happen and ask the GM and the other players what could possibly go wrong. Then gather 6-sided dice.

Take one light-colored die if the task is something you are skilled at because of either your occupation or your background.

Take another light die for accepting a Devil's Bargain from another player or the GM. Devil's Bargains are described in the following section.

Add a dark-colored die if you are willing to risk your mind or body in order to succeed. You must include this die whenever you perform a ritual.

Roll the dice. If your **highest** die is a:

1–3 You fail, and things get worse. The GM describes how. The GM may also allow you to succeed, but things will get worse in some other way.

4–5 You succeed, but there's some kind of complication. The GM describes the complication, then you describe how you succeed.

6 You succeed. Describe how.

TROPHY DARK

JESSE ROSS

AGON
Legendäre antike Helden stranden auf seltsamen Inseln

- Jedes Abenteuer spielt auf einer mysteriösen Insel auf der die Helden landen und einem Problem begegnen

- Helden zwischen der Gunst der Götter und menschlichem Pathos

- Helden haben eine Abstammung und sind einer Göttin oder einem Gott ergeben

- Einfache und schnell verstehbare Regeln, schnelle Action
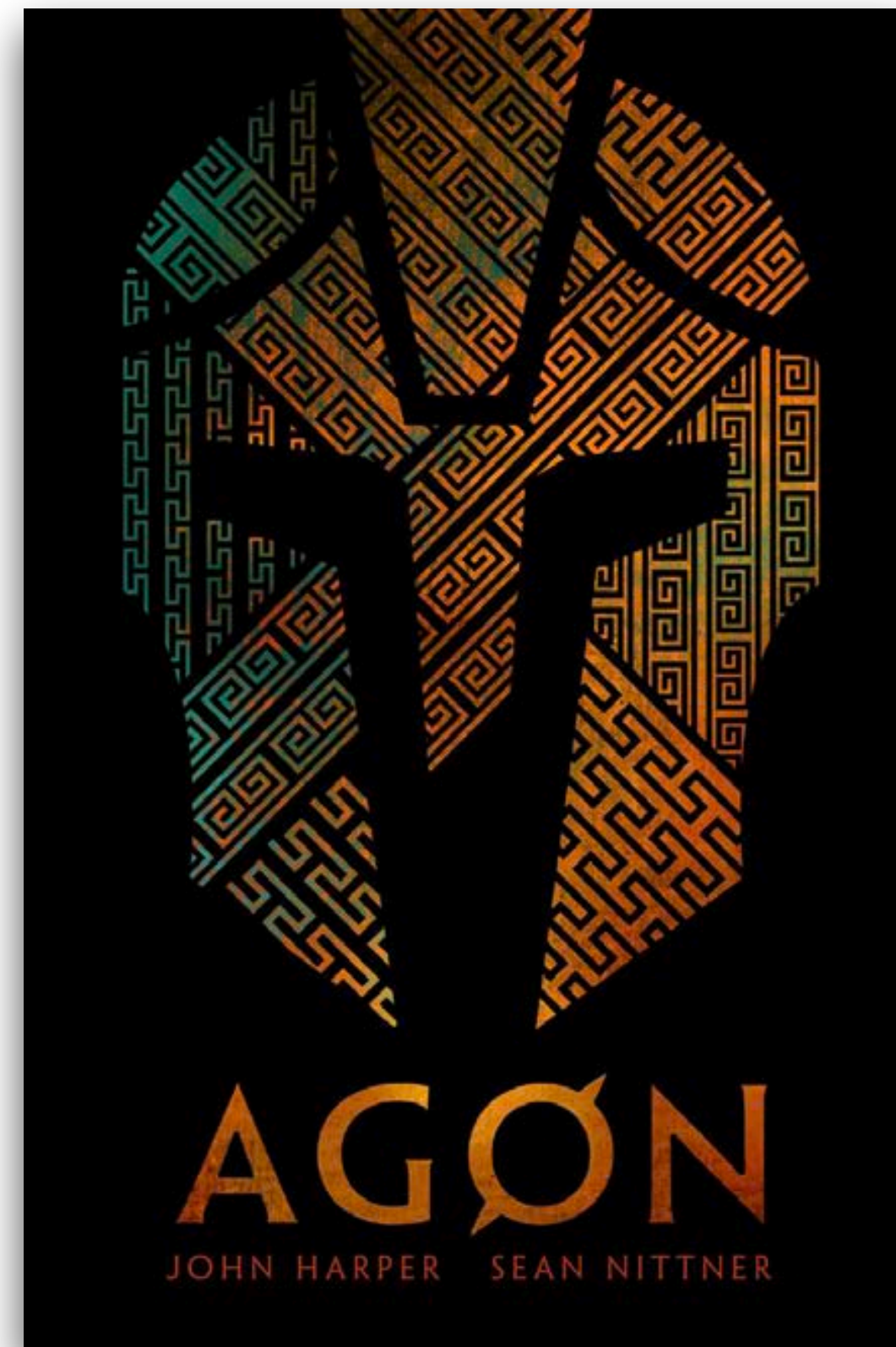
Referenzmedien:

Die Odyssee, Die Ilias, Xena: Warrior Princess, Assassin's Creed: Odyssey
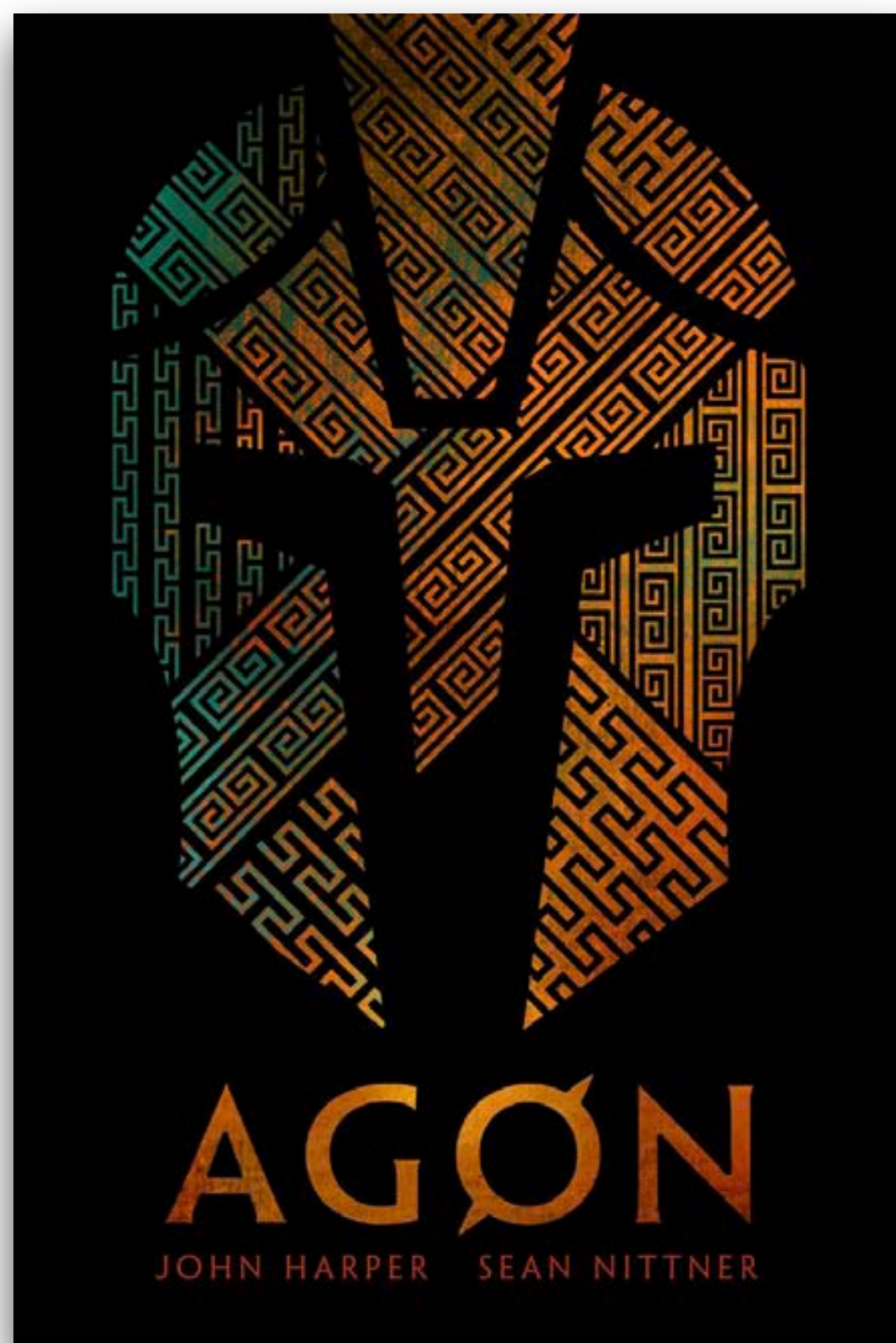
ONE-ROLL RESOLUTION

Each scene in the game revolves around a **trial**—a conflict between the heroes and their opponents. To resolve a conflict, everyone rolls dice together in a single **contest**. The results of the contest determine all the outcomes at once—which side gets their way, who is best, and who suffers.

The result of a contest is final—the situation is resolved and a new circumstance arises, leading to a new trial and contest to overcome it. In AGON, you don't linger over things—you face the challenge and then move on, win or lose.

One-roll resolution gets everyone involved in the action and keeps the pace of the game high. As soon as trouble arises, the group meets it head-on. They either defeat it or succumb, with either outcome immediately leading into a new scene of adventure.

Itras By

Gemeinsames Erzählen in einer surrealistischen Stadt

- Absurde, komische, dramatische, traurige und bizarre Geschichten in einer fiktiven surrealistischen Stadt in den 1920er Jahren

- Extrem regelleicht

- Zufalls- und Ereigniskarten statt Würfeln

- Charaktere über wenige Merk

- Fokus auf das gemeinsame Erfinden surrealer Situationen, weniger auf actionreichen Abenteuern
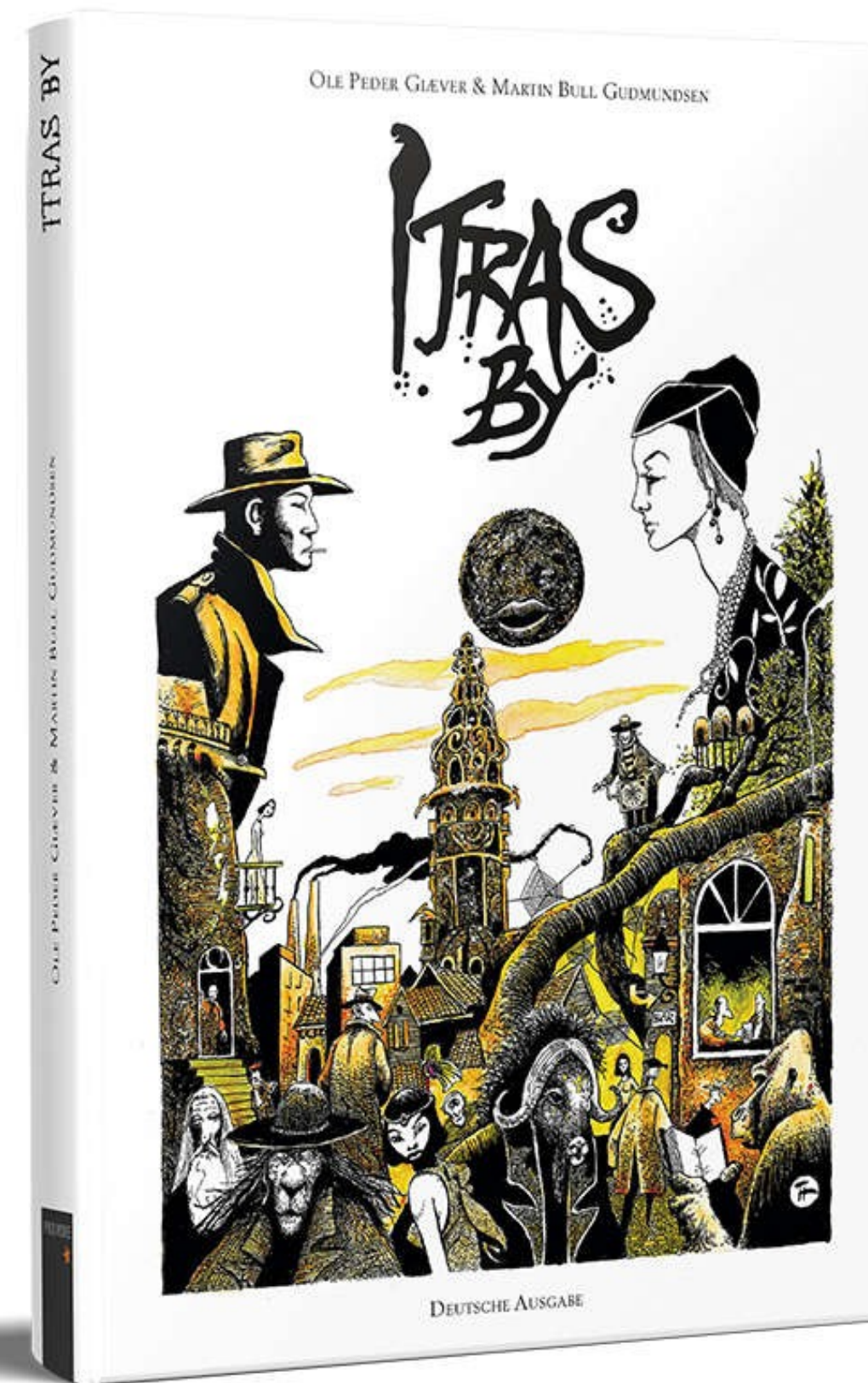
Referenzmedien:

Un chien andalou, L'Étoile de mer, Le Fabuleux Destin d'Amélie Poulain

ITRAS BY
Ole Peder Glæver & Martin Bull Gudmundsen
Deutsche Ausgabe
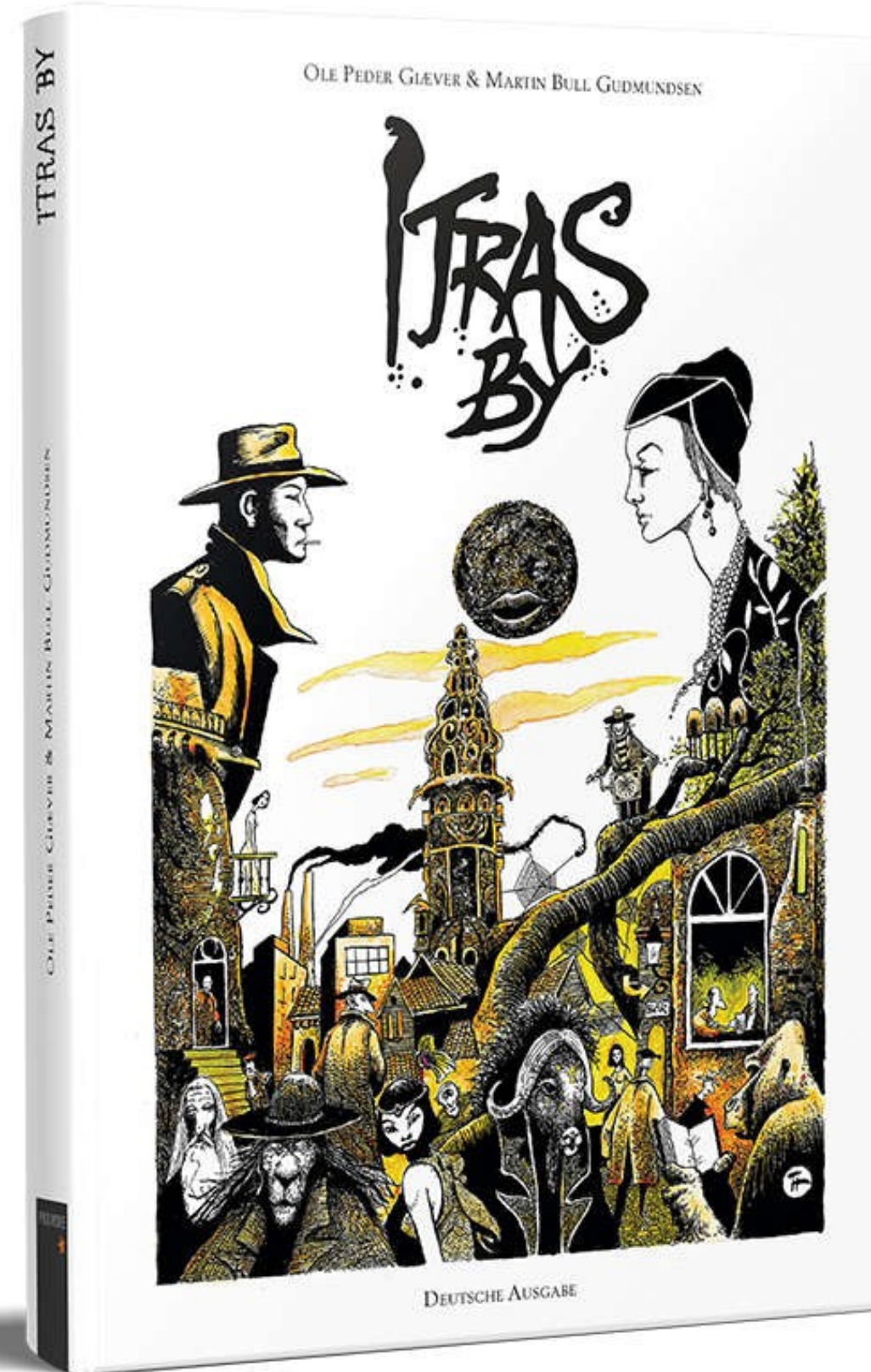
Nein, aber...
Das, was du vorhast, gelingt nicht, aber die Konsequenzen sind nicht katastrophal.

Ja, aber...
Dir gelingt das, was du tun wolltest, aber nicht vollständig. Ein kleines Detail klappt nicht nach Plan.

Der Konflikt eskaliert
Auf irgendeine Weise verschärft sich der Konflikt, wird das Problem komplizierter oder der Einsatz erhöht.

Amor Victor
Die Macht der Liebe beeinflusst die Situation auf irgendeine Weise. In welcher Art das passiert, beschreibst du.

Rückblende
Ihr spielt jetzt eine Szene, die sich in der Vergangenheit ereignet hat und die mit den derzeitigen Geschehnissen irgendwie in Verbindung steht. Du gibst die Szene vor und verteilst für diese Szene NSCs an die Spieler.

ALICE IS MISSING

Eine Gruppe von Freunden sucht eine verschwundene Mitschülerin

- Spielt in einer Kleinstadt in Nordkalifornien

- TRPG in Echtzeit, Spiel dauert nach Vorbereitung 90 Minuten

- Während des Spiels wird nicht gesprochen, Kommunikation über Chat-Apps

- Spielleitung spielt selbst mit

- Hohes Immersionspotential
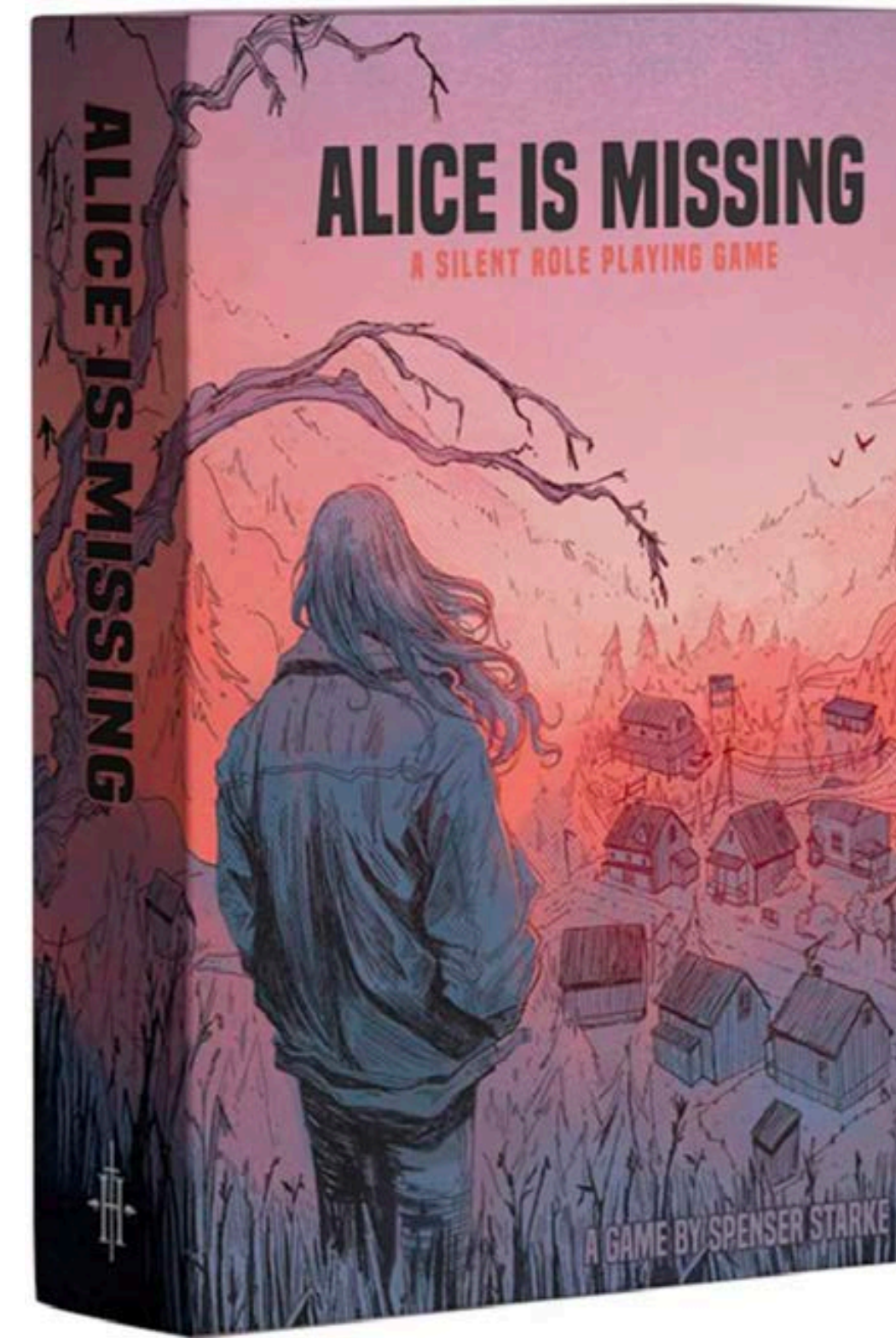
Referenzmedien:

Life is Strange, Searching, Winter's Bone, Riverdale

ALICE IS MISSING
A SILENT ROLE PLAYING GAME

A GAME BY SPENSER STARKE

JACK BRIARWOOD
The Older Brother

Background
Tell us about why you and your sister's home life has been so difficult these last few years.

SECRET
You and Alice got in a fight over something serious the day before she vanished. What was it?

Apologizing for the fight.
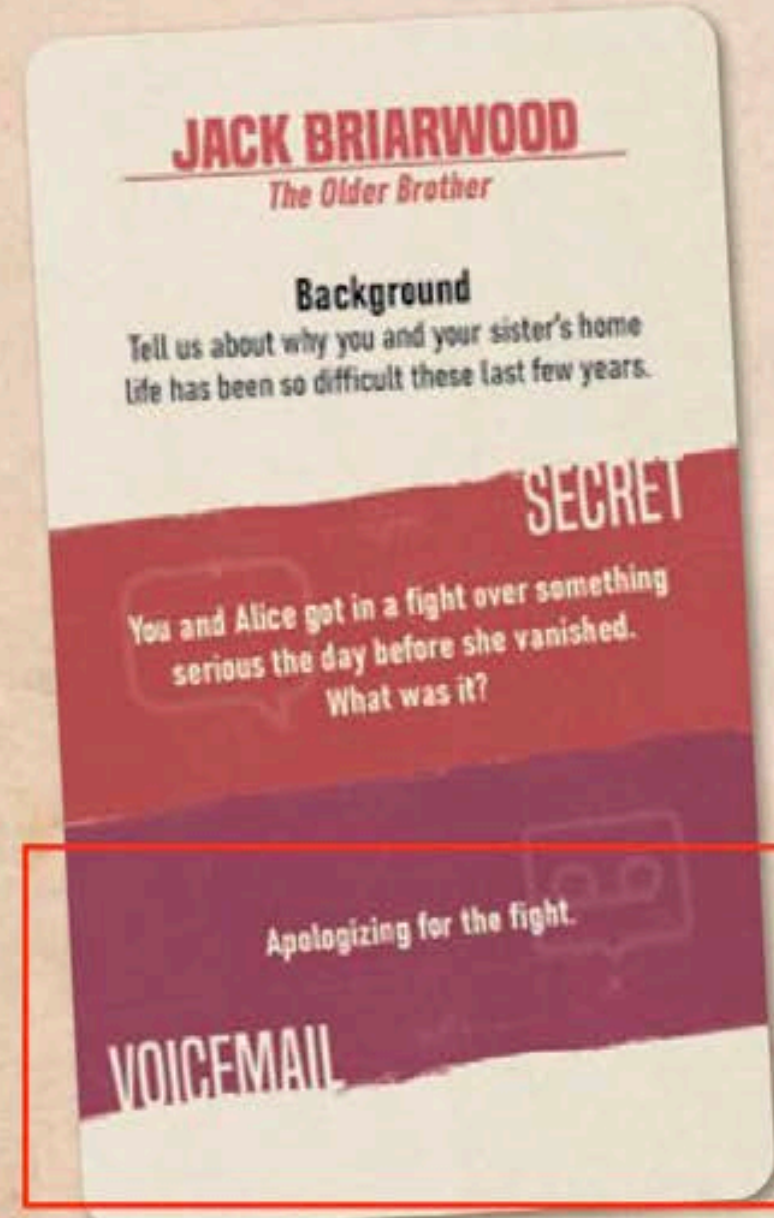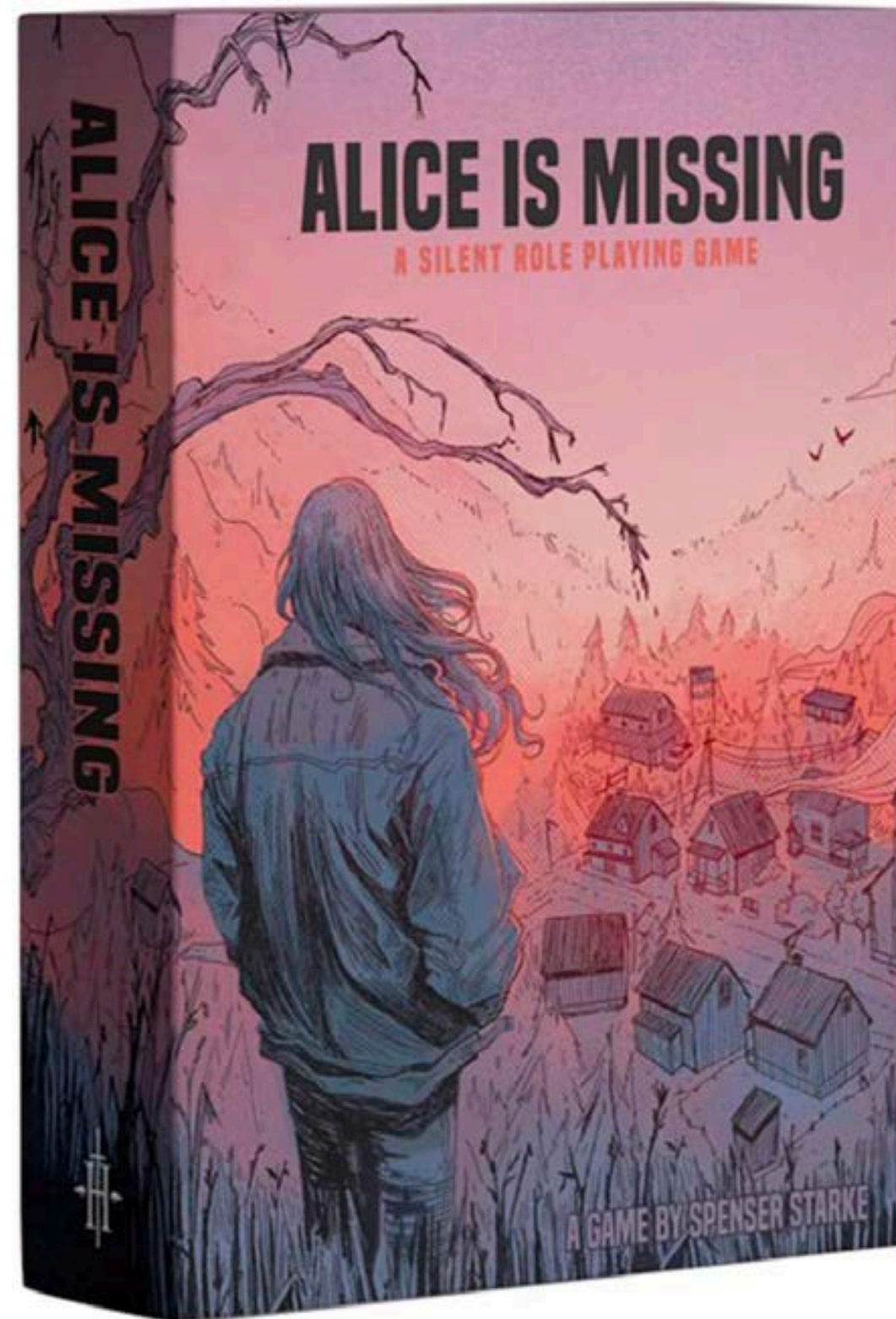
VOICEMAIL

The next is the Secret. Keep this to yourself for now. However, this secret should be revealed to at least one other person (if not the whole group) during the game.

Third is the voicemail prompt. We will all record the last voicemail we left Alice before we knew she was missing. I will play these voicemails at the end of the game as a reminder of where we came from. This prompt provides a jumping off point for that voicemail. **If you can work your secret into this recording, all the better.** It can make for a more impactful ending for the game. However, don't worry about this now, we'll record our voicemails later in the setup.

2.
DIGITALISIERUNG
(ONLINE-SPIEL, ACTUAL PLAYS)

Kurzer historischer Überblick über die Geschichte des Tabletop-Rollenspiels

Taktischer Kriegsspielapparat
Von Georg Leopold Baron von Reiswitz für Friedrich Wihelm III (1812)

H.G. Wells (1913): *Little Wars: A game for boys from twelve years of age to one hundred and fifty and for that more intelligent sort of girl who likes boys' games and books* (London: Frank Palmer)
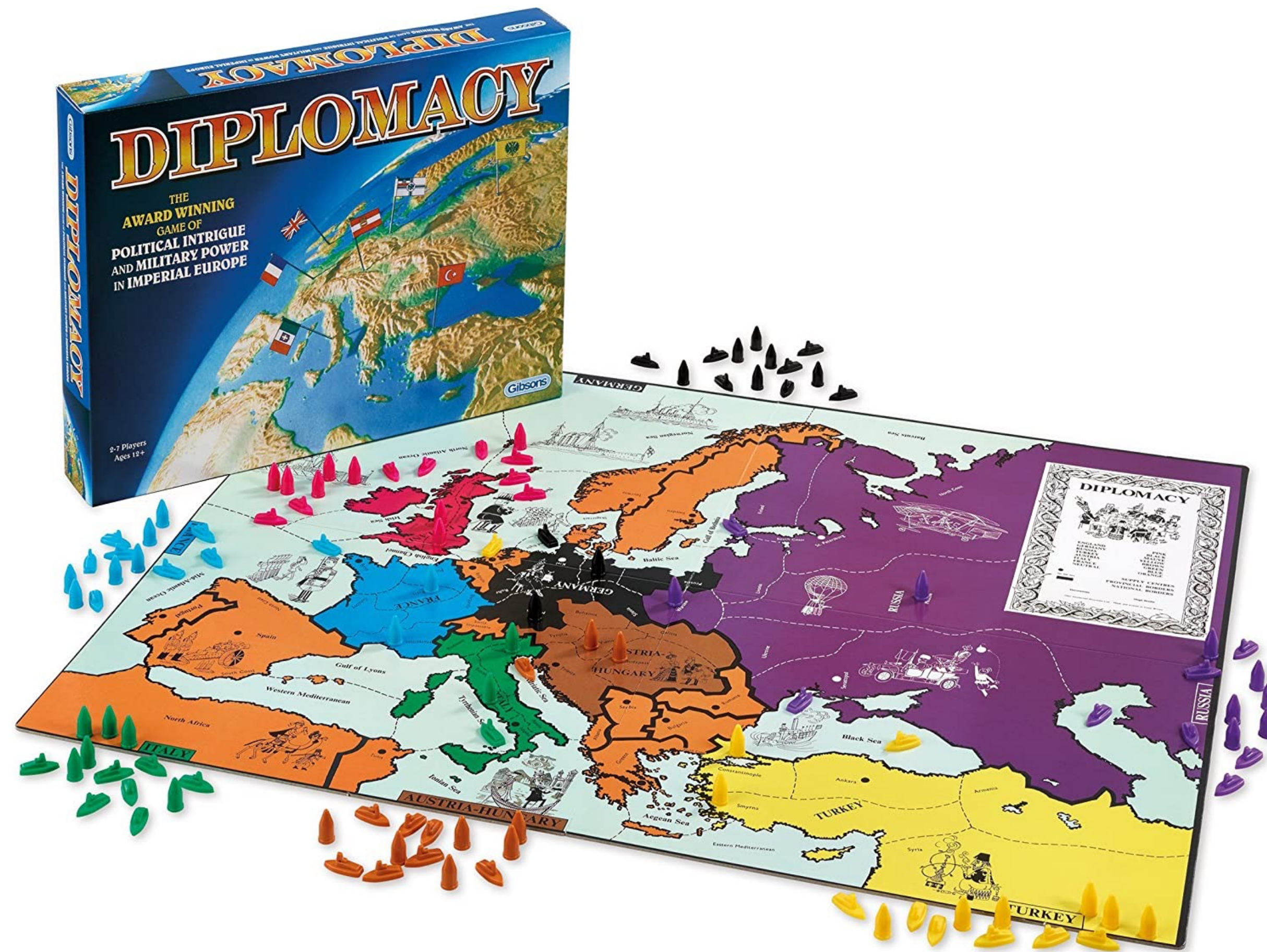
Diplomacy (1959, Allan B. Calhamer)

Table-Top 'Generals' Fight Battles With Model Soldiers

April 17 1966
Minneapolis Tribune
Picture Supplement
Issue

War games enthusiasts of the Twin Cities area move miniature troops on a battlefield set up at the home of a member, David Wesley, 936 W Hwy. 36, St. Paul. The men are fighting a fictional battle of the Napoleonic period—roughly from 1795 to 1813. "Generals" from left are: Wesley; Curtis Triplett, Cambridge, Minn., Ray Allard, Minneapolis; Leland Smith, St. Paul Park (a military historian, but not a war-gamer); David Arneson, St. Paul; James Clark, Minneapolis, and Winston Sander, St. Paul.

Wargaming in the Twin Cities, 1966

Chainmail
rules for medieval miniatures
by
Gary Gygax & Jeff Perren

GUIDON GAMES
"WARGAMING WITH MINIATURES"

Chainmail **(1971)**
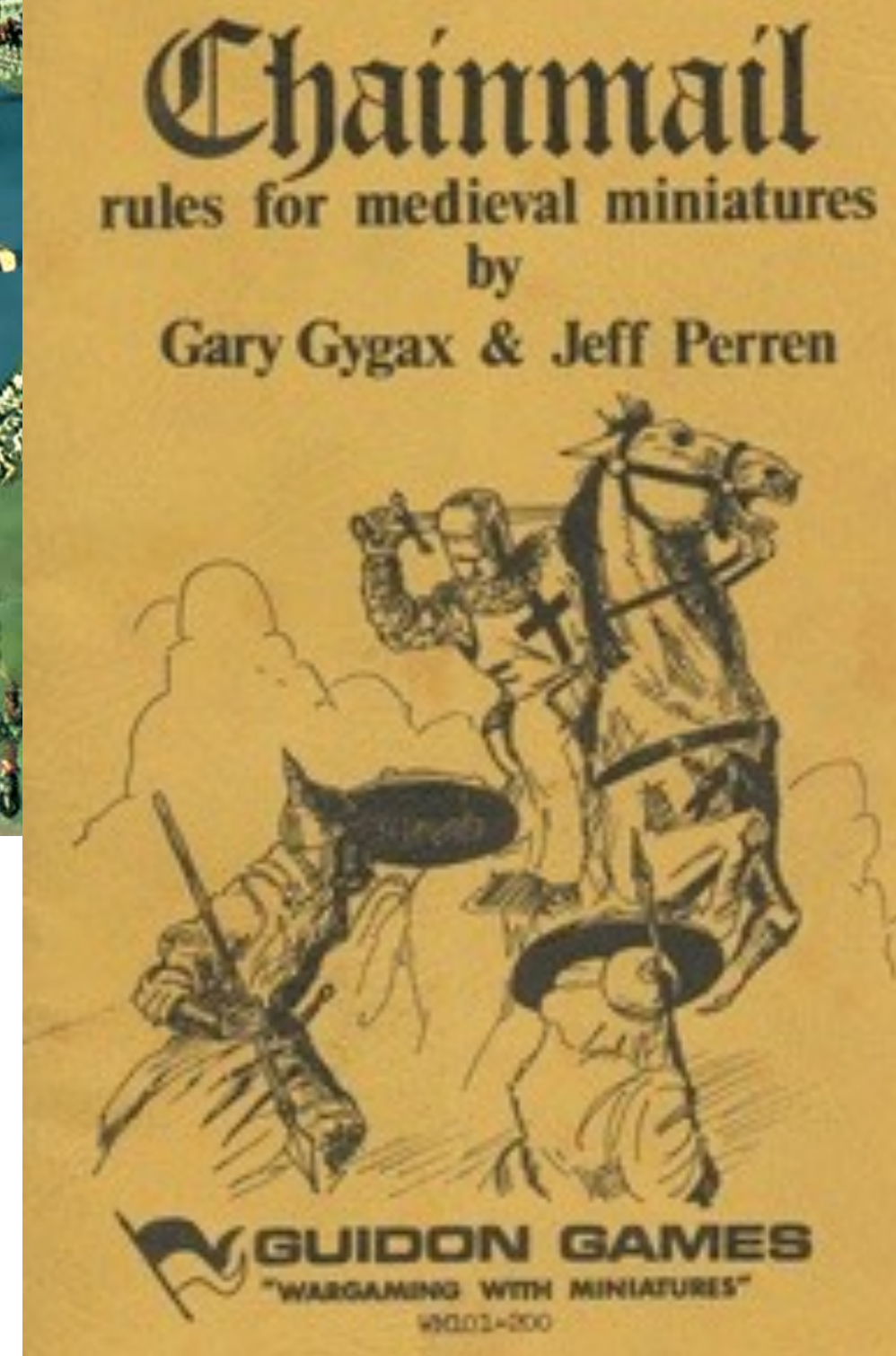
Dungeons & Dragons: Die Erfindung des Tabletop-Rollenspiel in den 1970ern

Gary Gygax und Dave Arneson

Dungeons & Dragons (1974)

Tunnels & Trolls (1974)
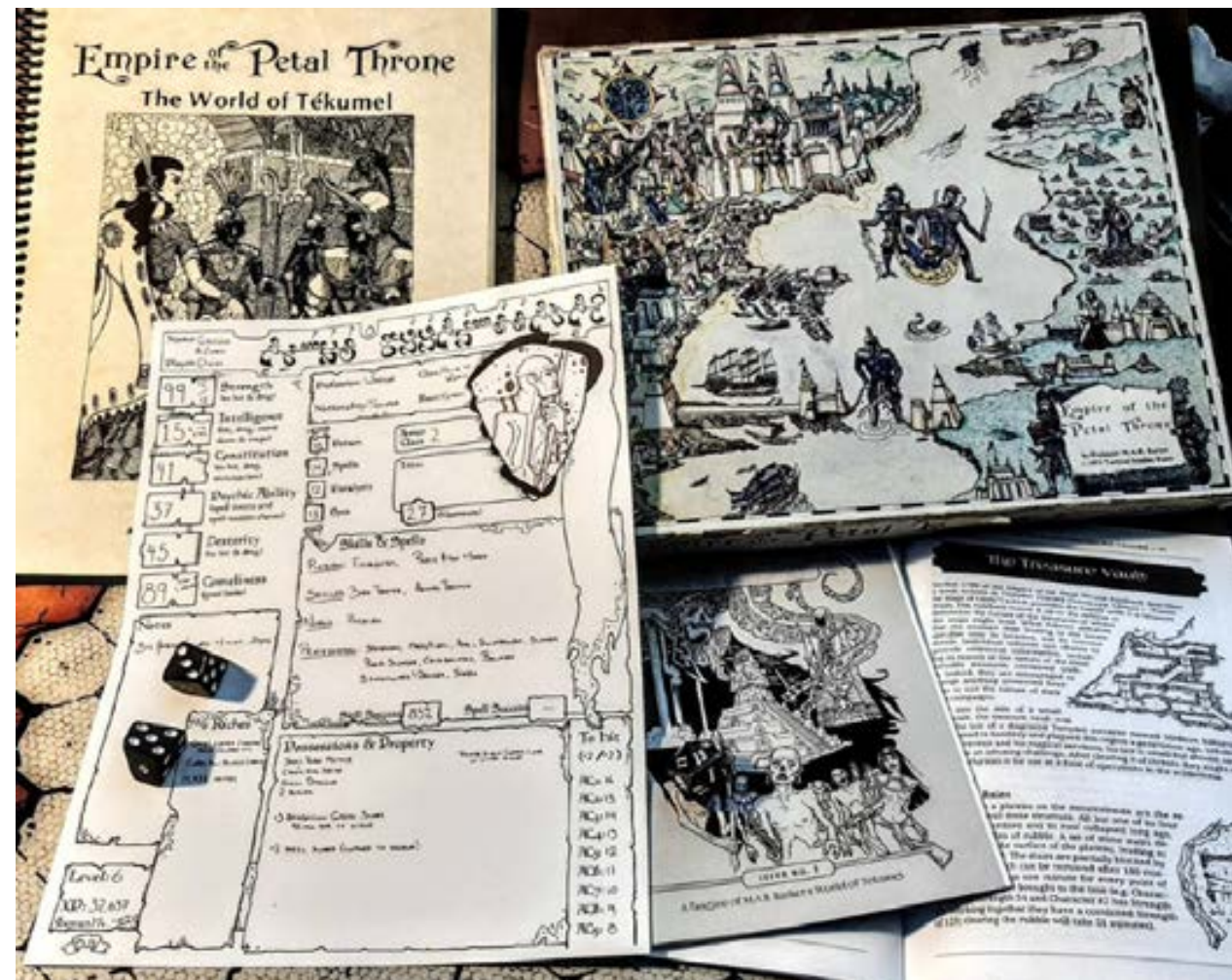
Empire of the Petal Throne (1974/75)

Metamorphosis Alpha (1976)

Call of Cthulhu (1981)

VAMPIRE
The Masquerade™

Die 1980/90er Jahre

(Advanced) Dungeons & Dragons

Advanced Dungeons & Dragons — Player's Handbook

Advanced Dungeons & Dragons — Mons...

Advanced Dungeons & Dragons — Dungeon Master's Guide

Dungeons & Dragons — Players Manual

Dungeons & Dragons — Expert Rules Set 2

Dungeons & Dragons — Dungeon Masters Companion Book Two
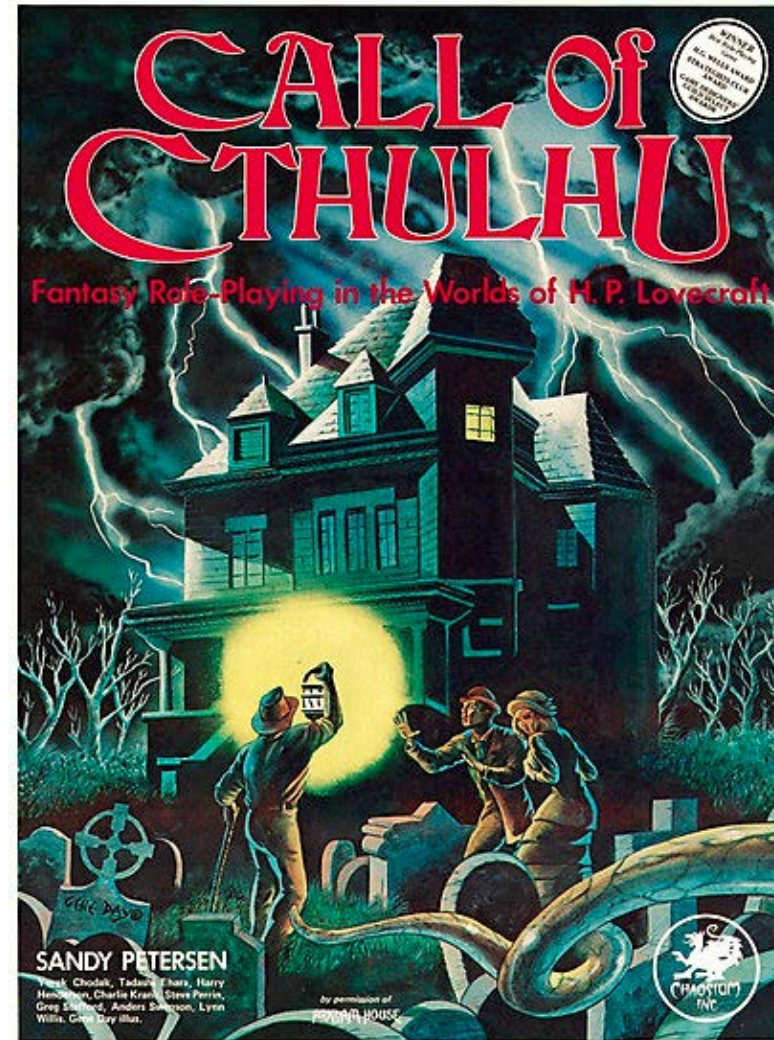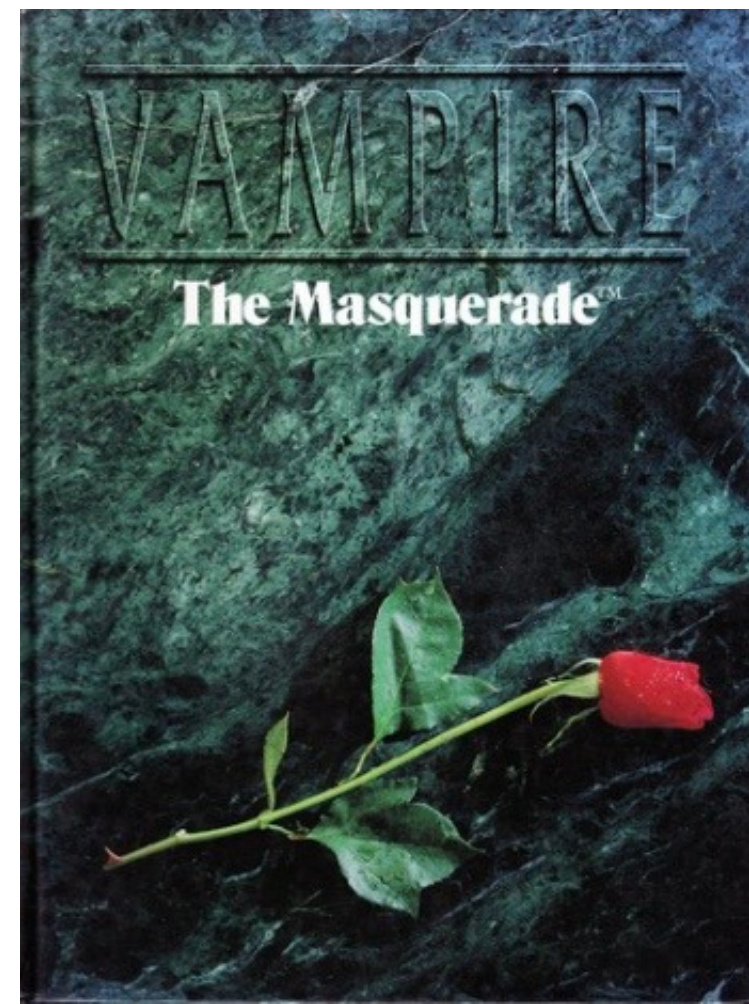
Vampire: The Masquerade (1991)
& die World of Darkness

Shadowrun (1989)

SHADOWRUN
WHERE MAN MEETS MAGIC AND MACHINE

STEVE JACKSON'S
GURPS
GENERIC UNIVERSAL ROLEPLAYING SYSTEM
BASIC SET
Third Edition • Revised
STEVE JACKSON GAMES

GURPS (1986)

Das schwarze Auge (ab 1984)

Abenteuer Basis-Spiel
Die Helden des Schwarzen Auges

Abenteuer Ausbau-Spiel
Die Magie des Schwarzen Auges

Das Land des Schwarzen Auges

Dungeons & Dragons (3. ed., ab 2000)

Old School Renaissance (OSR)
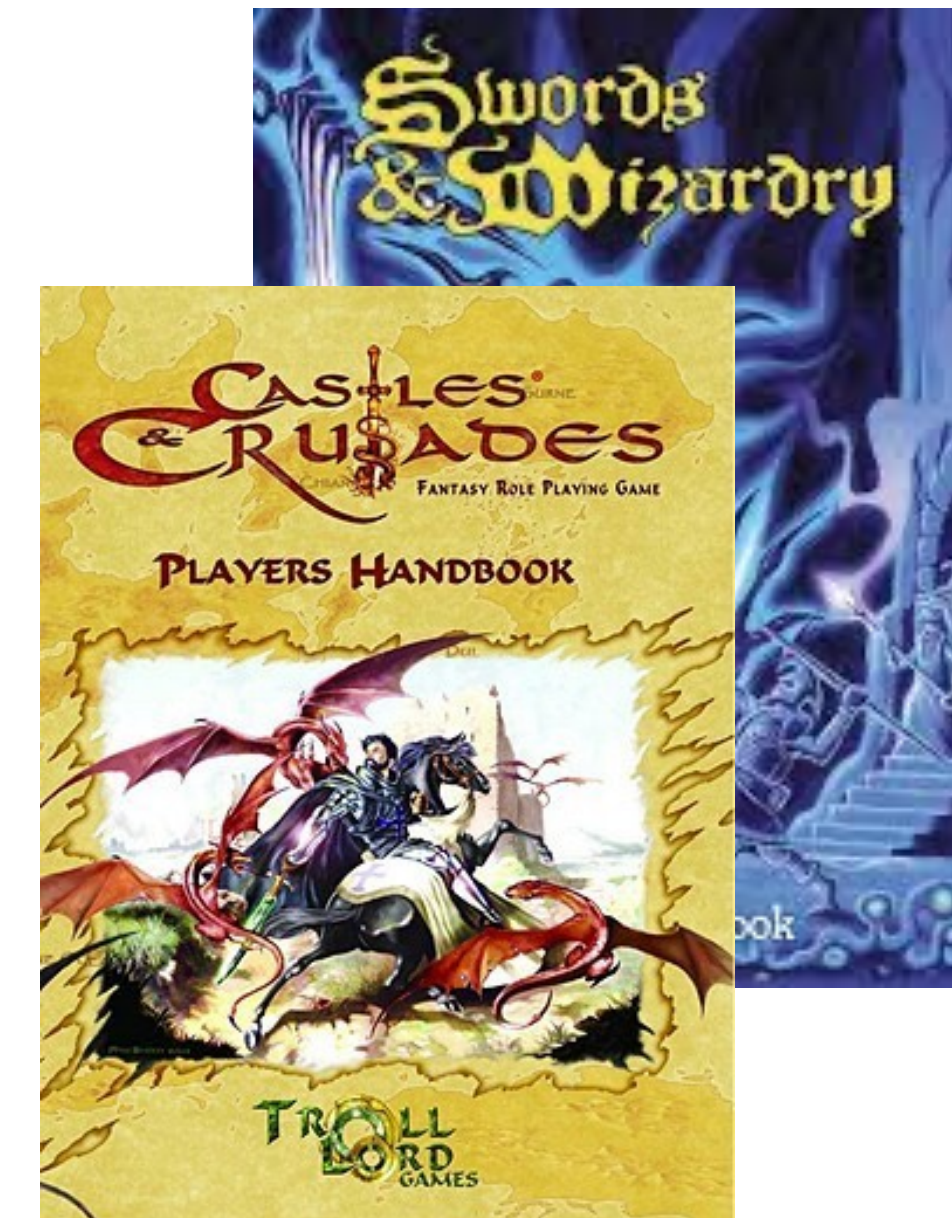
Boom der d20 Systeme
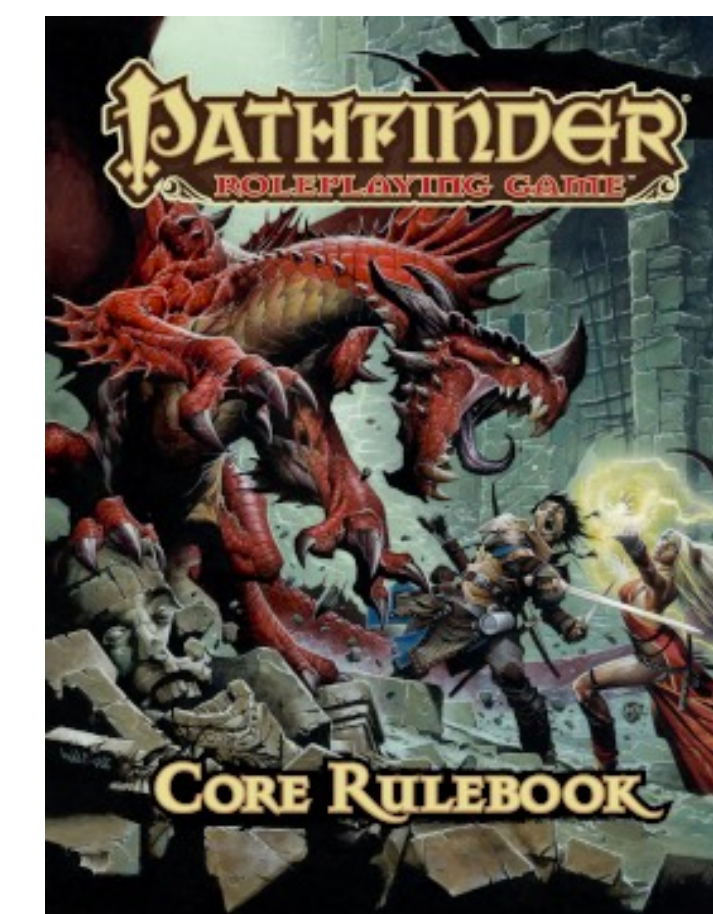
Pathfinder (2009)

Die 2010er Jahre: D&D 5e, Storygames, Independent Tabletop-Rollenspiele

Dungeons & Dragons
(5. ed., seit 2014)

FATE
(seit 2003)
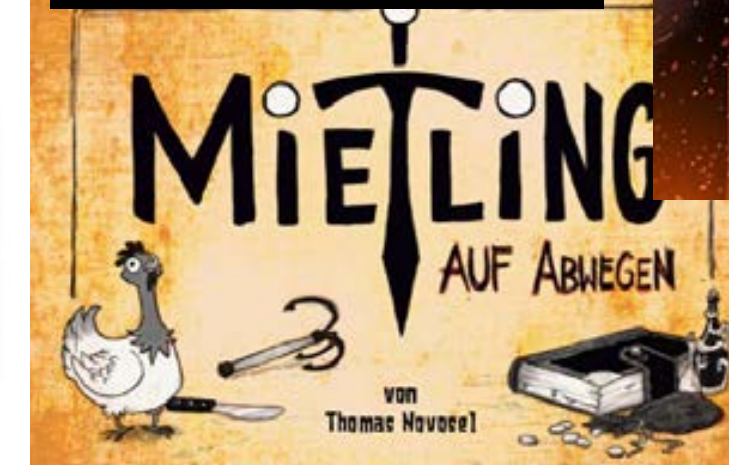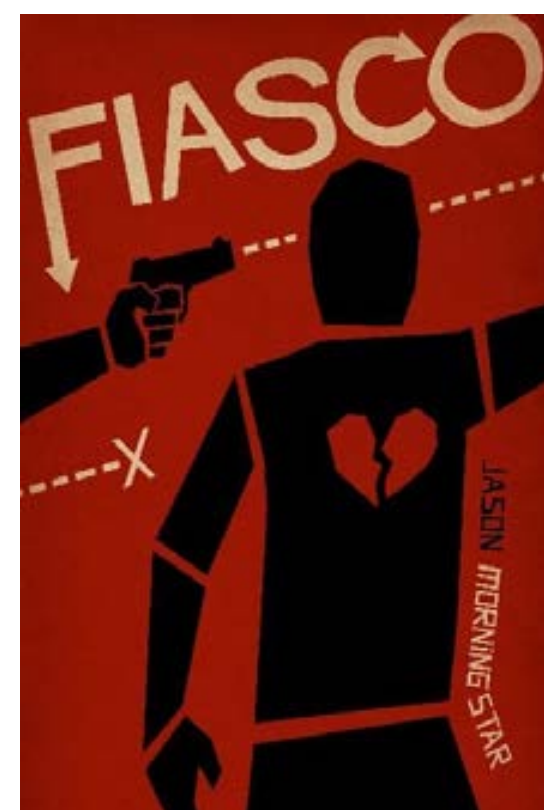
Star Wars Roleplaying Game
(seit 2012)

Independent Tabletop-Rollenspiele

Kulturelle Einflüsse

Dungeons & Dragons
(TV Serie, 1983–1985)

E.T. the Extra-Terrestrial **(1982)**

Die „Satanic Panic"

Futurama
**(S02E20
TV Serie, 2000)**

Stranger Things
(TV Serie, 2016–

**Entwicklung des
Computer-Rollenspiels und
Massively Multiplayer Online Role-Playing Game**

Futurama
(S02E20
TV Serie, 2000)

Stranger Things
(TV Serie, 2016–

**Entwicklung des
Computer-Rollenspiels und
Massively Multiplayer Online Role-Playing Game**

Trans- und crossmediale Erzählkulturen
des Tabletop-Rollenspiels

The Adventure Zone
(2014–)

The Magpies
(2018–)
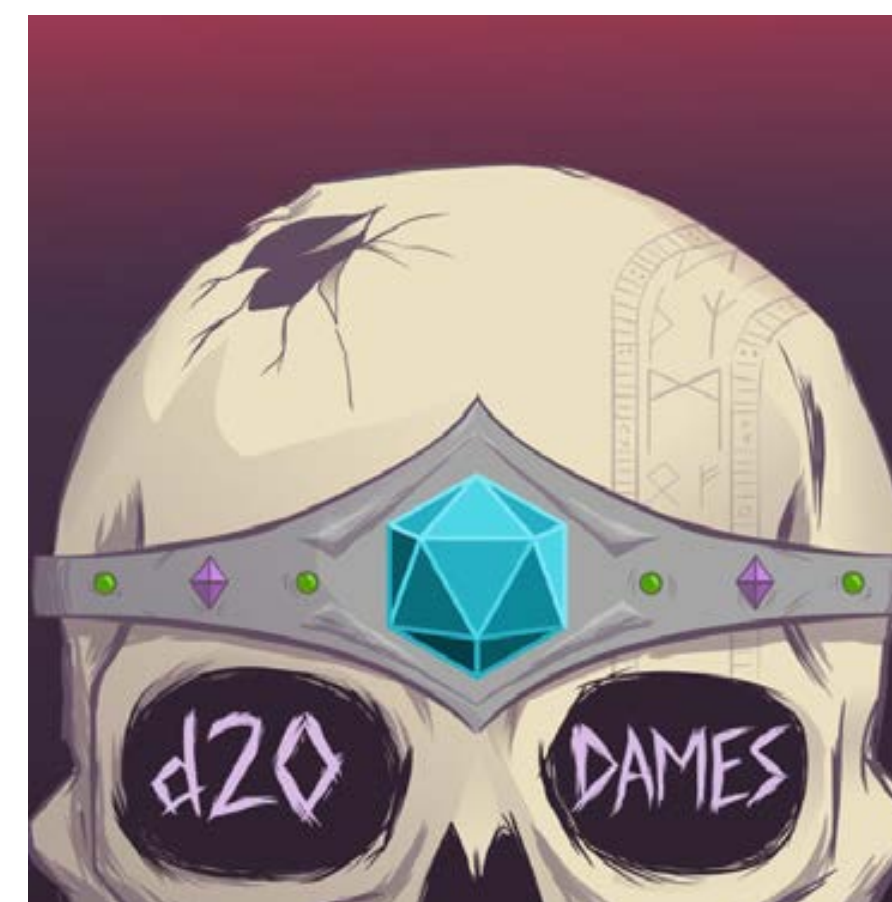
d20 Dames
(2017–)

She's A Super Geek
(2014–2020)

Critical Role (2015–)

Graphic Novel

D&D Setting

Animierte TV Serie

Roll20 Presents (2018)

D&D Live (2020)

„It's almost impossible to overstate D&D's role in the rise of computer gaming. […] Over the next quarter-century and more, the game conceived in Gygax's living room would go on to obsess millions and transform people's lives. Its draw would be particularly strong within a community of, mostly, young men who were at the same time discovering the power and creativity offered by computer programming. In seeking to combine these two loves, this group of programmers, developers, and game players would over time profoundly shape an industry that would ultimately come to rival Hollywood in terms of scope and influence."

– Brad King / John Borland (2014): *Dungeons & Dreamers: A Story of How Computer Games Created a Global Community*, Pittsburgh: ETC Press, 8, 22.

The streams extend both main aspects of the game, roleplaying and the game in terms of rules and mechanics. In the act of remediating the game on twitch the focus shifted more towards the roleplaying aspects of the game.

The streams take the freedom that is within the rules of the game to feature more roleplaying, which favours the perspective of this playstyle over a more game focussed style, which for example can feature more combat encounters. While the time spent on roleplaying these characters is a big factor of the focus, there are other aspects that help extend this part into the streaming format. The shows feature visual and audio-visual elements like the costumes, art and intro videos that enhance the roleplaying. […]

The less featured game aspect is mostly present during the combat encounters. Two of three streams feature a visual representation of these encounters, which is better suited for the audio-visual format. The only other element that helps remediates the game aspect is the extra peripheral information, which brings some of the game mechanics to the forefront.

– Kyllian Franken (2019): „Exploring Online Dungeons: Streaming Dungeons & Dragons as Transmedia Extension", Utrecht University, Faculty of Humanities (Master thesis, https://dspace.library.uu.nl/handle/1874/399074), 16.

3.
DIVERSIFIZIERUNG VON SPIELER*INNEN UND DESIGNER*INNEN
(AUCH JENSEITS DES „WESTENS")

Diversity and Dungeons & Dragons

Wizards of the Coast
June 17th 2020

Dungeons & Dragons teaches that diversity is strength, for only a diverse group of adventurers can overcome the many challenges a D&D story presents. In that spirit, making D&D as welcoming and inclusive as possible has moved to the forefront of our priorities over the last six years.

We'd like to share with you what we've been doing, and what we plan to do in the future to address legacy D&D content that does not reflect who we are today. We recognize that doing this isn't about getting to a place where we can rest on our laurels but continuing to head in the right direction. We feel that being transparent about it is the best way to let our community help us to continue to calibrate our efforts.

One of the explicit design goals of 5th edition D&D is to depict humanity in all its beautiful diversity by depicting characters who represent an array of ethnicities, gender identities, sexual orientations, and beliefs. We want everyone to feel at home around the game table and to see positive reflections of themselves within our products. "Human" in D&D means *everyone*, not just fantasy versions of northern Europeans, and the D&D community is now more diverse than it's ever been.
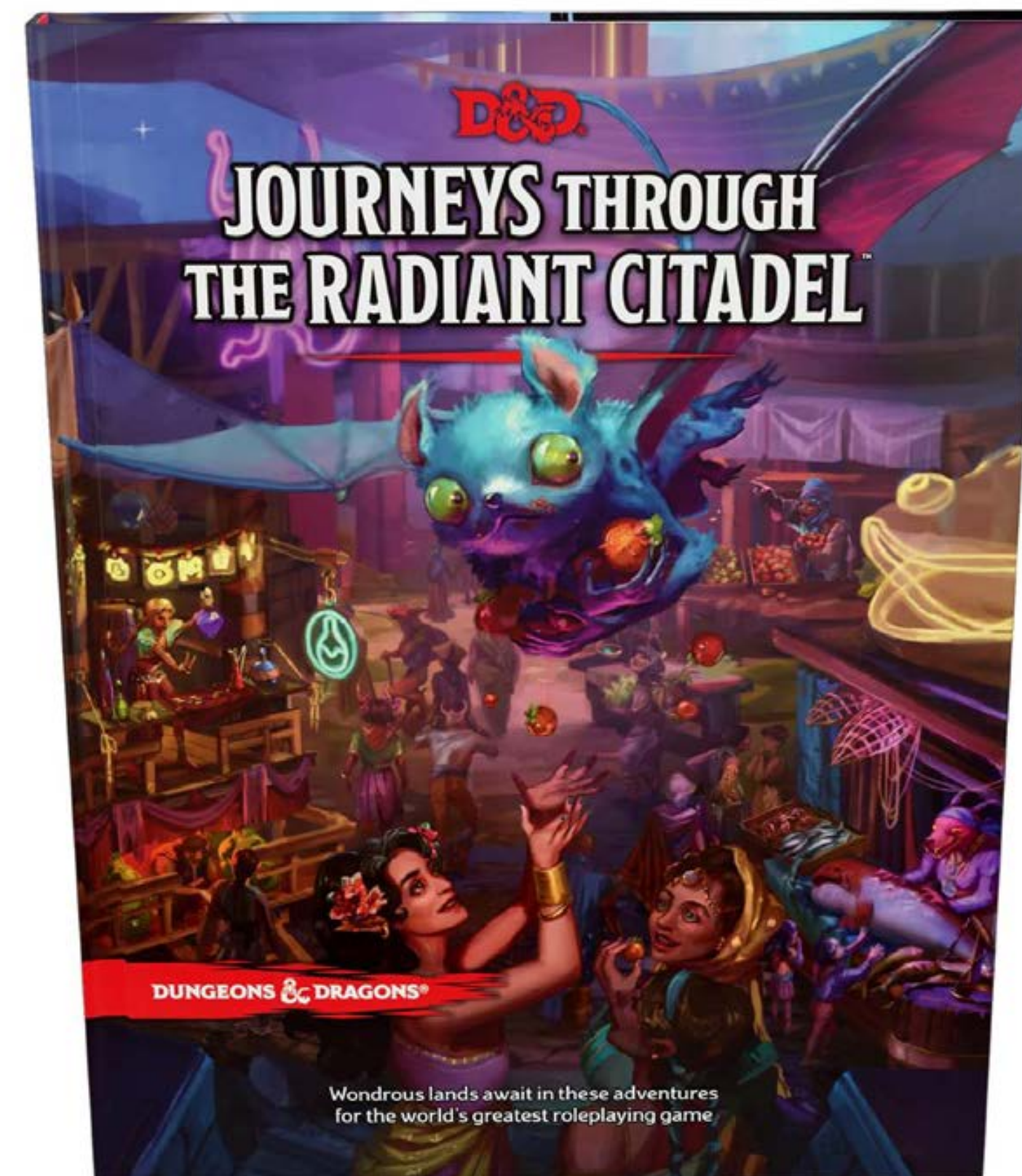
Diversity and Dungeons & Dragons
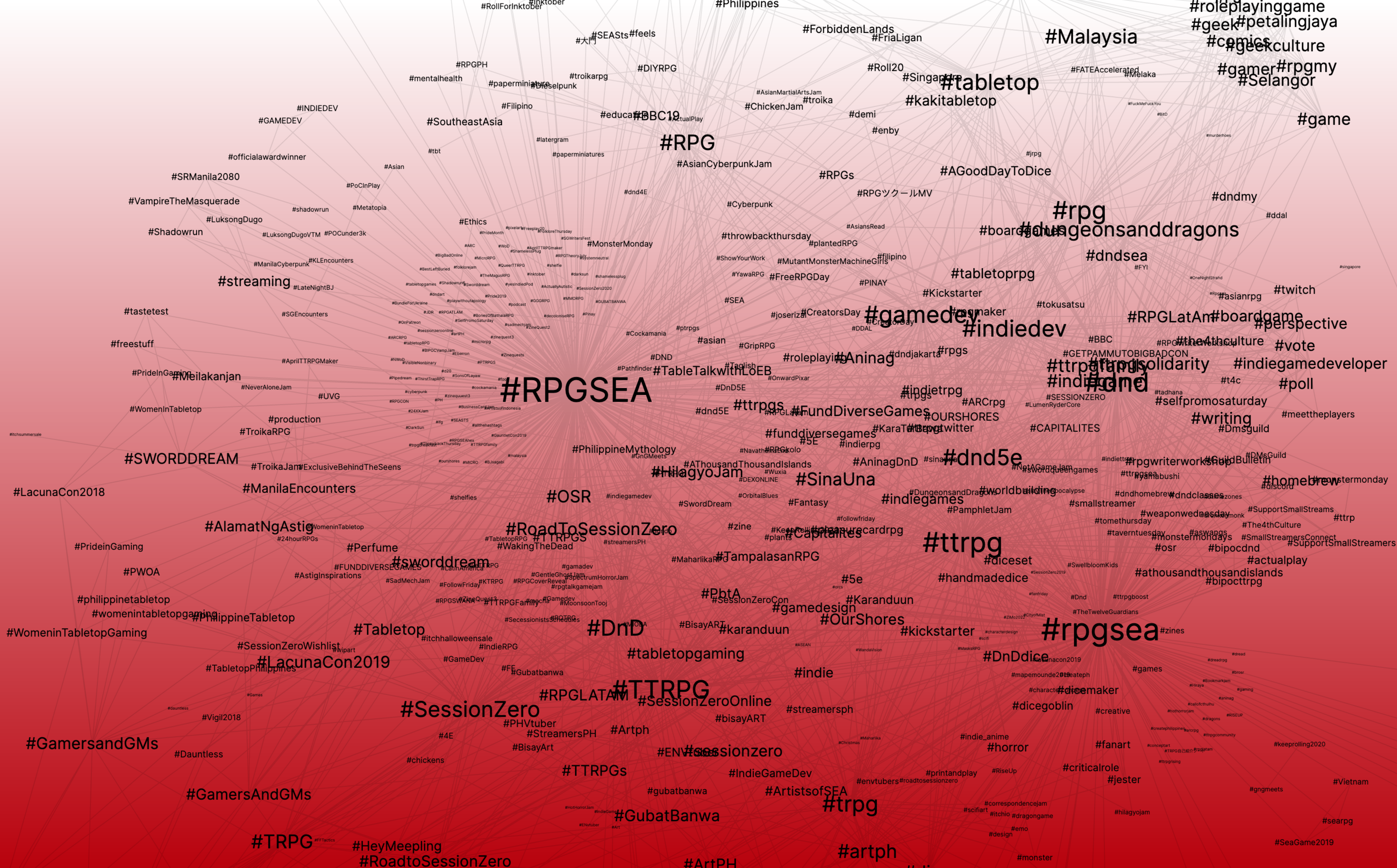
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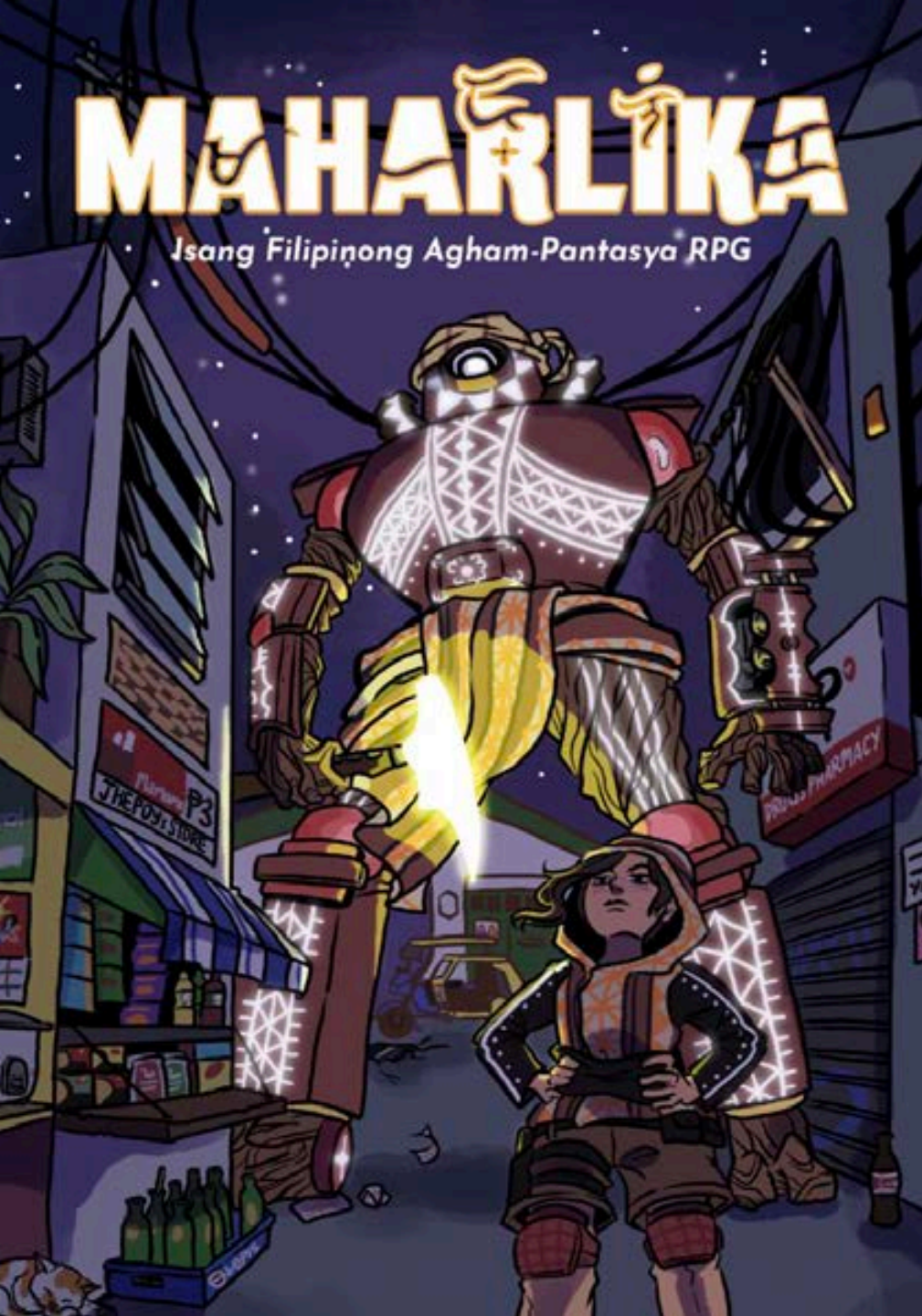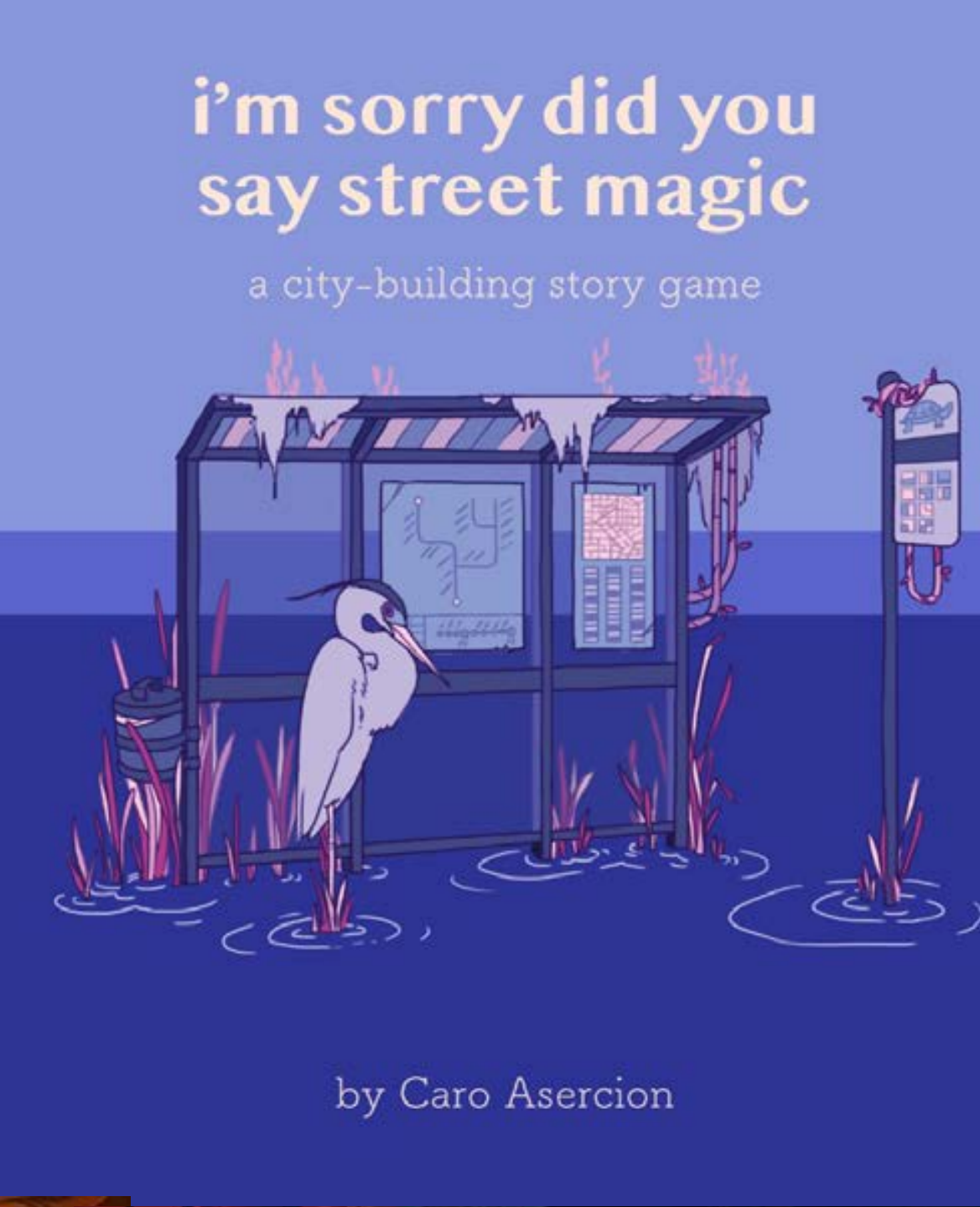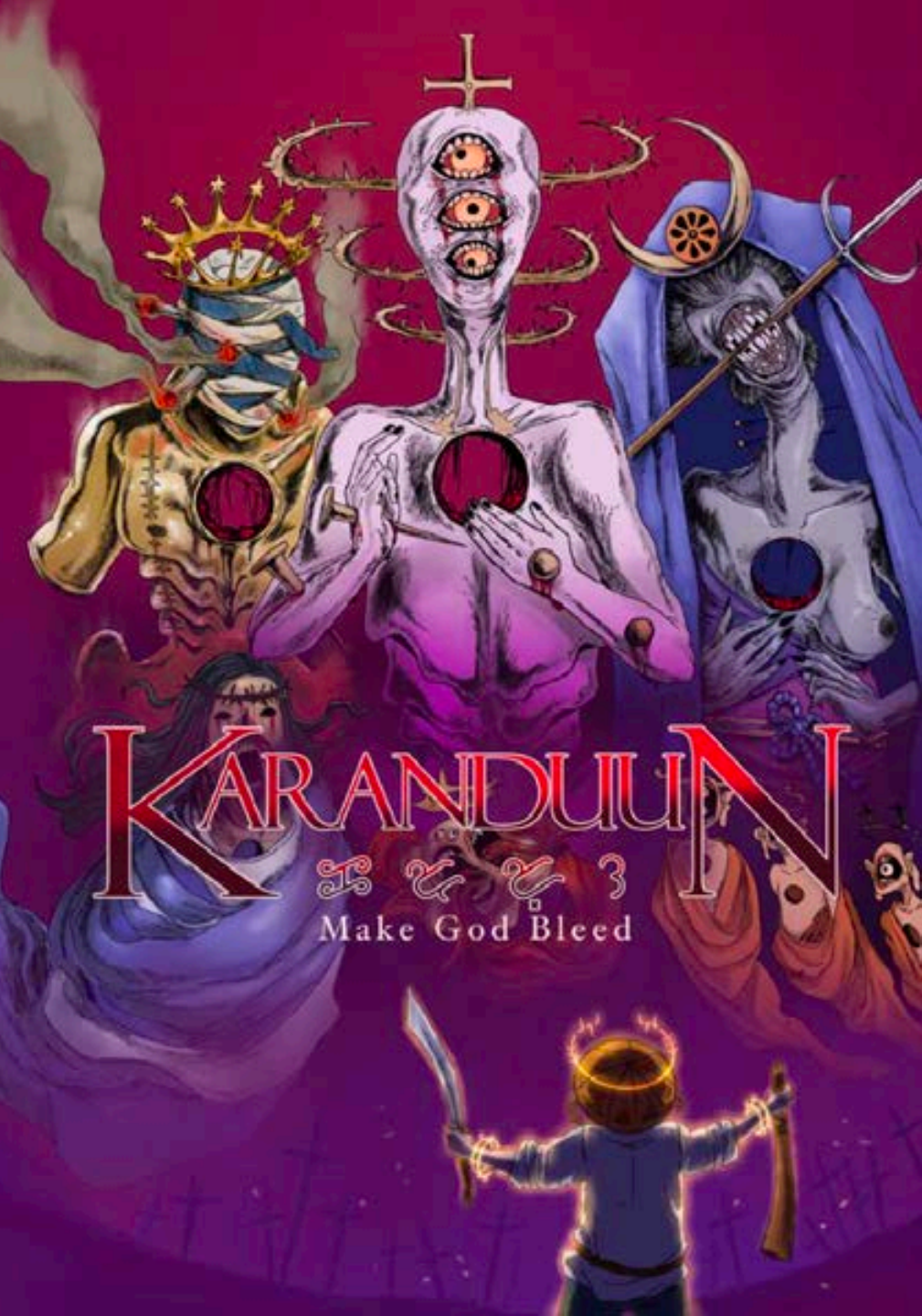
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D&D
JOURNEYS THROUGH THE RADIANT CITADEL

DUNGEONS & DRAGONS®

Wondrous lands await in these adventures
for the world's greatest roleplaying game

TABLETOP-ROLLENSPIEL AUS SÜDOSTASIEN

APOCALYPSE KEYS

RAE NEDJADI

KARANDUUN
Make God Bleed

BALIKBAYAN
RETURNING HOME

i'm sorry did you say street magic
a city-building story game

by Caro Asercion

BELOVED

A LOST AND FOUND GAME

MAHARLIKA
Isang Filipinong Agham-Pantasya RPG

RachelleTanKH

Liked by AliceZ93 and 997 others
RachelleTanKH Life must be lived forwards
#blessed

samuel mui's
capitalites
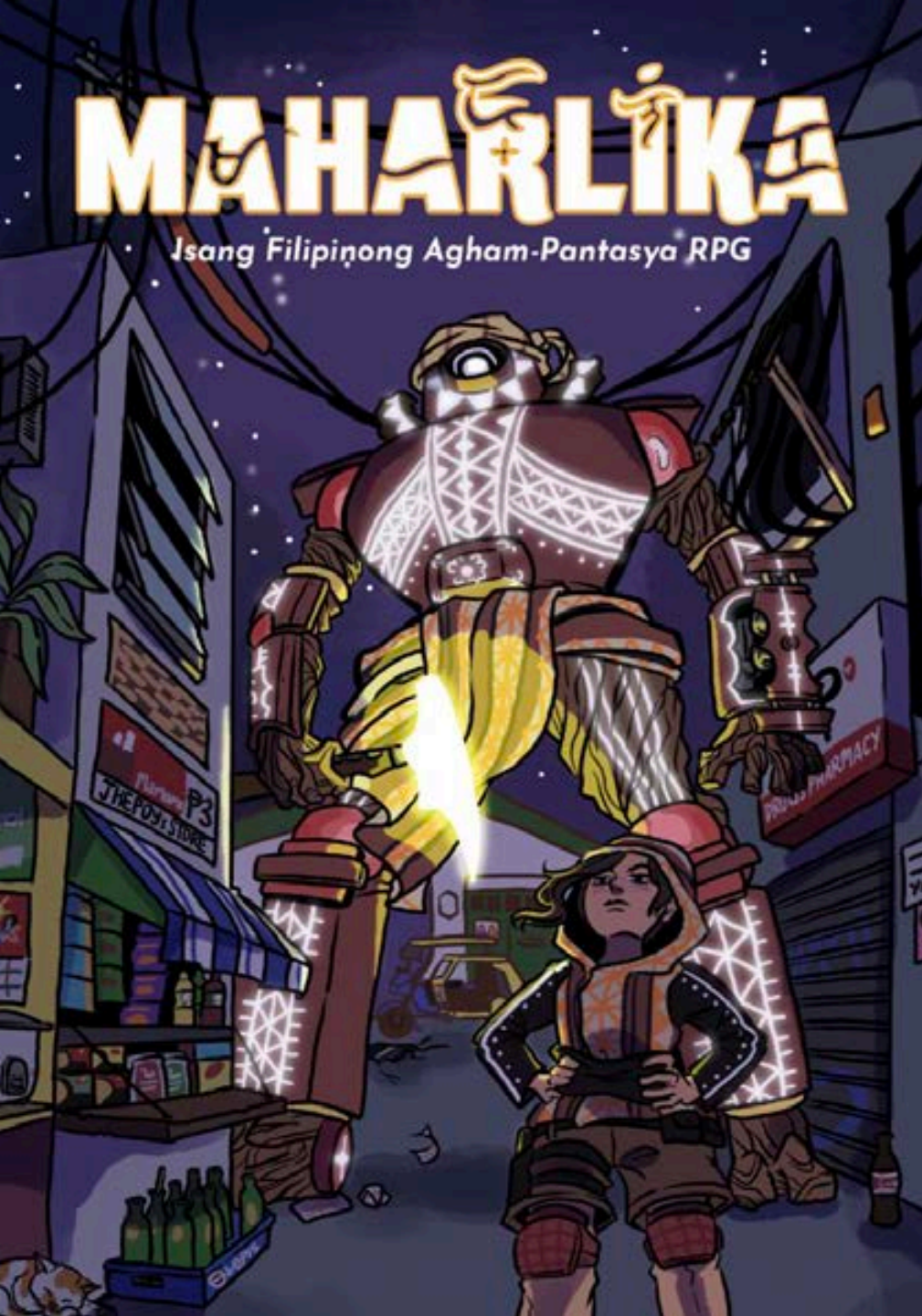the urban asian roleplaying game

GUBAT BANWA

SACRIFICE SELF UPON THE ALTAR OF ALL
In violence the islands rose, and in violence it will fall. I am quicker than
lightning, stronger than the hurricane. With the sin of my steel, I shall sunder
the world. I shall part the seas, I shall break the sky. With the blood I spill, I
shall sacrifice SELF upon the altar of ALL. I shall rejoice in the glory of combat
until violence is gone.

ARC

THE ISLANDS OF
SINA UNA

What role do you play in a world of mortals, spirits, and monsters?

5E COMPATIBLE

Apocalypse Keys
RAE NEDJADI

Karanduun
Make God Bleed

Balikbayan
Returning Home

i'm sorry did you say street magic
a city-building story game
by Caro Asercion

Beloved
A LOST AND FOUND GAME

Maharlika
Isang Filipinong Agham-Pantasya RPG

samuel mui's capitalites
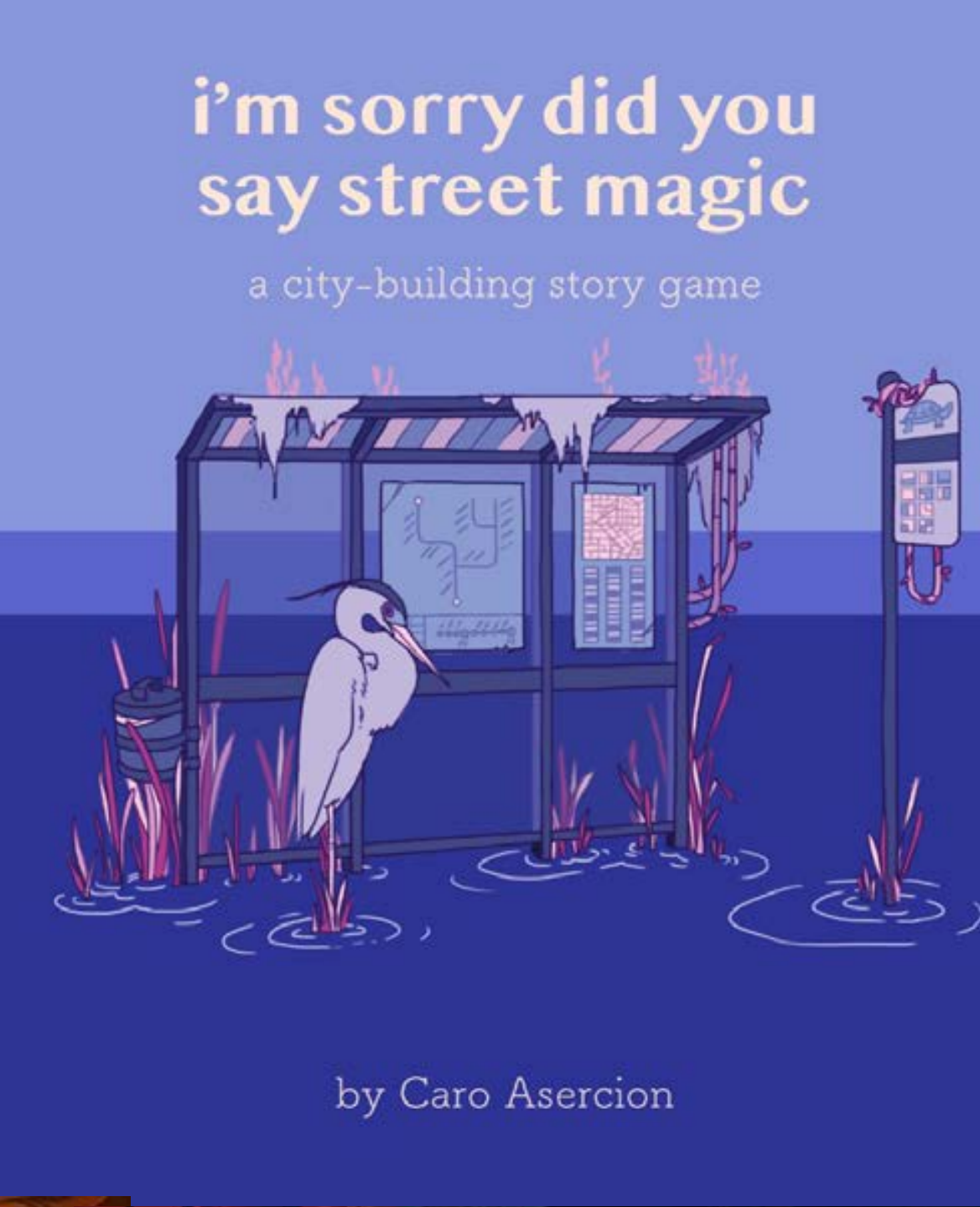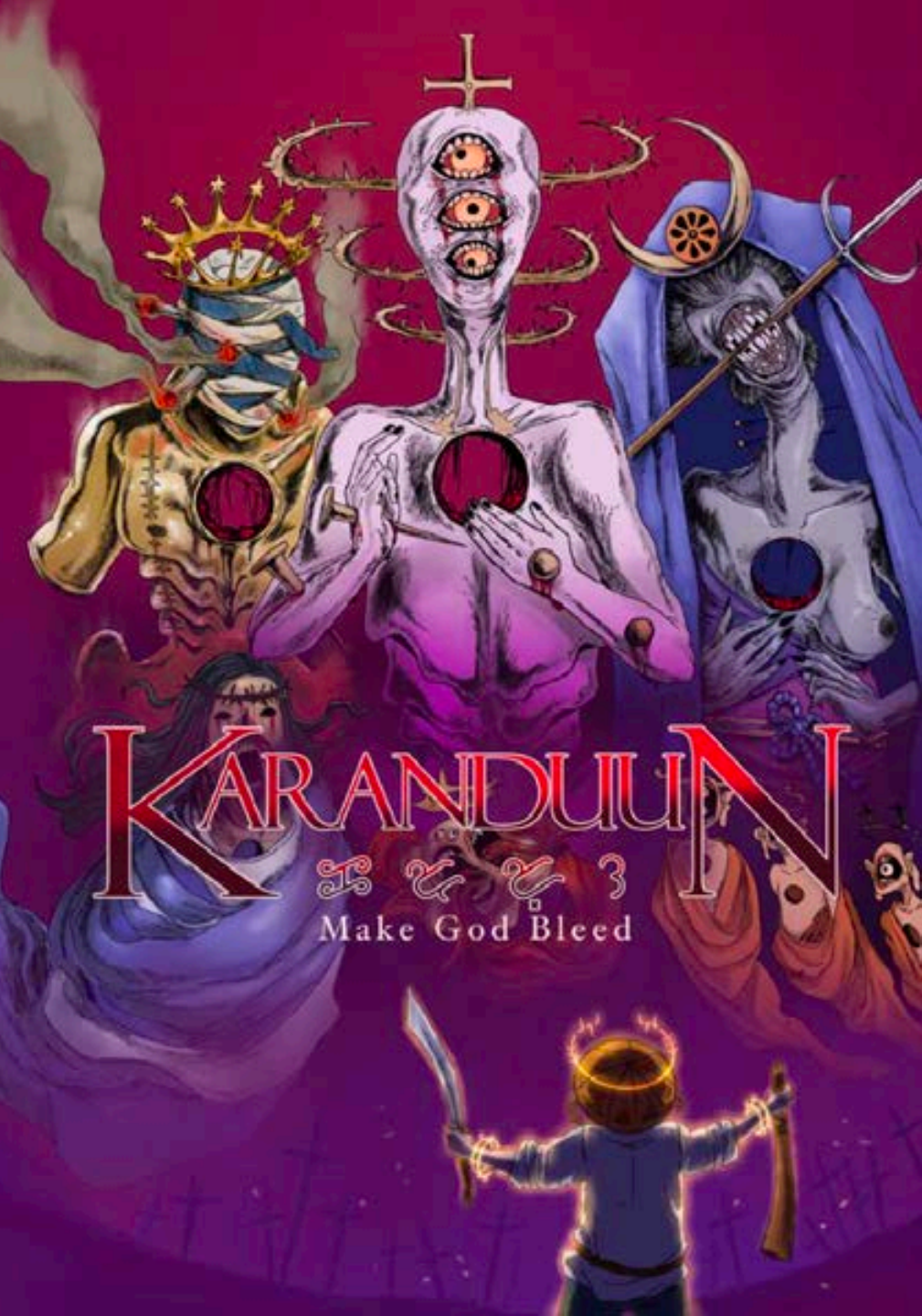the urban asian roleplaying game

Gubat Banwa
SACRIFICE SELF UPON THE ALTAR OF ALL

In violence the islands rose, and in violence it will fall. I am quicker than lightning, stronger than the hurricane. With the sin of my steel, I shall sunder the world, I shall part the seas. I shall break the sky. With the blood I spill, I shall sacrifice SELF upon the altar of ALL. I shall rejoice in the glory of combat until violence is gone.

ARC

The Islands of Sina Una

What role do you play in a world of mortals, spirits, and monsters?

ACROSS-RPGSEA.COM

ZWEI BEISPIELE VON DEN PHILIPPINEN

What is The Islands of Sina Una?

The Islands of Sina Una is a campaign setting for the 5th Edition of everyone's favorite dragon game, based on pre-colonial Philippine mythology and culture, created by a team of Filipino writers and artists from around the world headed by Lucia Versprille. Across its 300+ pages you will find a world of seven islands filled with spirits, monsters, and mortals, with new selections for races, two new base classes, twelve new subclasses, new backgrounds, equipment, spells, and magic items. And additionally, there is an appendix explaining how the book deviates from the real world mythology and culture of the Philippines in its pre colonial eras.

THE ISLANDS OF SINA UNA

5E COMPATIBLE

What role do you play in a world of mortals, spirits, and monsters?

"The Islands of Sina Una […] pulls from the precolonial mythology and culture of the Philippines. […] Filipino mythology is largely forgotten, with much of it passed down solely through oral tradition and subsequently lost to colonization. For the team behind this book, The Islands of Sina Una serves as a way to rediscover and reforge that missing link to the past – to connect with our ancestors and share their stories with generations to come." (*Sina Una*, p. 8)

THE ISLANDS OF
SINA UNA

5E
COMPATIBLE

What role do you play in a world of mortals, spirits, and monsters?

"Your character is tied to both the people around them and the spirits of the world they travel […]. Some of this is extrapolated from real-life historical accounts […]. At the end of it all, though, *The Islands of Sina Una* is a fictional fantasy setting, and seeing your own identity in the characters you play is a cathartic and important part of the book's goals." (*Sina Una*, p. 17)

THE ISLANDS OF SINA UNA

5E COMPATIBLE

What role do you play in a world of mortals, spirits, and monsters?

"Spirits are also the source of magic in the islands. […] [C]lerics and the shamanistic babaylan […] commune with powerful spirits directly, who in return for offerings grant these individuals access to fearsome divine magic." (*Sina Una*, p. 8-9)

THE ISLANDS OF
SINA UNA

5E COMPATIBLE

What role do you play in a world of mortals, spirits, and monsters?

"Most babaylan begin their training as an apprentice[…] to learn the rituals and practice of the role. Once this training has been completed, the individual is conferred a personal spirit guide known as an abayan. […] It is through this bond with their abayan that babaylan can channel magic […]." (*Sina Una*, p. 165)

THE ISLANDS OF
SINA UNA

5E
COMPATIBLE

What role do you play in a world of mortals, spirits, and monsters?

"In all my life, I have always referred to myself as anything but just Filipino. I was Filipino-American. I was Filipino-Chinese. […] But working on this book, and learning about my culture, I have since stopped. I am Filipino. With no shame, with no second guessing. This is what Sina Una has done for me." (*Sina Una*, p. 5)

THE ISLANDS OF SINA UNA

5E COMPATIBLE

What role do you play in a world of mortals, spirits, and monsters?

Tales From Sina Una is a 200+ page adventure anthology, featuring artists and writers both new and old to the **Islands of Sina Una**, presenting ten brand new adventures that take place across the islands of the world.

Fight, survive and overcome the dangers and challenges of spirits, monsters, people and even gods themselves as you delve into a world inspired by precolonial Filipino mythology and culture. To help with these new threats and foes, you'll find new subclasses, new feats, and new magic items that you can find across the islands.
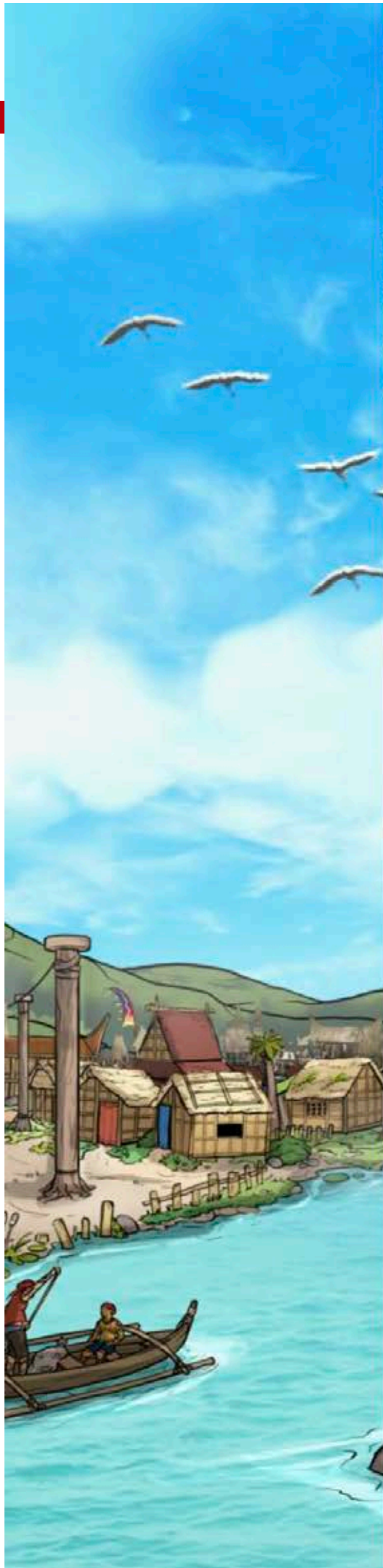
TALES FROM
SINA UNA

5E

A downloadable TTRPG

Buy Now **$20.00 USD** or more

"Violence for violence's sake is not the rule of beasts but the nature of divinity."

Gubat Banwa is a game of rapid kinetic martial arts, violent sorcery, heartrending convictions and bouts of will. Warriors that channel gods face sorcerers that master black arts, martial artists who have unlocked a new form of cultivation clash swords with those that perfect the night alchemies.

When the crocodile's teeth are cast, convictions are unsheathed, and steel sparks: the Umalagad must declare that: "The river of life ever flows! Rejoice in the glory of combat!" and they enter violence.

SWORD AND ENLIGHTENMENT. LOVE AND GLORY. VIOLENCE AND LIBERATION.

Gubat Banwa is a Southeast Asian fantasy martial arts **Role-Playing Game**, inspired by the refulgent cultures of Southeast Asia. Raise your spears, **KADUNGGANAN**, you elite warrior-braves and asura-knights who travel The Sword Isles to prove their conviction and dictate the fate of the world. Revel in larger-than-life war drama like in Asian Dramas, ballistic tactical martial arts grid gameplay in the vein of Lancer or Final Fantasy Tactics, and find glory beyond heaven. Wield the Thunderbolt of Liberation! **Rejoice! In the Glory of Combat!**

Included are!

- A **unique** Southeast Asian-inspired Fantasy setting, with an emphasis on martial arts as a background for war drama and violence, from a Philippine-centric view. Garudas fight against unglu. Martial artist warriors master the Principle of Cutting by meditating upon the teachings of the Violent Bodhisattva. Rituals and superstitions must be performed or else risk the wrath of the ancestors. Vast kingdoms arise with God-Kings at their helm, claiming to be Shiva-Buddha incarnate. You and your warband stand at the center of this violent mandala!
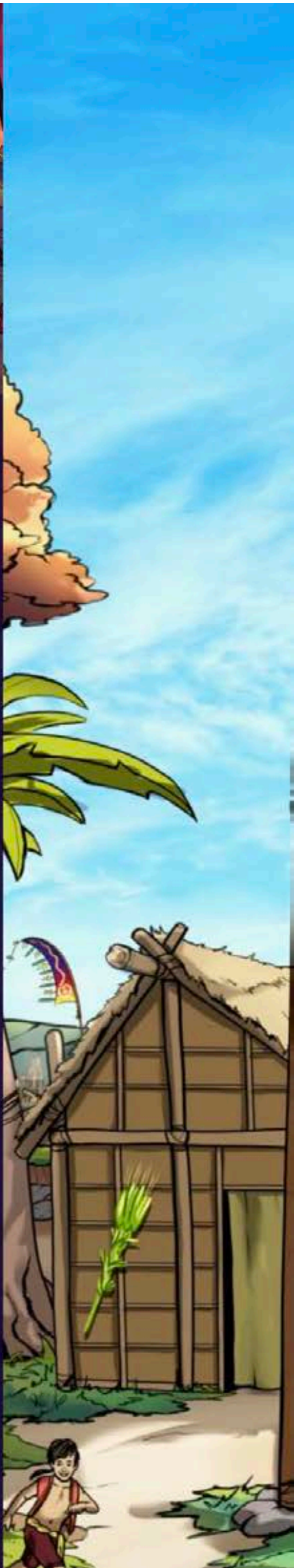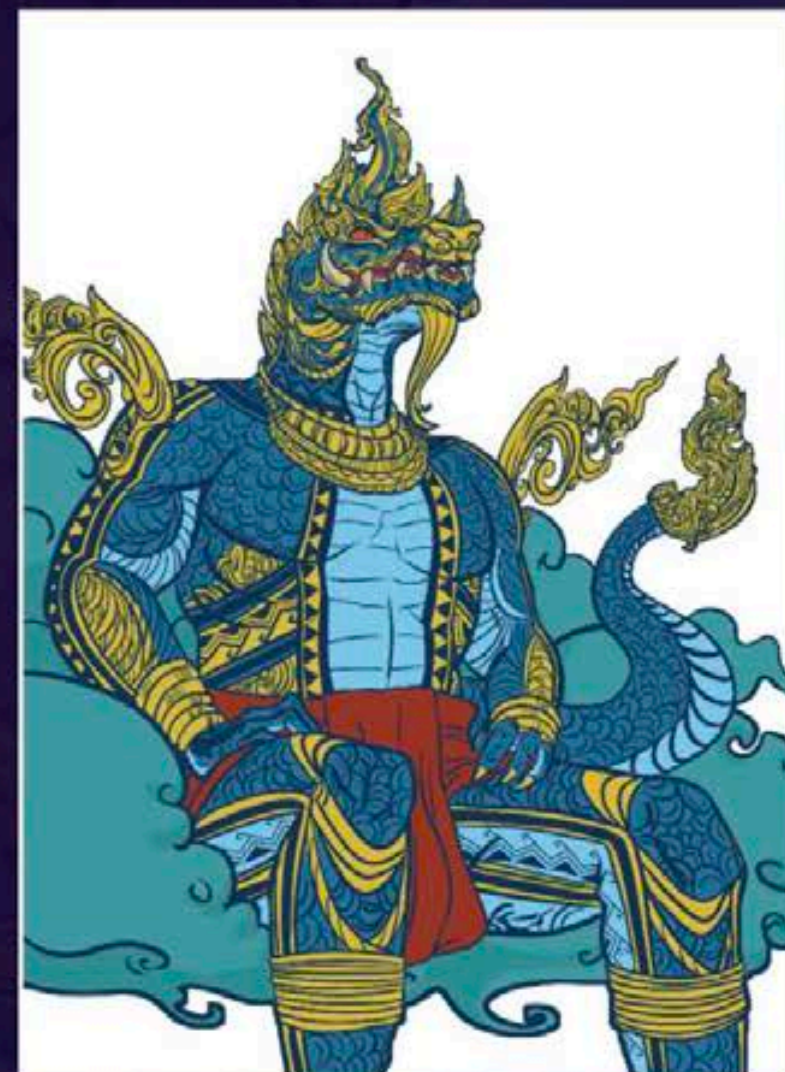
A downloadable TTRPG

Buy Now **$20.00 USD** or more

BATALA IS DEAD, AND THE HOLY TRINITY HAS KILLED THEM. IN THE END OF THE UNIVERSE, WILL THEY SING OF YOU? MAKE. GOD. BLEED.

Karanduun is a modern Filipino Epic RPG about worthless heroes dismantling God, whatever cycle of oppression that must be. Inspired by modern Filipino folklore and culture. You play as young heroes who must make their legend known and become a legendary Karanduun by making God (whichever oppressive system and tyrant that is) bleed.

"Karanduun is a modern Filipino Epic RPG about worthless heroes dismantling God, whatever cycle of oppression that must be. […] The prevailing tone […] is struggling against oppression while having the strength and abilities of a to-be epic hero […]. […] In the midst of this, there is no hope, for Bathala is dead." (*Karanduun*, p. 5)
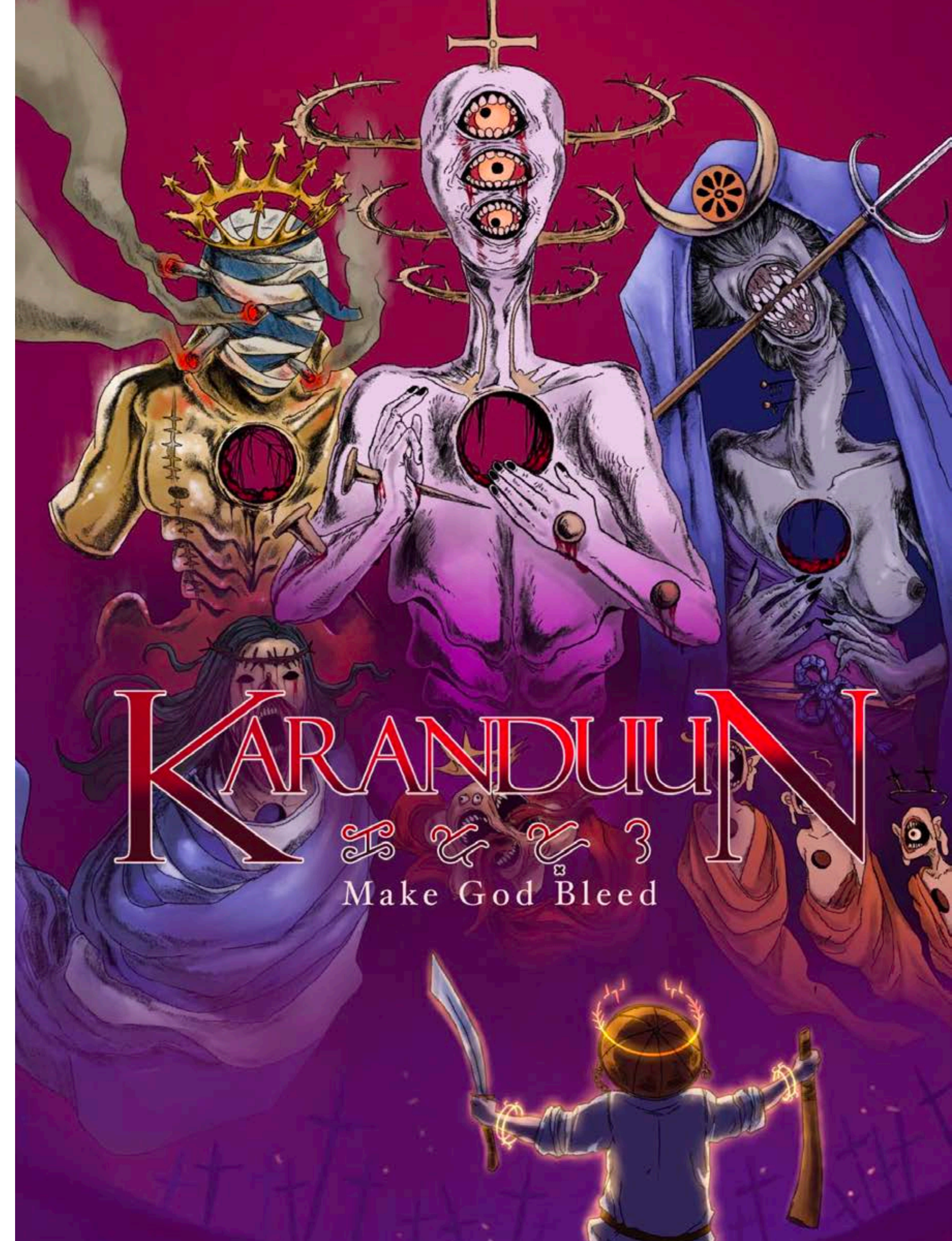
"Bring your dystopic post-Cyberpunk fantasies to life, revel in supernatural Filipino folklore, and dance along the threads between magic and technology." (*BALIKBAYAAN*, back cover).

SCHLUSS