

Welcome to the WeirdSide—a massive multiverse made up of wonderfully strange worlds, all created by players like you.

TAWotWS is a series of New Weird, Gothic, romantic, science fantasy slice of life dramedies.

The three games, as a whole, owe a great deal to the games **The Quiet Year** and **Ribbon Drive** by Avery Alder, and **The Deep Forest** by Mark Diaz Truman and Avery Alder. All three of those are amazing, and you should absolutely check them out! The WeirdSide would not exist without those three exceptional games.

Much of this trilogy is about the intersection between the **Expected** (things that exist in our modern reality and are commonplace) and the **Unexpected** (things that are rare in our modern reality) and the **Outlandish** (things that cannot exist in our modern reality, at least not for certain: dinosaurs, aliens, dragons, demons, wizards, demigods, etc.)

Outlandish is always things that are impossible from OUR world's perspective. In the worlds you create for your TAWotWS games, Outlandish ideas, characters, creatures and forces are possible, and perhaps even normal.

The line between the Expected and the Unexpected, meanwhile is blurry and hard to define. If you struggle with it during gameplay, talk about it with your fellow players. If someone's definition at any point bothers you, I encourage you to be open and honest and share that with them. If your definition bothers someone else, I encourage you to listen to them compassionately. We're all in this together. Take care of each other.

–The Games–

Home Sweet Home is a slice of life dramedy about people who share a home with one another. It uses a Tarot deck to explore one week of their lives, with all the highs, lows and strangeness of both everyday life and the supernatural.

OddJobs is a workplace comedy of errors about people who work in a business where the normal and the paranormal regularly overlap. It uses a deck of 52-playing cards to explore this business through a storytelling structure modeled off of serialized TV sitcoms.

Yonder is a story about people road-tripping together with a shared goal in mind. It uses player-created Spotify playlists and a six-sided die to describe the experiences, events and individuals the Travelers encounter along the road.

All these games can be used as indirect sequels to one another, in any order that the players choose. The world that the games are set in can remain consistent, and characters are welcome to recur across the games.

HOME SWEET HOME

Home Sweet Home is a TAWotWS game about one week in the life of four to six people who share a home. These people live in a world where the Expected, the Unexpected and the Unexpected regularly overlap, both inside and outside themselves. To play this game, all you really need are these rules, the Tarot Major Arcana and your imaginations—though index cards, a shared Google doc, and other methods of record keeping can all help.

Play moves through several phases—Set-Up Questions, Housemate Creation, Arc Establishment and the Week. There's an optional, final phase called Loose Ends. The first three phases are introductory and build the framework for the Week. The Week is played in a series of six steps that each make up a Day, and—of course—Seven Days in total.

Set-Up Questions

Everybody helps to answer the following:

1. **What does NOT exist in our Housemates' World?** Everyone should choose at least one thing that absolutely does NOT exist in the world of this game of Home Sweet Home. This could be something that does exist in our world (electricity, gunpowder, nuclear fission, organized religion, seasons, etc.) or something that doesn't (extraterrestrial life, physical deities, fairies, vampires, etc.) The characters in the game should find these nonexistent concepts to be strange, weird, or fanciful, if they can even conceive of them at all. None of these concepts should EVER show up in a game.
2. **What's the broader nature of this World the Housemates live in?** The simplest answer to this question (beyond "let's just make it up as we go", which is also valid) is that it's a slightly altered version of our world—planet Earth, with the same geography and history as our own, except the things from Step 1 do not exist in it, and anything Outlandish your group of players want CAN exist in it. You can choose to inhabit a fantasy world, however, with a different geography or history than just an alternate Earth. Describing this fantasy world in high-concept terms everyone understands can be beneficial, if this is the route you decide to go down. Consider the following quick ideas: A world inspired by a blend of Chinese, Greek and Egyptian mythology. A world that blends Narnia with Harry Potter. Or an Industrial Age Lord of the Rings. Or an ancient Iron Age world that's almost entirely water.
3. **What do all the Housemates share?** Maybe all the Housemates are members of the same nuclear or extended family. Maybe they all attend the same university. Maybe they're all ghosts haunting the same cemetery. In any case, something should bind all the Housemates together, apart from occupying the same home. Decide what it is unanimously. This is particularly important, as it will help determine the OverArc—a common goal the Housemates have, and all strive together for during the Week.

4. **What's the region the Housemates live in like?** Decide whether or not the Housemates live in an urban or rural setting; if it's landlocked or coastal or an island; what the general topography looks like.
5. **What is *Expected* about the Housemates' home?** Maybe it's a cosy suburban house with a white picket fence. Maybe it's located inside an apartment building. Maybe it's close to an elementary school and playground. Maybe the only **Expected** thing about it is the fact that it has a roof and four walls. One **Expected** trait for the home is necessary. Up to three is fine.
6. **What is *Unexpected* about the Housemates' home?** Maybe it's a penthouse suite, or located inside an old and glamorous hotel. Maybe part of it is actually a working business—a bed and breakfast, perhaps. Maybe it's been in the same family for eight generations. Maybe its exterior is a bright, vibrant and unusual shade. Maybe it's a houseboat. One **Unexpected** trait for the home is necessary, up to three is fine.
7. **What is *Outlandish* about the Housemates' home?** Maybe it levitates. Maybe it's haunted, or cursed, or has a gateway to the afterlife. Maybe it's sentient. Maybe it's built on the back of an enormous tortoise. Maybe it contains a time machine. Please limit yourself to only ONE **Outlandish** trait for the home. Otherwise things can quickly get a bit over-conceptualized.

Housemate Creation

After answering the seven set-up questions, it's time to define the people who live in the home.

Important to note—every player in the game creates one to two Housemates, until you have four to six. People do NOT need to restrict their later roleplaying in the Week to the Housemate(s) they created, however. Everyone shares the Housemates. Be aware that they're played communally.

Also—consider how your characters' Traits fit in with what they share as Housemates. It might be fun to say that a Housemate is royalty, but how does that fit in with them being a farmer if you've already established the latter? Maybe you decide they're not royalty, or maybe they've rejected their royal lifestyle and run away to live on a farm. Either option works, but it can be useful to think such things through and make a lucid decision about them!

Each Housemate has 4 Traits that their creator will define:

- **Background:** Dealing with the Housemate's upbringing, family, and/or life before they moved in with the other Housemates. An **Expected** background is being a farm kid from a small town, being a high school graduate, being a former cheerleader, etc. An **Unexpected** background is being literal nobility or royalty, being a retired pirate, being a wanted jewelry thief, etc. An **Outlandish** background is being a dragon, being a talking badger, being a demigod of dreams, etc.

- Profession: Dealing with what the Housemate does in their day to day life, because it's expected of them, regardless of whether they make money doing it. An **Expected** profession could be a lawyer, a photographer between jobs, an elementary schooler, a social worker, a barista, a groundskeeper, a postal worker, etc. An **Unexpected** profession could be a superspy, a deep sea explorer, an astronaut, a zeppelin pilot, a mafia boss, a folk band's banjoist, a linguist who works with dead languages, etc. An **Outlandish** profession could be an exorcist, a necromancer, a mech pilot, an interdimensional tour guide, a griffon farmer, a sorcery instructor, etc.
- Hobby: Dealing with something that the Housemate does for fun. An **Expected** hobby could be cooking, collecting trading cards, jogging, boxing, horseback riding, reading etc. An **Unexpected** hobby could be flying a personal helicopter, building robots, doing elaborate sleight of hand magic, throwing knives, hosting a successful podcast, tabletop storygaming (ha ha ha) etc. An **Outlandish** hobby is pterosaur-riding, alchemical mixology, joyriding in a time machine, hosting a successful podcast where animals or ghosts or both are interviewed, shapeshifting for leisure.
 - Note: Nowhere does the line between **Expected** and **Unexpected** get blurrier for me than when we talk about hobbies. I don't know that it needs to even be a precise line, but for the sake of having a guiding principle, here's one thought. An **Expected** hobby is affordable, and/or has few barriers to entry, and/or is likely to have a community around it. An **Unexpected** hobby is expensive, and/or has many barriers to entry, and/or is more individualistic.
- Three Additional Details: Three traits that describe other details the creator wants us to know about the character. This can be anything the creator wants to define or describe. They could be fashion sense, sexual preferences, romantic preferences, phobias, favorite foods, physical features, practical skills, additional hobbies, details about gender performance, disabilities—anything the creator finds to be salient when they imagine the character. These Three Additional Details are NOT assigned qualities of **Expected**, **Unexpected** or **Outlandish**—as a nonneurotypical queer person, I don't *love* the idea of trying to categorize things like ability/disability, sexuality, gender, or even phobias as **Expected** or **Unexpected**. So we won't!

Here's the kicker—your character **MUST** be a blend of Expected, Unexpected and Unexpected elements. So your character could have an Expected Background, an Unexpected Profession, and an Outlandish Hobby. Or they could have an Outlandish Background, an Unexpected Profession, and an Expected Hobby. They could NOT have an Expected Background, an Expected Profession, and an Unexpected Hobby. No duplicates, please!

Go around in a circle and introduce your Housemates to each other. If you think there's some sort of tension between someone's Background, Profession, or Hobby, so much the better—you'll be able to explore that during the Week!

Ask questions about each others' Housemates. Don't try to pick them apart and don't critique them harshly. Do try to build a clear picture of the Housemates other players create and do work to understand where everyone is coming from.

Lastly, describe a Relationship between your Housemate and someone else's Housemate. THIS IS NEGOTIABLE, and must be approved by both creators. The Relationship can be simple or complex, **Expected** or **Unexpected** or **Outlandish**. *Father and daughter, one-sided crush, long term romantic partners, intense rivals, fellow war veterans from the same unit, ex-lovers who live together only uncomfortably, mentor and mentee, or frenemies* are all fine Relationships. So are *alternate reality versions of the same individual, members of the same eldritch cult, graduates from the same wizarding school, or fellow clones*.

Go with your gut when it comes to Relationships, but be willing to compromise. Don't blindly agree to a Relationship you really don't see for the Housemate you created, or that you don't feel comfortable with.

Relationships can be static, but they don't need to be. Feel free to alter or reinterpret them as the Week progresses!

Arc Establishment

Pass the Housemate(s) you created to the left. You should all have some new Housemates now!

For this character, you're going to establish an Arc, some driving goal they possess. It can be small or large, short-term or long-term, internal or external. It just describes something the Housemate really, really wants, and may pursue during the course of the week.

Arcs are meant to be aspirational for the Housemate and inspirational for the players. They give ideas about how to roleplay scenarios involving a Housemate, but they are not meant to be restrictive. They do not have to be achieved by the end of the Week, but if you don't know what to do at any given time in the game, find a Housemate, look at their Arc, and describe whether or not the answers to your current prompt or questions bring them closer to their Arc, or drive the further away from it.

Then, decide together on an OverArc for the entire Home. An OverArc is a guiding goal that all the Housemates share, and strive for together. It can—and likely should—be tied to qualities they already have in common. If all the Housemates are college students, the OverArc could be passing all their classes, or graduating. If all the Housemates are a family who live on the same farm, the OverArc could be having a good harvest. If all the Housemates have criminal inclinations, the OverArc could be pulling off a casino heist. You can dream big or dream small with your OverArc, but you have to agree on it, and be interested in engaging with it.

Arcs can be resolved during the Week, or change. The OverArc will ultimately be resolved at the end of the Week. And speaking of the Week...

The Week

The Week comprises most of Housemates, and describes seven days in their shared and individual lives. The Week is broken down into seven Days, which are broken into six steps, which are:

1. In the Headlines
2. Morning Oracle
3. Business as Unusual
4. Afternoon Oracle
5. Around the Dinner Table
6. Evening Oracle

This part can be a bit tricky, but this is how it works. Choose a player to go first on Day One, and assign them In the Headlines. The player to their right does the Morning Oracle, and round and round you go, til the day is done. The next day, the player who did the Morning Oracle now does In the Headlines, the player to their right does the Morning Oracle, and round and round you go.

Too confusing? Then just aim for this—give all players an opportunity to try each of the steps at least once per game, and share turns equitably.

So—here's what you do for each step!

In the Headlines

The player whose turn it is describes a newspaper headline—or radio or TV sound bite—that covers a large-scale event in the setting that the Housemates inhabit. This could be as mundane as the weather, or as serious as a declaration of war. It should shed new light on the kind of world the Housemates live in. It should be some combination of **Expected**, **Unexpected** and/or **Unexpected**, rather than just one of these categories. You can also go beyond just describing a Headline or sound bite, and can give extra context on it if you'd like. Just don't be a story hog.

The other players then each select a Housemate, and describe their reaction to the Headline.

The Morning Oracle

The player whose turn it is draws a card from a shuffled Tarot Major Arcana, and consults the Oracle at the end of these rules. They pick any of the three prompts—**Expected**, **Unexpected** or **Unexpected**—and answer the questions that go with the prompt.

Business As Unusual

The person responsible for this card selects one Housemate and describes them engaging in their hobby or with their profession in a way that advances the OverArc. Try to focus on a combination that has not yet been used. What does their hobby or their profession look like today? Is it different from other days, or pretty much the same? How does it relate to their background? Does it ultimately help or hinder the OverArc?

This can be a great opportunity to explore areas of tension between a character's Trait. If a Housemate is a vampire *and* a heart surgeon, do they have to quash down their bloodlust every time they perform an operation? If a Housemate is a sentient rat and a painter, where do they buy or find painting supplies that are scaled to their size?

The Afternoon Oracle

The player whose turn it is draws a card from a shuffled Tarot Major Arcana, and consults the Oracle at the end of these rules. They may not choose the prompt that goes with the category selected for the Morning Oracle step.

Dinner at the Table

The player whose turn it is describes what's for dinner in the Home, and says who's present for the meal. They pose a topic for dinner conversation. Every other player picks a Housemate. If they're present for a meal, they offer their opinion on the topic. If they're not present, describe where they're at instead.

The Evening Oracle

The player whose turn it is draws a card from a shuffled Tarot Major Arcana, and consults the Oracle at the end of these rules. They must use the prompt that goes with the only category that hasn't been selected so far for this Day.

Without further ado, here's that all-important Oracle!

Card	<u>Expected Prompt</u>	<u>Unexpected Prompt</u>	<u>Outlandish Prompt</u>
0. THE FOOL	One of the Housemates encounters an old acquaintance they haven't seen for	One of the Housemates decides to engage in a major life change—leaving the Home, picking up	One of the Housemates bumps into a messianic, prophesied Chosen One on a quest.

	years. Where does the encounter take place? How has the acquaintance changed since the Housemate saw them last?	a new Hobby, or changing Professions. Why do they make this decision? How do the other Housemates react?	What is their quest? What favor does the Chosen One ask for? Does the Housemate help?
I. THE MAGICIAN	One Housemate has an opportunity to indulge in their Hobby with a fellow Housemate. What does this look like? Does the second Housemate have fun themselves?	One Housemate has a major opportunity to advance in their Profession—IF they engage in some ethically dubious behavior. What do they decide to do?	One of the Housemates is invited to participate in some manner of mystic ritual. Where does the invitation come from? What is the ritual supposed to do? Does the Housemate choose to attend?
II. THE HIGH PRIESTESS	At least one Housemate regularly prays. Who do they pray to? What do they pray for today?	One Housemate has a spiritual epiphany. Where does it occur? What's the inciting incident? What will the Housemate change about their life from here on out?	Today, a Housemate encounters a god (or an angel, or a demigod, or nature spirit) who reprimands them. Why are they reprimanded? How will the reprimand help them in the long run?
III. THE EMPRESS	Who is viewed as the foremost authority in the Home? Who challenges their authority today?	A Housemate has an opportunity to meet a celebrity. Who is this famous person? Where does the meeting take place, and how does it go?	Why would a person from our world find the plants surrounding the Home strange? What Housemate is tending to those plants right now? What special care do they require?
IV. THE EMPEROR	Two Housemates differ in their political views. What is the source of their disagreement? How	A new law is put in place that makes at least one Housemates' life objectively harder.	Which Housemate is the Home most attuned to, on a spiritual level? How does it physically

	does this affect the Home?	What is the new law? How does the Housemate react to it?	and/or magically respond to their moods?
V. THE HIEROPHANT	Which Housemate regularly tries to impose their own morals on the others? What are these morals? How successful is the Housemate in encouraging others to act like them?	A stranger singles out a Housemate for critique while they are out and about. What is the source of the critique? How does the Housemate respond?	Today, a Housemate encounters a god (or an angel, or a demigod, or a nature spirit) who offers them a blessing. Why does the being make the offer? Why will it hurt the Housemate more than it will help them in the long run?
VI. THE LOVERS	One of the Housemates performs a small, selfless act of kindness for another. What is it? How does the recipient react?	One of the Housemates begins a romantic relationship, or breaks one off. What is the inciting incident for this?	One Housemate encounters a doppelganger of themselves (perhaps from an alternate reality, or the future, or the past. Or maybe it is just a clone).
VII. THE CHARIOT	The Housemates' method of getting around requires repairs. What IS their method of getting around? Where do they take it for repairs?	A Housemate decides to take a trip. Where will they be going? When will they leave? You can choose to have them depart during the Week, if you so choose.	A visitor from another world swings by the Home. Which Housemate are they looking for and why? Is their visit a surprise? Is it pleasant?
VIII. JUSTICE	One Housemate believes that they are slighted by another. How do they respond? How do the other Travelers react (or not) to the perceived slight?	One or more of the Housemates have an unpleasant run-in with local law enforcement. What are the short-term consequences? What are the long-term consequences?	One of the Housemates takes an irreversible, supernaturally-enforced vow. Why do they make this oath? What will happen if they break it?
IX. THE HERMIT	A Housemate	A Housemate learns	One Housemate gets

	reaches out to an older relative. Who is the relative? What advice do they give?	they will, in some capacity, be expected to act in a paternal role for someone younger than them. Why? How do they learn this? How do they respond?	a bona fide glimpse of the future. How do they achieve this? What is revealed to them?
X. WHEEL OF FORTUNE	One Housemate regularly receives the manifest benefits of a particular privilege, or is regularly affected by a form of marginalization. How is that on display today?	One Housemate receives a massive financial windfall or a catastrophic financial loss. What is its source? Do they tell the rest of the Housemates?	Some manner of supernatural curse threatens to ruin a Housemate's day. Does it? Why or why not?
XI. STRENGTH	One Housemate engages in regular physical exercise. What form does this take? Why aren't they able to today?	One Housemate decides to introduce a pet to the Home. What is the pet? Where did they get it? How will the other Housemates react?	One Housemate helps another one out of a sticky situation by using a trait that is innately Outlandish . What is the problem? How is it solved?
XII. THE HANGED MAN	What haunts two Housemates from their shared past? How do they both support each other (or not) when memories from this time arise?	A Housemate is injured in an accident. What was the accident? What is the injury?	A Housemate receives a correspondence from another world. What world? What form does the correspondence take? What does it say?
XIII. DEATH	One of the Housemates reflects on their own mortality. What prompts this? Where does their thinking lead them?	One of the Housemates' loses a loved one. Who was it? How did they die? When is the funeral?	One of the Housemates has a brush with the afterlife, or ghosts, or the undead. Where does this occur? What is the outcome?
XIV. TEMPERANCE	What unhealthy habit does a Housemate	A Housemate or Housemate(s) end up	A Housemate must regularly engage in a

	regularly indulge in? Who wishes that they would stop?	at a social gathering. What is the nature of the gathering? What awkward event occurs at it?	practice to sustain what is Outlandish about them. They miss out on that practice today. Why? How do they begin to change as a result?
XV. THE DEVIL	One Housemate encounters regular, adversarial hostility in their Profession. How is that on display today?	Two Housemates with an existing Relationship have a full-on, knock-down, drag-out argument. What is the reason? What is the outcome? How does this change their Relationship?	A Housemate must cut a deal with a demon—or some other less-than-pleasant spiritual entity. What is the deal? Who comes out on top—the spirit or the Housemate?
XVI. THE TOWER	One Housemate is kicked out of their Profession. Why? How do they respond?	One Housemate is kicked out of the Home. Who kicks them out? Why? How does each Housemate respond?	One Housemate is stranded outside their native reality. How did this happen? What chance do the others have of saving them?
XVII. THE STAR	A Housemate physically loses a possession. When do they realize it is gone? What are the consequences of its loss?	The Home loses access to one of its utilities, or a key resource. Why? How does this make the Housemates' lives harder?	Something from the heavens and/or outer space has a direct, drastic and dramatic surprise impact upon the whole Home. What is it? Describe the Housemates' reaction.
XVIII. THE MOON	One Housemate has a secret they've never told to anyone else—ANYONE. How do they go about maintaining its secrecy?	One Housemate is actively (but secretly) working against the others' interests and the OverArc. When did this start? What are this Housemate's actual goals?	A Housemate undergoes a physical metamorphosis. Is this intentional or accidental? Permanent or temporary? How do the other Housemates respond?

XIX. THE SUN	A Housemate interacts with someone with whom they have a generational gap. What separates these two people? How do they nonetheless achieve a moment of true empathy?	Someone new moves into the Home. Why? Who are they? What do each of their new Housemates think of them?	A Housemate acquires a mighty, supernal new power. How? What's the first thing they do with this bizarre new ability?
XX. JUDGEMENT	One Housemate asks a Fellow Housemate for advice regarding a practical moral quandary. What advice is given? How is it received?	One Housemate is confronted by someone from their past who they hurt. What memories did they share with this person? How do they respond to the confrontation?	The End of the World as the Housemates know it is revealed to be one mere month away. What form will this Apocalypse take? How do the Housemates begin to prepare for it?
XXI. THE WORLD	A Housemate spends some time in the outdoors. Where? Why?	A Headline event directly impacts a Housemate's life in a dramatic way. What is the event? What is the impact?	A Housemate or Housemate(s) must travel to another reality. Why? What is this other reality like? Why is it strange to the Housemate(s) who visit it?

Loose Ends

After the Week is done, you may decide to take some time to evaluate a few final questions.

Answer these questions as a group:

- Was the OverArc achieved? How did succeeding or failing at it change the Housemates' lives?
- If the OverArc was not achieved, will the Housemates continue to pursue it? If it was achieved, what might their next Over Arc be?

Then, answer the following questions for the Housemate(s) you created? Take turns sharing your answer with the group.

- How does this Housemate feel about the state of the OverArc?
- How does this Housemate feel about the state of their own personal Arc?
- Is this Housemate more excited or more anxious about the upcoming week? What's their biggest source of enthusiasm or anxiety?

ODD JOBS

ODD JOBS is a TAWotWS workplace comedy about colleagues having disparate but interconnected misadventures. They work in an office (or a college, or a firefighters' station, or..) in a world where the Expected, the Unexpected and the Outlandish regularly overlap.. To play this game, all you really need are these rules, a standard deck of 52 playing cards and your imaginations—though index cards, a shared Google doc, and other methods of record keeping can all help.

You can play Odd Jobs as a sequel to Home Sweet Home, or vice versa.

Play moves through several phases—Laying A Foundation, Gig Creation, Employee Creation, Plot Creation, the Comedie and _____. The first four phases are introductory and build the framework for the Comedie. The Comedie is played in

Laying a Foundation

Everybody helps to answer the following. If you're playing this game of Odd Jobs as a Home Sweet Home sequel, skip this step.

1. **What does NOT exist in our new world?** Everyone should choose at least one thing that absolutely does NOT exist in the world of this game of Odd Jobs. This could be something that does exist in our world (electricity, gunpowder, nuclear fission, organized religion, seasons, etc.) or something that doesn't (extraterrestrial life, physical deities, fairies, vampires, etc.) The characters in the game should find these nonexistent concepts to be strange, weird, or fanciful, if they can even conceive of them at all. None of these concepts should EVER show up in a game. As a result, DO NOT rule out ALL supernatural or sci-fi elements—these MUST appear in an ODD JOBS game. They lend it much of its flavor.
2. **What's the broader nature of this World the Employees live in?** The simplest answer to this question (beyond "let's just make it up as we go", which is also valid) is that it's a slightly altered version of our world—planet Earth, with the same geography and history as our own, except the things from Step 1 do not exist in it, and anything Outlandish your group of players want CAN exist in it. You can choose to inhabit a fantasy world, however, with a different geography or history than just an alternate Earth. Describing this fantasy world in high-concept terms everyone understands can be beneficial, if this is the route you decide to go down. Consider the following quick ideas:
A world inspired by a blend of Chinese, Greek and Egyptian mythology. A world resembling the Aztec afterlife. A world that blends Narnia with Harry Potter. Or an Industrial Age Lord of the Rings. Or an ancient Iron Age world that's almost entirely water.

Business Creation

Now that you have defined the World in which this game of ODD JOBS will take place, you need to define the Job itself—the workplace the characters operate in, the work that they do, and who they work for. Together, these comprise what's referred to as the Business—essentially the central conceit and specific setting of an Odd Jobs game.

Each ODD JOBS' Business has three aspects that all players work to define: its Premise, its Workplace, and its Supervisor. In each game, one of these aspects will be Expected, one will be Unexpected, and one will be Outlandish.

The first aspect you should always define is the Premise—this is the common, professional goal that all the Employee characters share, the purpose of the company they work for. An **Expected** Premise is something fairly mundane and straightforward and relatively low stakes, but still specific. **Expected** Premises could be working at a private high school, working at an office for a paper supply company, working at a fast food restaurant, working at an accounting firm, etc. An **Unexpected** Premise is something that is highly specialized, higher stakes and more complex.

Unexpected Premises could be working at an emergency hospital clinic, working in a disease research lab, working on a search and rescue ship, working as undercover spies, working as task force detectives who profile serial murderers, etc. An **Outlandish** Premise is something made necessary by forces, figures or concepts that do not exist in our conventional reality.

Outlandish Premises include operating a ferry that takes the souls of the deceased to the afterlife, working at a private high school for wizards, working as time travel tour guides, working as farm hands on a dinosaur ranch, working as vampire slayers, etc.

The Workplace is the physical location in which the employees do their job. An **Expected** Workplace is an anonymous office building, a strip mall, a small business downtown, OR any location seemingly *appropriate* to the Premise. An **Unexpected** Workplace is a ruined castle, a desolate desert island, or any location seemingly *inappropriate* to the Premise. An **Outlandish** Workplace cannot exist according to the conventional laws of our world. An **Outlandish** Workplace could be a literal afterlife, a lunar base, a levitating hollow mountain, a pocket dimension that is entered via a painting, the back of a giant turtle, the inside of a living bronze crabe, etc.

The Supervisor is the person in charge of the Employee characters directly when they work at the Workplace. Take the most time to describe and define them together! **Expected** Supervisors are generally strait-laced, and/or competent, and/or supportive of their employees. Think of Ron Swanson, or Leslie Knope, or Captain Holt, or any number of Michael Schur's authority figures. **Unexpected** Supervisors are generally eccentric, and/or incompetent, and/or unsupportive of their employees. Think of Michael Scott, or the Pointy-Haired Boss archetype, or the Reynholms. **Outlandish** Supervisors are bizarre, strange and defy our conventional reality—but they still may be supportive and competent, or they may be unsupportive and incompetent. **Outlandish** Supervisors include a middle manager composed of sentient, hive-minded bees, a literal fallen angel, a cybernetic talking rat, a fairy queen, etc.

Note: After you define each aspect, there will almost certainly be some rough edges remaining. What does it mean to work in a fast food restaurant on a desolate desert island, with a literal fallen angel as a supervisor? Together, smooth out the edges separating these ideas. Consider these questions:

- Who does the Premise serve? Who are their clients or their customers?
- How old is this Business? How long has the Supervisor been in charge?
- How successful is the Business?

Employee Creation

Each player will create at least one Employee, until four have been created. These are the stars of the show in Odd Jobs! They are *not* role-played directly by their creators, however. They are role-played communally.

Housemates or other characters from a game of Home Sweet Home can be recycled as Employees, if you so choose—but be sure that you define them along the lines of an ODD JOBS' Employee. Give them a Background, a Role, and a Professional Goal.

If you make all the characters or some of them from scratch, that's fine too! Just assign them a Background, a Role, a Professional Goal and up to three Additional Key Details

So—each Employee has 4 Traits their creator defines:

- Background: Dealing with the Employee's upbringing, family, and/or life before they moved in with the other Housemates. An **Expected** background is being a farm kid from a small town, being a high school graduate, being a former cheerleader, etc. An **Unexpected** background is being literal nobility or royalty, being a retired pirate, being a wanted jewelry thief, etc. An **Outlandish** background is being a dragon, being a talking badger, being a demigod of dreams, etc.
- Role: What the Employee does for the Business. An **Expected** Role is being an accountant, legal counsel, a line cook, a mailroom employee, or anything appropriate to the Premise. An **Unexpected** Role is being a hitman, a hacker, a roboticist, a snake trainer, or anything *in*appropriate to the Premise. An **Outlandish** Role is being the office necromancer, a druidical prophetess, an exorcist, etc.
- Professional Goal: The next big thing the Employee wants to achieve while working at the Business. An **Expected** Professional Goal is getting a raise, getting a promotion, getting a corner office, getting paid while still slacking off, getting a different job, etc. An **Unexpected** Professional Goal is initiating a hostile takeover of the Business, getting recruited for corporate espionage, embezzling the Supervisor's entire salary. An **Outlandish** Professional Goal is achieving apotheosis and becoming a god, discovering immortality while working for the Business, increasing productivity by opening up a hole to another dimension, etc.
- Three Additional Details: Three traits that describe other details the creator wants us to know about the character. This can be anything the creator wants to define or describe. They could be fashion sense, sexual preferences, romantic preferences, phobias, favorite foods, physical features, practical skills, additional hobbies, details about gender performance, disabilities—anything the creator finds to be salient when they imagine the character. These Three Additional Details are NOT assigned qualities of **Expected**, **Unexpected** or **Outlandish**—as a nonneurotypical queer person, I don't /love the idea of trying to categorize things like ability/disability, sexuality, gender, or even phobias as **Expected** or **Unexpected**. So we won't!

Here's the kicker—your character MUST be a blend of Expected, Unexpected and Unexpected elements. So your character could have an Expected Background, an Unexpected Role, and an Outlandish Professional Goal. Or they could have an Outlandish Background, an Unexpected Role, and an Expected Professional Goal. They could NOT have an Expected Background, an Expected Role, and an Unexpected Professional Goal. No duplicates, please!

Go around in a circle and introduce your Employees to each other. If you think there's some sort of tension between someone's Background, Role, and Professional Goal, that's okay—just ask about it! Clarify.

Ask questions about each others' Employees. Don't try to pick them apart and don't critique them harshly. Do try to build a clear picture of the Housemates other players create and do work to understand where everyone is coming from.

Lastly, describe a Relationship between your Employee and someone else's Employee. THIS IS NEGOTIABLE, and must be approved by both creators. The Relationship can be simple or complex, **Expected** or **Unexpected** or **Outlandish**. *Father and daughter, one-sided crush, long term romantic partners, intense rivals, fellow war veterans from the same unit, ex-lovers who live together only uncomfortably, mentor and mentee, or frenemies* are all fine Relationships. So are *alternate reality versions of the same individual, members of the same eldritch cult, graduates from the same wizarding school, or fellow clones*.

Story Creation

ODD JOBS is a game about its plots as much as its characters. It's structured like a traditional workplace sitcom episode, with an 'A-Story', a 'B-Story', and a 'C-Story'.

Players create these 'stories' together. The A-Story is the main focus and deals with two Employees, while the B-Story and C-Story focus on what other shenanigans the other Employees get up to.

First, agree which two Employees will be the focus of the A-Story. It should be two Employees that share a Relationship. Then answer these A-Story questions:

- What conflict involving the Business are the A-Story Employees trying to solve?
- Are the A-Story Employees working together, or at cross-purposes?
- What about this conflict is Expected for the Premise?
- What about this conflict is Outlandish?

Then, decide which Employee will be the focus of the B-Story.

- What conflict involving the Business OR their personal life is the B-Story Employee trying to solve?
- What about this conflict is Expected for the Premise?
- What about this conflict is Unexpected for the Premise?

Then, decide which Employee will be the focus of the C-Story.

- What conflict involving the Business OR their personal life is the B-Story Employee trying to solve?
- What about this conflict is Unexpected for the Premise?
- What about this conflict is Outlandish?

During the Comedie, the A-Story will map to the Suit of Hearts.

During the Comedie, the B-Story will map to the Suit of Spades.

During the Comedie, the C-Story will map to the Suit of Clubs.

During the Comedie, the intersection between stories or broader plot points will map to the Suit of Diamonds.

Speaking of the Comedie...

The Comedie

The Comedie is the linearly progressing plot where the A, B, and C-Stories play out. To create it, you will use a deck of 52 playing cards. Follow these steps to shuffle them for a game of Odd Jobs:

1. Separate into suits.
2. Shuffle each suit separately.
3. Discard seven cards from each suit.
4. Shuffle the remaining cards together.

On each turn of the Comedie, a player will draw a card from the 26 remaining cards. They will read and resolve the questions correspond to the card drawn on the *Oracle Matrix*.

Keep a tally of the suits drawn. When the player draws the eighth Heart, Club, or Spade, they must then resolve the Story using the Prompt they've drawn. They should exaggerate their answer to the prompted questions, and use the Prompt to decide whether the corresponding Story ends with success or failure.

When the eight Heart, Club and Spade are drawn, the game ends, regardless of whether Diamonds remain. End the game. Roll credits.

The Oracle Matrix

HEARTS-THE A-STORY

THE CARD	THE PROMPT
2	The A-Story Employees meet a new character that proves pettily antagonistic

	to their aims. Who is this antagonist? Are the A-Story Employees able to work around them, or are they delayed?
3	The Supervisor's Supervisor makes an appearance. Who are they? What are they like? How do they hinder the A-Story Employees' goals?
4	One A-Story Employee seeks the other out outside of working hours and finds them at home. What surprises the first Employee about the way the second one lives?
5	At least one A-Story Employee ends up at another business while trying to resolve the Conflict. What is the business's horribly punny name? Do the people who work there prove helpful or unhelpful?
6	An A-Story Employee is mistaken for someone else. Does the other A-Story Employee encourage or discourage the mistake? Do they succeed? Does this get the A-Story Employees closer to or further from solving the Conflict?
7	One A-Story Employee has the opportunity to pursue their Professional Goal directly, IF they stop working to solve the Conflict. Does the other A-Story Employee talk them out of making this trade? What are the consequences of the choice that is ultimately made?
8	The Two A-Story Employees accidentally swap bodies. What caused this? How do they react? Do they focus on reversing the change, or solving the conflict?
9	One of the A-Story Employees' realizes that their Outlandish trait will help resolve the Conflict. What makes them realize this? How does the Outlandish trait help them out?
10	A truly weird and wacky new invention turns up at the Workplace, and is found by an A-Story Employee. What is it and what does it do? Where'd it come from? Does it prove useful to resolving the A-Story Conflict, or is it just a distraction?
J	The A-Story Employees realize they must turn to an otherworldly bureaucracy for help (perhaps a bureaucratic afterlife, or a literal red-tape-hell, or anything else you can think of). How does this undermine their attempt to solve the Conflict?
Q	A minor god, or an angel, or a demigod, or some other beneficent spiritual being offers the A-Story Employees' aid. Why? In what way do they try to help? What are the consequences?
K	In a slapstick accident, one of the A-Story Employees is subjected to a temporary physical transformation. What was the accident? What is the transformation? How does it actually end up helping solve the Conflict?

A	In search of a solution, the A-Story Employees leave the Workplace and travel to another dimension or another place on the space-time continuum. Where do they end up? How do they get lost?
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SPADES-THE B-STORY

THE CARD	THE PROMPT
2	The B-Story Employee, in pursuit of a solution to their Conflict, has a colossal slapstick accident. Describe it in detail.
3	In a moment of insight and flashbacking, the B-Story Employee realizes that part of their Background is just the thing to help them solve their Conflict. In what way? Does this blast from the past actually help?
4	A family member or roommate asks for the B-Story Employee's help. What do they need? Does the B-Story Employee focus on helping them, or solving the B-Story Conflict?
5	The B-Story Employee is ready to give up on solving their Conflict. Why? Who inspires them to keep trying and gives them renewed hope?
6	The B-Story Employee stands a much better chance of solving the Conflict if they compromise their morals in a major way. What is the compromise? How will it help? What does the B-Story Employee decide to do?
7	An old enemy of the B-Story Employee holds the metaphorical keys to something that will help them solve their Conflict. What is the two characters' antagonistic history like? What does the enemy demand in exchange for their help?
8	An often overlooked coworker usually perceived as incompetent offers surprisingly helpful insight on the B-Story Conflict. How does the B-Story Employee react?
9	In a brief venture outside of the Workplace, the B-Story employee gets wrapped up in a chase. Who is chasing the Employee? Why?
10	In order to continue trying to solve the Conflict, the B-Story employee must confront a fear. What is it? Do they face their fear head-on, or do they try to find a way around it?
J	The B-Story Employee is wrapped up in some unresolved romantic tension. How is that made manifest today? How does it delay the solution of the

	B-Story Conflict?
Q	The Supervisor decides to help out the B-Story Employee. Is their help genuinely helpful? What is its cost for the B-Story Employee?
K	Just when it looks like the B-Story Conflict is about to be resolved, a person that the B-Story employee intentionally or accidentally antagonized shows up and prevents the resolution. Who is this person? How do they prolong the B-Story Conflict?
A	The B-Story employee realizes that if they fail to resolve the Conflict, their life will take a literal turn for the tragic. How does this change their approach to solving the Conflict?

CLUBS-THE C-STORY

THE CARD	THE PROMPT
2	The C-Story employee ruins their work clothes. How'd this happen? What are the effects?
3	The C-Story ends up in over their head outside the Workplace, surrounded by people tougher, larger and meaner than they are. How and why did they end up here? Do they smooth-talk their way free? What happens when they try?
4	The C-Story Employee is assigned a task unrelated to the Conflict by their Supervisor. How do they try to wriggle their way out of it? Are they successful?
5	The C-Story Employee decides a disguise is just the thing to help them resolve their Conflict. Why is this actually a terrible idea? What are its consequences?
6	The C-Story Employee must venture to a part of the Workplace where no one wants to go. What is it? Why is visiting so unpleasant? How will going there help resolve the Conflict?
7	To solve their Conflict, the C-Story Employee decides to enter an altered state of consciousness. What does this look like? Why do they decide to do this? How does it ultimately mislead them?
8	The C-Story Employee comes into contact with a doomsday cult dedicated to an incomprehensible and bizarre deity or philosophy. How does the cult end up proving to be surprisingly helpful in finding a solution to the Conflict?
9	The C-Story Employee remembers they are owed a favor by a genie (or a

	fairy, or a demon) and calls this favor in as a Wish. How does the being misinterpret the Wish? Is the misinterpretation intentional?
10	The C-Story Employee imbibes a potion they think will help them solve the Conflict—but it's mislabeled. What are its bizarre and unexpected side effects? How do they help the Employee? How do they hinder them?
J	The C-Story Employee is introduced to a strange old witch (or wizard, or magician) who is convinced that the C-Story Employee is on a grand, prophesied Quest. The old stranger offers the Employee an incredibly ancient relic. Does it help or hinder when it comes to solving the Conflict?
Q	A minor god (or an angel, or a demigod, or other spiritual being) appears and attempts to stop the C-Story Employee's progress on their Conflict. Why does this being intervene? How do they make the Conflict harder to resolve?
K	The C-Story Employee encounters a future version of themselves from a timeline where they failed to solve the Conflict. How does this occur? What warning does this future version give? Is it helpful?
A	The C-Story Employee meets a literal crossroads demon (or something in that vein) which offers to help them resolve their Conflict. What does the demon offer to do for them? What does it demand as repayment? Is the deal made?

DIAMONDS-WILD WACKINESS

THE CARD	THE PROMPT
2	The A-Story Employees and B-Story Employee all cross paths. Do they help or hinder each others' progress?
3	The A-Story Employees and C-Story Employee all cross paths. Do they help or hinder each others' progress?
4	The B-Story Employee and the C-Story Employee cross paths. Do they help or hinder each others' progress?
5	If the Supervisor is perceived by most of their Employees to be competent, how do they demonstrate an incompetence or blindspot today? If the Supervisor is perceived by most of their Employees to be incompetent, how do they demonstrate a surprising aptitude or competence today?
6	One Employee learns another's Professional Goal, and finds it laughable. How does the Employee who is laughed at react?
7	How does the Supervisor fight boredom when they're alone in their office? What do they do when an Employee walks in on them?
8	The Owner of the Business and/or the Supervisor's Supervisor's Supervisor makes an appearance. What are they like? What awkward exchange do they have with an Employee? What are the consequences of the encounter?
9	Two beleaguered Employees from different Stories catch up in a break-room setting. What unhelpful advice do they each offer to the other regarding their Conflict?
10	The weirdness of the Business's Outlandish Trait (Premise, Workplace or Supervisor) takes center stage in all the Employees' Stories. What does this look like? In what Stories is this beneficial? In what Stories is it a burden?
J	The Business ends up stuck in a time loop. What was the cause of this? Which Employee realizes it first? How do they reverse the loop, at the cost of delaying their solution to their Conflict?
Q	The Supervisor wants to introduce a group of visitors from another world to a busy Employee. How does the Employee respond? How do the visitors react?
K	A dimensional rift opens up inside of the Workplace. What is its cause? How does this affect the B and C-Stories? Why doesn't it impact the A-Story?
A	One Employee accidentally walks through a portal into an alternate reality without Outlandish elements. What do the Business and the Employees look like here? What souvenir does the Employee take with them before returning to their native reality?

YONDER

YONDER is a TAWotWS game about one week in the life of four to six people leaving home to spend seven days on the road, headed toward a Destination with a shared Goal in mind. These people live in a world where the Expected, the Unexpected and the Outlandish regularly overlap, both inside and outside themselves. To play this game, all you really need are these rules, shared access to Spotify and your imaginations—though index cards, a shared Google doc, and other methods of record keeping can all help.

Play moves through several phases—Laying a Foundation, Mapping the Journey, Traveler Creation, the Week, and Arrival. The first four phases are introductory and build the framework for the Week. The Week is played in a series of six steps that each make up a Day, and—of course—Seven Days in total. Arrival—the final phase—describes what happens when the Travelers at last reach their Destination.

Set-Up Questions

Everybody helps to answer the following:

1. **What does NOT exist in the World the Travelers live in?** Everyone should choose at least one thing that absolutely does NOT exist in the world of this game of YONDER. This could be something that does exist in our world (electricity, gunpowder, nuclear fission, organized religion, seasons, etc.) or something that doesn't (extraterrestrial life, physical deities, fairies, vampires, etc.) The characters in the game should find these nonexistent concepts to be strange, weird, or fanciful, if they can even conceive of them at all. None of these concepts should EVER show up in a game.
2. **What's the nature of this World the Travelers live in?** The simplest answer to this question (beyond "let's just make it up as we go", which is also valid) is that it's a slightly altered version of our world—planet Earth, with the same geography and history as our own, except the things from Step 1 do not exist in it, and anything Outlandish your group of players want CAN exist in it. You can choose to inhabit a fantasy world, however, with a different geography or history than just an alternate Earth. Describing this fantasy world in high-concept terms everyone understands can be beneficial, if this is the route you decide to go down. Consider the following quick ideas:

A world inspired by a blend of Chinese, Greek and Egyptian mythology. A world that blends Narnia with Harry Potter. Or an Industrial Age Lord of the Rings. Or an ancient Iron Age world that's almost entirely water.

3. **What do all the Travelers share?** Maybe all the Travelers are members of the same nuclear or extended family. Maybe they all attend the same university. Maybe they're all ghosts haunting the same train. Maybe they're all high school friends in a wedding party together. In any case, something should bind all the Travelers together—this will help you as you decide what Trip they're on and why. Decide what it is unanimously.

Mapping the Journey

Together, you're going to determine the Reason your Travelers are on a Trip together, the Terrain they're crossing, the Transportation that they'll use, and their Destination. We'll lump these into three categories—(1) Reason, (2) Terrain/Transportation, and (3) Destination. In each game of YONDER, one of these categories will be Expected, one will be Unexpected, and one will be Outlandish. Let's look closer at what this really means.

- (1) Reason is the *why* behind the Travelers' trip. An **Expected** Reason would be enjoying a nice vacation, seeing a concert, attending a destination wedding, going home for a holiday, attending a party hosted by an old mutual friend the Travelers haven't seen in years, etc. An **Unexpected** Reason is a bit more dramatic, drastic and/or high-stakes—like trying to outrun law enforcement, visit someone terminally ill before they pass away, survey an uncharted island, deliver a royal heir to their coronation, break into a prison, break into a bank, etc. An **Outlandish** Reason is the stuff of high-concept sci-fi, fantasy and/or horror—like slaying a dragon, sealing away an evil deity, saving the cosmos, escaping law enforcement *into another dimension*, etc.
- (2) Terrain and Transportation is what the Travelers are moving across, and how they're moving across it. **Expected** Terrain and Transportation include pairings like highways and a car; a national park and walking on foot; a vast continental railroad and a passenger train; the ocean or a lake and a cruise ship. **Unexpected** Terrain and Transportation include pairings like whole continents and a zeppelin or a hot air balloon; outer space and a starship; windswept wildernesses and horses, etc. **Outlandish** Terrain and Transportation include pairings like different dimensions and a key that opens up holes in reality; whole continents and tame griffons; different periods of history and a time machine, etc.
- (3) Destinations are where the Trip is headed, and where the whole Reason behind the Trip will culminate. **Expected** Destinations include locales like public parks, national monuments, major coastal cities, retirement communities, casinos, etc. **Unexpected** Destinations include locales like ruined castles, abandoned amusement parks, isolated mountaintop monasteries, dense rainforests and shipwrecks. **Outlandish** Destinations include the corpses of ancient gods, afterlives, floating hollow mountains, an oceanside resort built on the back of a giant turtle, a tree so huge it pierces the atmosphere, etc.

For beginners, it's probably best to run a game where your Reason is Expected, your Terrain and Transportation are Unexpected, and your Destination is Outlandish. Other combinations can be rewarding too, but...

You may find that there are some rough edges that don't seem to line up perfectly. Smooth them out as a Team. Get on the same page about how these strange elements form a coherent picture of the kind of Trip you're taking, and what your Travelers may hope to get out of it. Speaking of Travelers...

Traveler Creation

After answering the seven set-up questions, it's time to define the people who are headed on this trip

Important to note—every player in the game will one to two Travelers, until you have four to six, BUT—people do NOT need to restrict their later roleplaying in the Week to the Traveler(s) they created. Everyone shares the Travelers. Always be aware that they're played communally.

Also—consider how your characters' Traits fit in with what they share as Travelers. It might be fun to say that a Traveler is royalty, but how does that fit in with them being a farmer if you've already established the latter? Maybe you decide they're not royalty, or maybe they've rejected their royal lifestyle and run away to live on a farm. Either option works, but it can be useful to think such things through and make a lucid decision about them!

Each Traveler has 4 Traits that their creator will define:

- **Background:** Dealing with the Traveler's upbringing, family, and/or life before they moved in with the other Travelers. An **Expected** background is being a farm kid from a small town, being a high school graduate, being a former cheerleader, etc. An **Unexpected** background is being literal nobility or royalty, being a retired pirate, being a wanted jewelry thief, etc. An **Outlandish** background is being a dragon, being a talking badger, being a demigod of dreams, etc.
- **Profession:** Dealing with what the Traveler does in their day to day life, because it's expected of them, regardless of whether they make money doing it. An **Expected** profession could be a lawyer, a photographer between jobs, an elementary schooler, a social worker, a barista, a groundskeeper, a postal worker, etc. An **Unexpected** profession could be a superspy, a deep sea explorer, an astronaut, a zeppelin pilot, a mafia boss, a folk band's banjoist, a linguist who works with dead languages, etc. An **Outlandish** profession could be an exorcist, a necromancer, a mech pilot, an interdimensional tour guide, a griffon farmer, a sorcery instructor, etc.
- **Hobby:** Dealing with something that the Traveler does for fun. An **Expected** hobby could be cooking, collecting trading cards, jogging, boxing, horseback riding, reading etc. An

Unexpected hobby could be flying a personal helicopter, building robots, doing elaborate sleight of hand magic, throwing knives, hosting a successful podcast, tabletop storygaming (ha ha ha) etc. An **Outlandish** hobby is pterosaur-riding, alchemical mixology, joyriding in a time machine, hosting a successful podcast where animals or ghosts or both are interviewed, shapeshifting for leisure.

- Note: Nowhere does the line between **Expected** and **Unexpected** get blurrier for me than when we talk about hobbies. I don't know that it needs to even be a precise line, but for the sake of having a guiding principle, here's one thought. An **Expected** hobby is affordable, and/or has few barriers to entry, and/or is likely to have a community around it. An **Unexpected** hobby is expensive, and/or has many barriers to entry, and/or is more individualistic.
- Three Additional Details: Three traits that describe other details the creator wants us to know about the character. This can be anything the creator wants to define or describe. They could be fashion sense, sexual preferences, romantic preferences, phobias, favorite foods, physical features, practical skills, additional hobbies, details about gender performance, disabilities—anything the creator finds to be salient when they imagine the character. These Three Additional Details are NOT assigned qualities of **Expected**, **Unexpected** or **Outlandish**—as a nonneurotypical queer person, I don't *love* the idea of trying to categorize things like ability/disability, sexuality, gender, or even phobias as **Expected** or **Unexpected**. So we won't!

Here's the kicker—just like the Trip, your character MUST be a blend of Expected, Unexpected and Outlandish elements. So your character could have an Expected Background, an Unexpected Profession, and an Outlandish Hobby. Or they could have an Outlandish Background, an Unexpected Profession, and an Expected Hobby. They could NOT have an Expected Background, an Expected Profession, and an Unexpected Hobby. No duplicates, please!

Go around in a circle and introduce your Travelers to each other. If you think there's some sort of tension between someone's Background, Profession, or Hobby, so much the better—you'll be able to explore that during the Week!

Ask questions about each others' Travelers. Don't try to pick them apart and don't critique them harshly. Do try to build a clear picture of the Travelers other players create and do work to understand where everyone is coming from.

Decide who initially planned the Trip. Was it everyone together, or one specific Traveler. Who owns the Transportation? Who steers it?

Lastly, describe a Relationship between your Traveler and someone else's Traveler. THIS IS NEGOTIABLE, and must be approved by both creators. The Relationship can be simple or complex, **Expected** or **Unexpected** or **Outlandish**. *Father and daughter, one-sided crush, long term romantic partners, intense rivals, fellow war veterans from the same unit, ex-lovers who*

live together only uncomfortably, mentor and mentee, or frenemies are all fine Relationships. So are alternate reality versions of the same individual, members of the same eldritch cult, graduates from the same wizarding school, or fellow clones.

Go with your gut when it comes to Relationships, but be willing to compromise. Don't blindly agree to a Relationship you really don't see for the Traveler you created, or that you don't feel comfortable with.

Relationships can be static, but they don't need to be. Feel free to alter or reinterpret them as the Week progresses!

Playlist Creation

Each player should contribute at least ten songs to a shared Spotify playlist, until there are at least thirty songs in total. These songs can be great road trip songs, or great dance songs, or any kind of evocative song you can think of. Don't *overthink* this—just bear in mind that the songs you pick will be used as prompts to help you and the other players answer questions about the Journey.

The Week

The Week comprises most of YONDER. During it, players describe the weeklong journey that the Travelers undertake, chunked into Days with three Segments—Morning, Noon and Night. If you're playing with three players, rotate who takes each Segment every time you switch days.

During your Segment, roll a die and consult the die oracle to see which questions you have to answer for that segment. Then play a song on the Playlist—one song. Listen to it carefully. You can start answering it when it is finished, or while it's still playing. Use the song's style, lyrics and content as inspiration for your prompted answers. Try to work in the title if you can, literally if possible!

Use the Oracle below to determine what prompts you'll answer for each Segment of each Day.

<u>Segment</u>	<u>I rolled a 1 or a 2</u>	<u>I rolled a 3 or a 4</u>	<u>I rolled a 5 or a 6</u>
Morning 1	What is one Traveler leaving behind intentionally when they set out on this Journey? What does another Traveler accidentally forget?	What will one Traveler miss most while they're out on the road? What is one Traveler excited that they'll get to see on their route?	Which Traveler views this Journey as an exciting vacation, whether or not this is appropriate? Which Traveler views it as a duty, whether or not this is fair?

Noon 1	Describe a flashback involving the Transportation and its owner and/or its pilot. What is their fondest memory involving the Transportation? What have they lost since that memory took place?	Two characters bicker about who gets to steer the Transportation—or who gets the best seat in the Transportation, or the route the Trip should take. What larger conflict is this argument really about? Who wins the current argument?	One Traveller bears witness to a bizarre phenomenon or anomaly that the others miss. What impression does the event leave on its sole observer?
Night 1	Which Traveler decides to go to bed earlier than they usually would? Why? Which Traveler decides to go to bed later than they usually would? Why?	One Traveler wants to make each night of the Journey a wild party. What's their idea of a good time? What do the other Travelers think of this?	One Traveler looks up to the night sky seeking astrological guidance for what will happen at the Destination. What do they correctly read in the stars? What do they <i>misread</i> there?
Morning 2	One Traveler takes time every day to do something creative. What do they create this morning?	One Traveler takes time every day to pray. Who do they pray to? For what do they pray?	One Traveler engages in a mystic ritual every day. What does it cost? What does it give?
Noon 2	How is one Traveler working to document the Journey? How do the others feel about this?	How does one Traveler try to keep the others entertained? How do the others feel about this?	One Traveler wants to use narcotics or hallucinogens to pass the time spent traveling. Do they try to share these with the other Travelers? How do the other Travelers react to the substances and/or their use?
Night 2	Tonight, the Travelers stop in a place that one Traveler remembers from their childhood. Is it a	Tonight, the Travelers stop in a place that all of them find strange. What is so odd about it? What makes them	Tonight, the Travelers stop in a tavern that rents rooms. What quest does a mysterious old

	pleasant or unpleasant memory? Why?	uncomfortable as they try to go to sleep?	stranger at the tavern try to convince them to join? Do any of the Travelers agree?
Morning 3	Most of the Travelers wake up in a good mood. Why? How does one Traveler try to bring down the others' high spirits today? How do the others react?	Most of the Travelers wake up in a bad mood. Why? How does one Traveler try to boost the others' low spirits today? Do they succeed?	As the Travelers prepare to hit the road, someone curses their company. Why? What are the consequences of the curse?
Noon 3	Two Travelers get into a heated political argument. What are their positions? How do the others respond?	Today, the Travelers pass through a community's annual celebration. What is it? Do the Travelers participate? Why or why not?	The Travelers cross paths with a literal, local living legend. How does the legend differ from stories told about them?
Night 3	Before they settle in for the evening, one Traveler realizes that they've lost something precious to them. What is it? Are they, or another Traveler, able to figure out where it was misplaced?	Before they settle in for the evening, one Traveler acquires an accidental injury. How will this make it harder for them to reach their destination? Which Traveler decides to help the injured Traveler the most?	The Travelers settle in for the evening at a location that is haunted by a strange, spiritual entity. How is the being connected to its surroundings? How does it interact with the Travelers?
Morning 4	One Traveler decides to make a significant life change when they return home. What's the change? What's their inspiration?	One Traveler starts to question whether they should even return home after the Journey. Why? Do they share this questioning with anyone else?	One Traveler decides to sample a strange local delicacy during breakfast. What are its unusual ingredients? What effect does it have on those who consume it?
Noon 4	One Traveler starts to nag another about their behavior. What	The Travellers meet a hitchhiker on the road. Who are they?	The Travelers encounter a literal crossroads demon, or

	is the behavior? How does the second Traveler react?	What are they like? Do the Travelers allow them to tag along?	something in that vein. What offer does it make? What does it ask for in return? Who accepts this bargain?
Night 4	One of the Travelers corresponds with someone from home. How do they communicate? What does the Traveler say about the Journey so far? What surprising news does the person at home share?	One of the Travelers either begins a romantic relationship in earnest, or breaks one off for good. What is the inciting incident for this?	Tonight, the Travellers spend the night at a tourist trap. What genuinely magical, anomalous and/or cursed item does one traveler take or purchase as a souvenir? Why did they choose this item?
Morning 5	How does today's weather slow, hinder and/or challenge the Travelers? How do they think creatively to try to work around this problem? Does it work?	How does today's terrain slow, hinder and/or challenge the Travelers? How do they think creatively to try to work around this problem? Does it work?	How does today's terrain and weather shock and surprise the Travelers? What is unique, breathtaking or seemingly impossible about it?
Noon 5	The Travelers encounter a potential delay. What is it? How does one Traveler use their Profession to get the Journey back on track?	The Travelers have an unpleasant encounter with local law enforcement. What is the source of the conflict? What are its lingering consequences?	Something blocks the Travelers' path. One Traveler must use something innately Outlandish about themselves to circumvent it. What does this look like?
Night 5	Tonight, one Traveler gets no sleep at all. Why is this the case? What do they try to do to get rest, even though it proves in vain?	Tonight, something wakes all the Travelers up in the dead of night. What is it? What problem does it present? How is this resolved?	Tonight, a whodunit mystery envelops the place the Travelers decided to spend the night. Which Travelers try to pitch in and solve the mystery? Does it get resolved? Why or why not?

Morning 6	Before they set out on the road, the Travelers serendipitously encounter someone from their past. How have they changed since the Travelers saw them last?	Before they set out on the road, the Travelers' Transportation refuses to cooperate. What new mode of transit are the Travelers forced to switch over to?	A Traveler is surprised to discover that a member of the local wildlife is capable of speech. What do the two talk about? What advice does the critter give the Traveler?
Noon 6	One Traveler decides to give another Traveler advice about their life and life choices. How does the advice's recipient feel about it?	One Traveler comes across a friendly, stray animal, and announces it will be their new pet. What is the animal? Do the others let it tag along?	The Travelers all experience extreme deja vu from a Noon event earlier in the Journey. What is different about its outcome this time around?
Night 6	Tonight, one Traveler has an opportunity to indulge in their Hobby. What does this look like? How does it bring another Traveler joy?	One of the Travelers performs a small, selfless act of kindness for another. What is it? How does the recipient react?	A local challenges one of the Travelers to a duel, or a drinking game, or some other sort of contest. Who wins? What do they claim as their reward?
Morning 7	When they reflect back on the Journey so far, which Traveler is the most disappointed? Which Traveler is the most satisfied?	Someone tries to contact a Traveler from their home regarding an emergency there. What is the emergency? Does the Traveler get the message about it? If so, how do they react?	The Travelers are presented with the opportunity to reverse time and change one event from earlier in the Trip. What is the source of this opportunity? Do they decide to take it? What are the consequences of their decision?
Noon 7	The Travelers encounter a potential delay. What is it? How does one Traveler use their Hobby to get the	Today, the Travelers get lost or extensively delayed. What sort of terrain do they get stuck in? How do they pass the time?	Today, the Terrain itself seems to work against the Travelers, as if it is alive. What does this look like? How do the Travelers

	Journey back on track?	How do they eventually get moving toward the Destination again?	calm, soothe or fight against the Terrain in order to move forward?
Night 7	One Traveler decides that the Journey's Reason is hopelessly impossible to achieve. Why? Do they share this belief with anyone else?	Why is one Traveler anxious about arriving at the Destination? Do the other Travelers talk them out of turning back and heading home?	As the Travelers settle in for the evening, they find themselves beside doppelgangers of their group. Are these beings clones, time travelers, dimensional wayfarers, or something else? Why are they headed in the opposite direction of the Travelers and what are they seeking?

Arrival

ONce you've finished playing through all seven Day cycles of the Week, answer the following six sets questions to describe the Travelers experience of reaching their Destination. You may listen to more songs off the playlist to prompt your answers or add inspiration if you like! The player to the left of whoever answered Night 7 should answer the questions listed under 1.

1. What does the Destination look like when the Travelers arrive? What surprises all the Travelers when they reach the Destination? Who is immediately disappointed or discouraged when they see the Destination?
2. How do the Travelers prepare to address the Reason for their Journey? Who thinks the Reason will be easy or simple to resolve? Who thinks the Reason will be complex or hard to resolve?
3. What unexpected obstacle gets in the way of resolving the Reason? Who addresses this head-on? Why are they successful—or not?
4. What does resolving or failing to resolve the Reason look like? What are the short-term consequences of the outcome? What are the long-term consequences?
5. Describe each Traveler's current feelings about the Destination, the Journey, and the Reason for making it.
6. How do the Travelers prepare to make their return trip home? Who is happiest that the Journey is over? Who is saddest?

To de-brief further, feel free to continue going around in a circle, picking one Traveler apiece, and describing what they will remember most about the Journey. What memory will define it for them for the rest of their lives?

FIN (For now...)