SKRUB

tabletop Creation Myth the Roleplaying Game

Unfinished & Unedited edition

Complete Bullshit

pre-ALPHA

Dillon, 10-25-16

Foreward

As the title suggests, this is a pre alpha release of the game, which is basically my excuse for the fact that it is very much not finished yet, as of 10/29/2016. Should you be viewing this months or years in the future, please look for an actual alpha or greater release of the game. Who knows, i might die tomorrow. If that the case, its up for you to take the solid basis of a game and flesh it out yourself.

But for now, this is what a couple people have been awaiting, and it is enough to release and talk about. I hope you find it worthwhile.

Table of Contents

6. Compendium of the Zoologically Dubious

6.1 Underlings

6.2 Races

6.3 Consorts

6.4 Denizens

6.5 Rolling Stats

6.6 The Noble Circle

7.1 The ultimate riddle

7.2 mythological Roles

7.2.1 test

7.2.2 aspects

7.2.2.1 timelines

7.2.3 classes and powers

7.2.4 the shadow

7.3 Quests

7.3.1 general structure

7.3.2 Dreamers and the Dead

7.3.3 Apotheosis

7.4 sample Quests, Lands, and Powers

1 A brief introduction to SKRUB

1.1 What is SKRUB?

SKRUB is a d12 tabletop role-playing game based off of the popular web comic homestuck. This is an overview of the mechanics and fluff of SKRUB.

Players start with the 6 TRAITS, SKRUB's version of the main stats that most all tabletops have. In this universe, these points represent your personality, not your physical capability.

TALENTS and BADGES are comparable to skills and achievements/feats in other games (found in the talent rubric and happy camper handysash, respectively) and are the capabilities of your player to interact with the world, this interaction usually in the form of STATUSES.

Combat is called STRIFE, the entering of which brings up a more complicated ruleset. During strife, only STRIFE TECHNIQUES can be used, which are generic templates for attacks that can be used with any kind of WEAPON you could dream of. The most powerful types of strife techniques are called FRAYMOTIFS, attacks unique to each player as well as musical based ultimate combo moves.

Every WEAPON ever to exist in any media, as well as pretty much anything else can be created through ALCHEMY, whose powers of creation are limited only to your imagination. Weapons can also be attained through QUESTS.

Every player has their own QUEST, during which they traverse their LAND, meet their consorts, fight monsters, solve puzzles and problems, receive GOD POWERS, face their DENIZEN, and should they be successful; achieve GOD TIER.

A players GOD TIER is described by their title, which is made of their CLASS and ASPECT. A players Class and aspect represents what MYTHOLOGICAL ROLE they play in the story as a whole. Reaching GOD TIER gives or improves a Player POWERS. Unique to every player, they always have a basis in their TRAITS, they interact with associated TALENTS and STATUSES, but their most powerful effect is interaction with the STORY as a whole that cannot be expressed in simple mechanics.

All these mechanics work together to create a story, where all the players work together to discover the mysteries of brilliant SKAIA, fight in the war between the dreamer's kingdoms of PROSPIT and DERSE, and for you and all your friends to truly SOLVE THE ULTIMATE RIDDLE and earn the ULTIMATE BOON.

1.2 Why should I want to play?

Why, you already know that, because you've beaten the game already! Congratulations! Thanks for playing! And you like it so that you came back to do it again! Wow, I feel truly honored. You claimed your Reward and still came back.

Or, er, you haven't. Maybe you read a webcomic a couple years ago and wanted to make some memories for yourself. Maybe the above person is your friend and they sent you this. Maybe you just stumbled upon this at random.

But why should you play?
If you haven't already played this game, well, this is a very difficult thing to explain. Homestuck (which I have attempted to recreate for the player to experience) is many things, a video game, a cosmic horror story, a romantic comedy, exploration of possibilities in time travel, a critique on storytelling. But I would say most importantly a creation myth, about kids in houses who become gods of their own story.

It's impossible to describe what Sburb is because it's the players who make the game what it is. The jokes, the weapons, enemies, even the tone of the entire story is determines by the players.

1.3 What do I Need to play?
The first thing is to make a choice: either play the game, or run it for other people who get to play. I am currently doing both, and it ruins itself. Don't do it, choose one or the other. Unfortunately, Running the game would most likely spoil the fun of playing it on a different go, but then again reading the comic has already spoiled a lot. Remember how you once didn't know how you got to God Tier? But unfortunately again, it takes multiple people running a session to make it work for the players. So some of you will have to bite the bullet anyways. If you choose to be a Player, please read the [as of yet unreleased] Player's Handbook instead, continuing to read this will spoil everything.

Next, you need to find at least one other person to run the game with you. Sburb is too complicated, too much for one person to by themselves, I know because I literally made the game and it's too much for me alone. You all are what in traditional tabletops are called the Game or Dungeon Master, but here is called GameBro, GameGrl, GameLord, GameMuse, or GameGod for gender neutral, so I will use the abbreviation GG (for gamegrl, obviously) since they all have merit. It will work better with at least two, and play on each one's strong suits. I would suggest looking at the Aspects, and dividing the labor along those lines by who likes doing what. There are the fundamental two that need to be covered, a space and time player, the former creating all the sets and enemies physical things, and the latter actually telling the story to the people playing. If you have no idea what those things are, there will be a test later on, and if everybody doesn't care equally who does it, the people who chose 1 or 12 should do it. You all have far more than the average tabletops worth of work ahead of them. So much of Sburb is unique to the people playing it that I couldn't possibly prefabricate much of it, no, that task will fall on you. And the playing of the game, how rapidly it can change directions, it

requires the GG to be VERY flexible with what happens, because the crazy shit is what makes it all fun, and this system encourages it.

Now, you need to find a group of players, 2 to 12, because playing alone just sounds really really sad. It doesn't matter if they've read homestuck, and honestly they might get more out of the experience if they haven't. But the most important thing to look for in them is if they will see the whole thing through. It's immensely painful to put days and days of work into something for them to quit 2 or 3 sessions in.

 Now you can get started.
-You'll need this guide
- the Players Handbook to give to your players so they can double check the basic rules and strife rules.
- the large cache of homestuck sprites that should have come with this download.
-either a IRL meeting place with a full set of die (d4, d6, d8, 2d10, d12, d20)
- or a website that has all that shit. I use roll20, but whatever works for you works for you
- free time
- the creative spark
- enough determination to keep up with this adventure for several months.

I'd tell you good luck, but Light is clearly not going to help you here.

2 The Basics

2.1 the players sheet

SKRUB v7.3 **CHARACTER SHEET** model 2.1

enter name: _

| | title: **OF**

land of   and

client: server:

ECHELADDER RUNG

BIO:

portrait

ATTRIBUTES

PULCHRITUDE
VIM
IMAGINATION
ADROITNESS
SAGACITY
PLUCK

MODI

vigor gel

current   viscosity

solid   liquid   gas

AEGI

toxic   stupid   ho

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMV
ABCDEFGHIJKLMNOPQRSTUVWXYZ
ABCDEFGHIJKLMNOPQRSTUVWXYZ

You cant tell yet, but this is actually very outdated. Several things on this sheet dont exist anymore, and most needs to be revised in shape. But this is what ive beem thinking about it looking like, in style at least.

2.1.1 character details

Please enter your real name, zoosmell pooplord. The three digit slots below is your sessions arc number. Then the players Title, which they learn later, as well as their land, server and client player. The echeladder rung should be moved somewhere else, and the boonpig is on the Grist Cache sheet. In the bio section of the character sheet you write a little bit about yourself, your interests and personality. Next to it is a portrait slot, so try and draw yourself, or have a friend who can draw better do that for you.

2.1.2 The 6 traits

The SKRUB system uses six base stats, like most other systems do, but what they differ significantly. You probably haven't heard some of these words before, and thats okay. I'm here to explain them to you. But an important difference that you need to understand about this system is that these are solely personality traits, not physical.

Vim (VIM)

Vim is your fighting spirit. It's your willingness to punch that bad guy right in the face. A character with high Vim won't take kindly to be insulted, a character low on Vim is likely to just let things slide.

Pulchritude (PUL)

Pulchritude is your coolness, your beauty. You look at someone with high pulchritude and you realize, wow, I want to have their babies, or wow, I wish I was them. If it's high enough, you wish you were them, having their babies. It's a slippery slope when people are just that gorgeous. Players without pulchritude, well they just ain't got it.

Imagination (IMG)

this one is completely straightforward, how imaginative are you? Can you come up with a wide variety of ideas? Players with a low imagination can be very smart, but they won't be making something new any time soon.

Sagacity (SAG)

Sagacity measures your awareness, and to a lesser extent your knowledge. It is comparable to Wisdom in other systems, but it is significantly different. A player with high SAG will be very conscious of the situations they are in, very good at seeing how things work, or

what things are. a character with low might as well be blind they are
so oblivious.

Adroitness (ADR)
Adroitness covers how flexible, how adaptable and quick your mind is.
A character with a high ADR will always have a quick response to your
action (although other stats determine how appropriate a response it
is), and can very easily dodge through tricky conversations. They are
far more capable just going with what happening, rolling with whatever
punches are thrown their way. characters low in ADR will seem rather
stiff, and might even take a second or two to respond to a joke.

Pluck (PLK)
Pluck shows your mental endurance. Think of it as being happy go
plucky. A player with high pluck might get knocked down, but they damn
sure are going to get back up, they are never going to give up. When a
character low in pluck gets down, they aren't getting themselves out.

Trait Bonus\Base
In all later sections, rolls will either ask for the Trait Bonus or
Trait Base. The Base is simply how much the player has for the Trait,
the Bonus is the square root of this number. So base 0= bonus 0,
starting at base 1= bonus 1, then at base 4 and up= bonus 2, and base
9= bonus 3, 16=4, 25=5, 36=6, and im not actually sure if its possible
to get this high but 49=7.

2.1.3 Defensive Stuff

Tone Deafness Resonance and Synchronicity
The Deafness Resonance or DR is this games method of normal damage
resistance. In section 4, weapon damage will be covered, but here's
the simple form.of it. There are seven different varieties of normal
damage (not including elemental or intolerable) represented by
different Notes, like in music. How much damage they do is up to the
Volume that weapon plays the Note in. DR works by having players be
Deaf to specific Notes up to a specific volume.
Every time a player climbs an Ecceladder rung, they gain 1 deafness.
In order to gain deafness in a note, they must have Synchronicity.
Each note has a Trait related to it (and Traits relate to talents,
section 2.1.5), and a notes synchronicity is equal to the lesser of
either the Trait or that Traits highest Talent score. Example: a
player has 5 Pluck, 7 Pester, and 3 Shipping. The Synchronicity for

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that note would be 5, since 5 is less than 7, and we don't count
anything but the highest talent.


Tolerance Goblets
When these fill up, player takes Intolerable damage. Based on two
stats each.
Edgy: Vim and Pulchritude
toxic: Sagacity and Adroitness
Stupid: Imagination and Pluck
Cancer: good luck.


Energy Refraction Crystals
Shows what percent the player resists Energy damage by.
Fire, Ice, Science, Shock


Posture
Pulchritude modifier + Vim modifier. Used to resist Stun, Knockback
and Trip.
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2.1.4 badges

There are two types of badges, ones that you get on your Kiddy Camper Handysash, and ones that you get on the Overnight Camper Slumbersash. The Slumbersash is gained when a player ascends to the god tiers, whereas the Handysash is a there on spawn.
 Badges on the Handysash are like achievements/trophy's, except most are highly sarcastic in nature and are only awarded when players do to things that greatly annoy the GG, or are direct references to actions characters did in homestuck. Badges give players a random amount of boonbucks, adding a 0 to the end amount every time they get another.

-Fine Art Aficionado
Alchemize something that makes another player… need a towel

-don't put that in there
Hit on another species

-if vaults could cry
Insult an inanimate object

-mothafuckin miracles
Ask the GG a question they legitimately cannot give an answer to

-fly, pupa pan, flyyyyyyyy
Attempt to make something that can not fly do so

-Die
Die

-please stop it die
Die multiple time

-
Think someone is a fan of something they really aren't

-BATTERWITCH
Overreact to a mundane item

-Pet Cemetery
Think someone is being insincere/mocking you when they aren't

-tiny monsters
Drink something of dubious integrity that totally isn't piss

-extreme irony
Think something somebody is joking when they are being sincere

-YIH
Consider what your anthropomorphic persona would be

-tangle buddies
Make a special friend

-just boys being boys
Abuse someone

-close one
Thwart an assassination attempt, probably yours

-the hanging branch
Commit acts of violence against a child's plaything

-hopeless romantic
Fill all of your quadrants at least once.

-it's time to stop
Used memes when attempting to converse with npc's

-it didn't even drop grist
Kill something that isn't an enemy

Badges on the Slumbersash are like Feats in d20 systems, they passively upgrade players capabilities, but these badges are far more potent than feats.

-Absolutely Pathetic
If a players death was neither Heroic or Just, they respawn

-Gift of Gab
Players can talk with each other in person

-Arms race
Players can pick things up with their hands, and do not need to use their Sylladex

-Skeleton key
Can open all mundane locks

-New Pajamas!
Players gain god tier robes, which take up no (apparel slots) and can be switched into and out of at any time.

2.1.5 Talent Rubric
Talents are Sburb's version of skills, they are the various checks you make to interact with the world in ways that aren't combat.

Here's the list, grouped by what Trait they are based off of.

Skaian & Noble Circle Knowledge

-Imagination
Science
Art
Dream
Cartography
Lie

- Pulchritude
Fashion
Wiles
Rhythm
Roast

-Vim
Rant
Lift
Grip

-Adroitness
Prank/trick
Dance
Creep
Ride
Nonchalance

-Sagacity
Judgement
Snark
Gumshoery
Hack

-Pluck
Pester
Ship

Here's the explanation of what they do.

Know. Skaian (special)
Making a skaian knowledge check is equivalent to trying to remember what a player saw in the clouds of Skaia, so it doesn't roll off any attribute, only how much the player spent on Prospit looking into the sky. Doing this can tell the players what they might do next.

Know. Circle (special)
 Circle knowledge is the same, except instead of nice clouds, it's vomit inducing endless masses of tentacles, the Noble Circle of Horrorterrors. By building favor with them, the players can get unholy hints as to what they need to do, or at least what the Noble Circle wants them to do.

Science (Img)
This is what is used to interact with any of Sburb's many strange machines. This included the ones in the beginning, as well as stranger things found in the Incisphere. Science can also be bullshitted to do anything sciency- like riding down on an observed gravity wave. [This is also one of the checks needed to do Ectobiology, maybe]

Art (Img)

Used when a player wants to make something outside of alchemy, however it must be something overtly artistic and lacking in functipn, or possibly a 'work of art' (sbahj esque monstrosities)

Dream (Img)
Ever stare at the clouds and wonder what the world could be like? Can cause (hopeful, afraid, angry, bitter) [The main use of this is to successfully wake up on Prospit or Derse DC 11, however blood players get a -4]

Cartography (Img)
To figure out where you are, and where you are going is. Can be used to understand the cartography of the mind, since Phrenology is correct.

Lie (Img)
When you come up with and fake idea and try and make them believe it. Can cause (any status, but primarily used to cause Pretend)

Fashion (pul)
How fashionable you are
(Adds into Coord)

Wiles (pul)
Wink wink, nudge nudge, say no more say no more.

Rhythm (pul)
your ability to do sequences of things at the correct time. This is a play music check, but also for more complicated maneuvers [dirks unite synchronize was a rhythm check on top of several others]

Roast (pul)
Cooking and making fun of people. Roast has to be a direct insult, any level of sarcasm or irony makes is a Snark.

Rant (vim)
Your capability to yell at people over the internet, or maybe even in real life if you are that booty tickled.

Lift (vim)
Your ability to pick up and move objects. For when you need to feel stronk, you sweaty creature you. To pick up a player or other entity, you roll Lift against their Gumption, although if the other entity wants to be lifted then they add their Grip into your roll.
 Also Used to throw things (lift+Vim/ how heavy light=1, person=3 house=5, planet=7)

Also adds on to how quickly a player can ascend or descend when flying. Cause it gives them extra lift. Get it? I'm hilarious.

"how much you lift bro? I'm benching three plates now bruh, 5 on the squat rack, gettin good. No bro, all natty *grunts* Wouldn't touch roids in my dreams, horse milk with soy protein is where it's at. I'm gonna do some supersets, my triceps have been feeling flat. And hey, pass me a towel"

Grip (vim)

How hard can you hold on to something, be it the ledge, or the person holding onto your other arm. Also, an attempt to shoosh-pap someone is this check. When attempting to grab a person, you roll against their japery

Can cause: trust, anger, calm, burden,

"shhhhhh, sh, I've got you now, and I won't ever let go. I physically can't, but that doesn't diminish the gesture"

Prank/trickery (adr)

Any magician will have an overflowing talent of trickery. Is your ability to trick, joke and prank people who probably don't want to have any of that business.

"anyone want some pie… cmon bro it's just a prank"

Dance (Adr)

When you need to take an acrobatic pirouette but not off the handle. Or maybe off the handle, you do you.

Creep (adr)

To sneak around. Failing this check doesn't just make you noticed, it make you weird. Why the fuck are you in the room, you pervert?

Ride (Adr)

Talent for doing delirious biznasty tricks. Driving a vehicle doesn't always require a ride check though.

Nonchalance (adr)

Actively avoid anything, by just not giving a shit

Judgement (sag)

The tool of lawyers of paladins the world around, this is the talent used when trying to interpret the actions of others. A successful roll can determine whether an action was Heroic, or requires Justice, as well as give a general impression of the target. (Players say their bonus, the GL rolls a d12 and give an accurate or inaccurate description, and whether or not they are acting wickedly or heroically)

Snark (Sag)

When you make a joke, or try and communicate, but you do so sarcastically, insincerely, or ironically. If you are just directly making fun of someone, it's a Roast.
Can cause: bitter, salty, anger, paranoid,
"Great, just what your party needs. More sarcastic horseshit. No, make everyone's day, please put points into snark."

Gumshoery (Sag)
act like an old timey detective. Tracin fingerprints, looking for footsteps, calmin flighty broads

Hack (sag)
Both to be a 1337 haxor, and to pull a Huss.

Ship (Pluck)
When you think two things should be in a close relationship, be it <3 romantic, <3< hateFucking, <> best bros, or should not be fighting c3<. This talent can be used without having any interaction and direct effect on the things the players are shipping together, but it will be recorded in the canon that your player thought they would make a cute couple. Or, said player could force them to become a cute couple. I guess you could also use this talent to mail, things, but when has that ever come up in homestuck?

Pester (Plu)
(Players can keep rolling to Pester after an unsuccessful or even successful roll as many times as equal to their Pluck)
"hey, listen"

2.1.6 other shit

.1 Coord
This games way to equip armor and gear. Apparel takes up slots equal to its tier, and players have Coord slots equal to their Fashion talent+ their pulchritude. Think of it like this, the more you know about fashion and the cooler you are, the more separate pieces you can Coordinate into an outfit.

.2 Movement speed
 How far entities can move in one turn. 1+ Adr Bonus. Note, entities usually must move in a specific shape, according to their Class.

.3 Echeladder
The echeladder is a measurement of the players level, as they are climbing the 'Ladder of Echelons'. There are 15 rungs, with players starting on a 0th floor. Above the ladder are the god tiers, 5 extra rungs only accessible once players have realized their mythological role. Each players echellader should have a theme that is specific to them. I would suggest asking your players what they would like for a theme, that makes it easier.

R=1 players gain an extra technique slot (see section 4), Vigor gel viscosity, and Deafness Resonance

2. Players gain 3 + Img Bonus talent points, gel viscosity, DR

3. Gain 3 Trait points, gel viscosity, DR

4. Another Strife Slot, a Specubi slot, gel viscosity, DR

5 three+Img bonus Talent points, gel viscosity , DR

6 3 Trait points, gel viscosity, DR, and a necklace that allows players Sprites to be summoned whenever the player pleases

7 strife slot, Specubi slot, gel vitality, DR

8 three+Img bonus Talent points, gel viscosity, DR

9 3 Trait points, gel viscosity, DR

10 strife slot, Specubi slot, gel vitality, DR

11 three+Img bonus Talent points, gel viscosity, DR

12 3 Trait points, gel viscosity, DR

13 strife slot, Specubi slot, gel vitality, DR

14 three+Img bonus Talent points, gel viscosity , DR

15 3 Trait points, gel viscosity, DR

The God Tier Rungs can only be accessed after a player has gone god tier, see section 7.3.3 Apotheosis.

16

17

18

19

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.4 Mangrit

In order to climb the rungs of the echeladder, players must gain Mangrit beads to add to their Ascension Bracelets. The Bracelet takes 7 beads to become full, and then an 8th for the player to ascend to the next rung. The god tiers, once unlocked,require 12 to fill, and a thirteenth to level up. There are many ways to gain Mangrit beads, including;

-Discovering a new area

- each measure spent in combat is worth one bead

- making a talent check

- crossing one of the Gates, which is worth beads equal to what gate it is

-finding them in chests. Seriously who keeps leaving this shit just lying around like that

.5 Vigor Gel Viscosity

Players health is gauged by the amount of Vitality Gel they have, which is stored in the Vigor Vial. There are two ways to calculate Vitality Viscosity(how hard it is to loose Gel); Simple and Complex.

Relation chart

4 points: mind, space, light, doom, mage, seer, witch, sylph
5 points: void, breath, time, life, prince, thief, rogue bard
6 points: rage, hope, heart, blood, knight, page, heir, maid

Simple Viscosity

Uses much smaller numbers and removes rolling during damage calculation. Players start out with [Class + Aspect + Vim]= Vitality points, which is their total health. The class and aspect points are found in the chart above. Every time the player climbs a Rung on their Ecceladder, they gain one Vitality point.

Complex Viscosity

Starts at 42 Viscosity. Every time a player reaches up to a higher Rung, they gain [1d(Class) + 1d(Aspect) + Vim]. The 1dpoints means the player must roll to see how much health they gain, so let's say the Knight of Light would roll 1d6+1d4 too see much health they gain.

.6 ~ath

This is the mechanic determining what happens when a player loses all their vigor gel. A d12 roll is made, and it's result decides what happens to the player. It is determined by this formula 1d12+ (opponents rung/3) + (number of previous time this roll has been made for this player) + (how many alternate selves this player has) - (square root of dying players Sagacity). So you roll the dice, add the points and subtract the sag bonus, and this below
12=dead
11=bleeding out
10= major effects
9=minor effects
8,7= player is KOd, does not wake up as dreamself.
3-6= player is KOd, wakes up as dreamself
1,2= player is kicked out of combat, but is still Awake.

.7 Luck

A highly complex algorithm that uses all of the traits and rung progression in its determination. Can be used at any time to boost a d12 roll. Or that's what you tell players. when you give them their luck score, pretend to be deep in calculation then give them a random number. When they use Luck to boost a roll, roll a d8 off screen. Even numbers add to their roll, Odd numbers subtract, their Luck stat means nothing.

For more information, read Section 4.1, which has a lot of rules about Strife, the combat mechanics for this game.

2.2 Rolling Traits

First, I'd say write your bio. Who are you? What you about? Whats your interests? Now have your artistic friend draw you in the portrait section.

Next, traits. Imagine a video game level up screen, you get a volley of points, but can only put one point into a trait at once. The first volley is 5 points, so players put one point into five traits, and then no point into one. If they have more than 1 point in any single trait, they did it wrong. The next volley is 4 points. They can have four traits with 2, one with 1, and one with 0, or three with 2, and two with 1. The next volley is 3, and then another of 2 points, and then finally 1 point. This will end up with a wide variety of stats, however, if they have more than one trait with 5 in it, or more than 5, that player either clearly didn't listen or is a dirty, dirty cheater.

On to Talents. Similar to above, except you get 4, then 6, then 7 points.

After this, do everything else
Vigor gel starts at 42
Players start at Rung 0
[movement speed]
Coord
Posture

<u> 3 Game Within the Game</u>
3.1 player interface
Wow, looks like i forgot to do this one. I think it would look like their paluer sheet, but maybe that will change.

3.1.1 The Sylladex

The Sylladex is the inventory of SKRUB. Each player has a Sylladex, with which they select one of many Modi, which are methods of obtaining, storing and releasing items. When an Item is Captchalogued, or gotten into the inventory, it is placed in a Captcha Card. These are both game constructs and physical objects that can be held and turned around, on the back side of which there is often an Eject All button, as well as an 8 digit code for the item in the card.

Feasibly anything could become a Modus, but there are a few rules to it. Mostly, it needs to suck. It needs to be a pain to get stuff in, or out, or have the chance of ruining the object, or using the wrong one, or using multiple ones at once. Also, it can't just be random. That is boring, they can do better.

The kids
Stack
Queue
Array
Tree
Hashmap
Dirks thing
Glass bottle
Cookbook
Pictionary
Puzzle
Memory

The trolls fetch modi

Fan made
Heart of the Cards: player draws a hand of a couple cards, leaving the rest in the deck. Players can only use items in thier hand, and if there is an empty card they can captologue an item, otherwise a card must be retrieved from the deck, and the deck shuffled. When a card is used, it goes to the graveyard. When the graveyard is full, reshuffle it as the deck.

#Hashtag
Player has to put on # to any item they captchalogue, and has to remember the hashtag to use the item. If multiple items have the same hashtag, then they are all used.

Haiku
Player has to write a haiku to use the item, cannot use the same haiku twice

Dark souls

Out of combat, the player assigns items to whatever card they want, but in use must say a number of how many items they scroll up by, then use the item they scrolled up to and hope they remembered correctly

3.2 entering the game

Obtaining and installing discs
Each player should have a Server and Client Disc. The person who wants to enter the game needs to install their copy of the Client disc, and then they need to connect with someone who has installed the Server disc.

Placing phernalia
Once they are connected, the Server player has a Sims like view of the Clients house, and can manipulate it in several ways. During this time, the Server must place the 4 free phernalia, often having to make room for the machines by moving around furniture, tearing down walls and extending balconies.

Obtain cruxite dowel
The Cruxtruder must be opened in order for the Cruxite dowel to be released. This takes some sort of Trait or Talent check that totals to 13 for trait and 15 for talent in order for it to open. When it does, it releases a dowel of a strange material in the Client players color, as well as a strange flashing spiraling orb thing that gives the players text prompts in wingdings or something. Once this is done, a little panel on the cruxtruder starts up, and on it is a countdown. For what exactly? You have no idea.

Lathe the cruxite dowel
Next take that cruxite dowel to the Totem Lathe, place the dowel on the appropriate plate, and insert the PrePunched Captcha Card into the slot, then hit lathe. The machine will laser cut into the dowel and make a weird symmetrical vase object called a Cruxite Totem.

Alchemize the Grist Artifact
Bring the Cruxite Totem to the Alchemiter, the largest of the three machines. Place it on the reading plate, and hit the green button. The Alchemiter reads the Totem, and then creates an item based on what it reads. The item created from that totem is the Grist Artifact.

Prototype the Kernelsprite
It is very important that this step be done sometime before the final step. The strange pulsing orb that was released from the Cruxtruder needs to have something thrown in it. Doing so will change the picture inside the orb from a Spirograph to whatever object was thrown in. It also changes the speech pattern to something related to the object thrown in. By doing this, players are Prototyping the Kernel sprite, which creates a Guide for them. This must be done at least once before interacting with the Grist Artifact, if it is not there are dire consequences.

Cross the threshold

Finally, interact with the Grist Artifact. This depends on what the artifact is, but it should always be obvious. Like a fruit that needs to be eaten, an egg that needs to be hatched, a glass bottle or pinata that must be smashed. Maybe it's a book and quill that needs it's first word written, or a flower that most be plucked. It can be anything, but it should always have a mythological feeling to it, and possibly foreshadow events to come. Also, this all needs to happen before a meteor that is measured by that clock on the Cruxtruder hits your house and or state. Don't die!

3.3 Client gui

Sylladex

Specibi Portfolio

Technique allotment

Talents

Talking and texting
Players can talk to npcs at any time, however they can only use mechanical facilitations to talk with other players, like texting or instant messaging.

Combat
See section 4

Server player GUI
-select, Revise, Deploy

-Grist Cache
A collection of the grist types encountered by the client, and how many of each they have.

-Alchemic Atheneum
All of the alchemy recipes a player has discovered.

-Phernalia registry
A list of various objects the Server can place in the Clients house, as well as their grist cost to place.
Alchemiter:free
Totem Lathe free
Cruxtruder : free
Prepunched Card free

Phernalia that can be placed once the Client has entered the Medium

Punch Designix 10 build grist

Bitwise Operations for Dummies 5 chalk

Mysterious CD 100 build

Holopad 1,000 build

Jumper block extension 10,000 build

Punch card shunt 10 build

Intellibeam Laserstation 100,000 build

Cloning pad

Ectobiology apparatus

Grist Rig 10,000,000 build grist

Drill

Cannon, Man

Cannon, vehicle

Transportalizer

Window

3.3 Overworld

Interaction with the game can be separated down to a couple of things

Using the Phernalia in person

Using the interface the Server disc installs on your computer to modify the house of the Client player

Players managing items with their Sylladex

Players interacting with the world through Talents

<u>4 Strife!</u>

4.1 Strife Rules

Strife is Sburb's combat system, how fights are determined. Below is how it handles each of the topics, and the many of the rules specific to it.

.1 Time
.2 Space
.3 Choices
.4 Engaging in Strife
.5 Traits
.6 Chance
.7 Parrying
.8 Health
.9 Damage
.10 Resistance
.11 Failure
.12 Putting it all together

Time
Its basically Turn based, The system most other table top games use to determine time. At the start of the fight, Players and enemies roll for initiative (adroitness+1d12) and whoever is highest goes first, then descends from there. All Entities can have multiple actions per round, equal to their Pulchritude Bonus (players with 0 pulchritude still get 1). Each action is rolled separately [and i think it would be fair if every roll after the first took an increasing penalty, but i haven't got a mechanic for that]. Once all eveybody has taken their turn, the next round starts.

Space
Space is measured by a grid. More specifically, it is developed off of how chess works, peices having a specific set of spaces that they can move. Weapons have unique hit patterns that start from the space the player is on, and players have limited movement spaces and shapes, the former being their Adr bonus+1 and the latter being determined by their class. Moving into the same space as an enemy automatically puts the two in strife

Choices
The things you can choose to do during strife are called Strife techniques, moves that can be learned over the course of the game.

Techniques work with whatever weapon the player currently has
equipped, with a few unique exceptions. Players can also
Switch weapons
Use the Sylladex
Move (although that can depend on variables discussed later on)

Players cannot
Use talents, unless a technique uses that specific Talents
Switch Apparel

Engaging in Strife
But just moving around with turn order does not actually make players
in Strife. Strife proper happens when one entity hits another or runs
into them. what happens next is similar to jrpgs, the two combatants
are brought to a different screen where they are lined up on either
side, and attck each other regardless of their distance from each
other. When in strife, every Action that targets something prompts a
Response Action from the entity its targeting. The initial action has
to target an entity, but the response action can be non targeting like
using a healing item. Note, only attacks in Strife prompt the Response
action, the initial hit that entered into strife does not but still
does damage. The only way to leave Strife is to use a Technique like
Abscond Accede or Abort, or to have your Vitality Gel drop to 0. You
can still use a move action, but it does not get you out of strife.
You can attack enemies that you currently arent in strife with for
that first strike damage, but now you have more enemies to fight.

Traits
The traits and talents players put points into have a variety of
effects on combat. First off, weapons all have a requirement for their
use, they require certain amounts of the traits, having more or less
than the required amount effects the handling of that weapon. Some
specific abilities of weapons require or are boosted by the players
Traits. Strife techniques can only be used so many times, those times
being related to your traits. And things like movement distance and
several other fundamental capabilities of players are determined by
their traits.

Hitting, missing, comboing
Strife uses a d100 system to determine whether your swing hits or not.
Each weapon has two numbers that determine this, miss chance and combo
chance. The lower of the two is the miss chance, meaning if you roll
below that number, you swing the wrong way and it does not hit. The

higher of the two is combo chance, and when the d100 rolls higher than this number, the weapon does some sort of Combo attack, the intensity of which is determined by its Combo Multiplier. The nature of what that combo does depends on what kind of damage it is dealing, which is covered in a later section, but normal damage simply gets a multiplier, for how many times you combo hit them.

Parrying

Do you want to deflect an opponents sword/bullet/fireball with your sword/bullet/icespike? That's what this mechanic is for. Every weapon had a Parry chance, a number representing how close the opponents roll has to be in order to parry away your swing. So let's say your Kunai has a miss/combo of 20/90, and a parry of 18%, whereas your opponents Greathammer has a miss/combo of 39/92 and a parry of 5%. You and your opponent both roll d100, you get a 29, they get a 36. Your opponent misses, but they parry your attack because ranged weapons are piss easy to counter.

Health

Health is measured by the amount of Vitality gel in their Vigor Vial. As players level up, the gel viscosity increases, making it harder to get the gel out of the Vial, and thus players live longer.

Damage

Damage is measured in notes and volume, and si sepreated into Simple and Complex. In Complex Damage the note a weapon plays is what dice it rolls, from a d3 to a d20, and it's volume represents how many of those dice it rolls for damage. Though it might not seem it, no matter what note is being played, two notes being played at the same volume have the same average damage. There is a table to figure out the dice amounts in the weapon creation section. In Simple damage, the Volume directly represents how much damage it does, no die needed.

Resistance

This is the mechanic that comes into effect when the enemies weapon hits and you fail to parry it. How much resistance to something you have depends on what kind of damage it is. For physical, it is determined by tone Deafness Resonance (DR), Energy damage is resisted through the Energy Deflection Crystals. The three ailment meters are measured by the Tolerance Goblets. Anything else has their own special rules.

Failure

What happens when your Vitality Gel gets down to 0? Well, a number of things. It prompts a roll on the dms part. They encounter something called ~ath, by this formula 1d12+ (opponents rung/3) + (number of previous time this roll has been made for this player) + (how many alternate selves this player has) - (square root of dying players Sagacity)+ (if the players are in Hero Mode, see that section). The resulting number decides what happens.
>11 =dead
11=bleeding out
10= major effects
9=minor effects
8,7= player is KOd, does not wake up as dreamself, just stays asleep.
3-6= player is KOd, wakes up as dreamself
<3= player is kicked out of combat, but is still Awake.

In all of the non death situations, the player will wake up where they fell asleep with health equal to their Edge Tolerance. When a player is knocked out, they always must Forget one of their strife techniques. A little thing though, if a player's Sprite is still alive, the sprite brings the player to their bed, and the player wakes up with full health.

Major effects: if a player gets an 10, they are afflicted with one of these permanently.

Blind
Deaf
Loss of tongue
Crippled
Loss of an arm
Loss of both hands
Memory loss
Narcolepsy

Minor effects: if a 9 is rolled, one of these takes place, although usually not permanently.
Loss of one eye
Light sensitivity
Low light blindness
Short term memory loss

**Any sort of inconvenience you can think of**
Putting it all together

Does that seem like a lot? That's because it is. strife is designed to
allow for immense complexity in the way weapons and fighting work, but
in order for that to happen there needs to be a lot of rules.

That doesn't mean you have to use all of them. Me and my group mostly
ignored the the concept of weapon requirements, because they are a bit
too limiting in what weapons players can use. And you can choose to do
simple damage calculation, cause that saves a lot of time

For special combat scenarios and minigames, see section 4.6.

4.2 Strife Cards

Yet again, this is unfinished, although this is a lot closer to what i want it to look like.
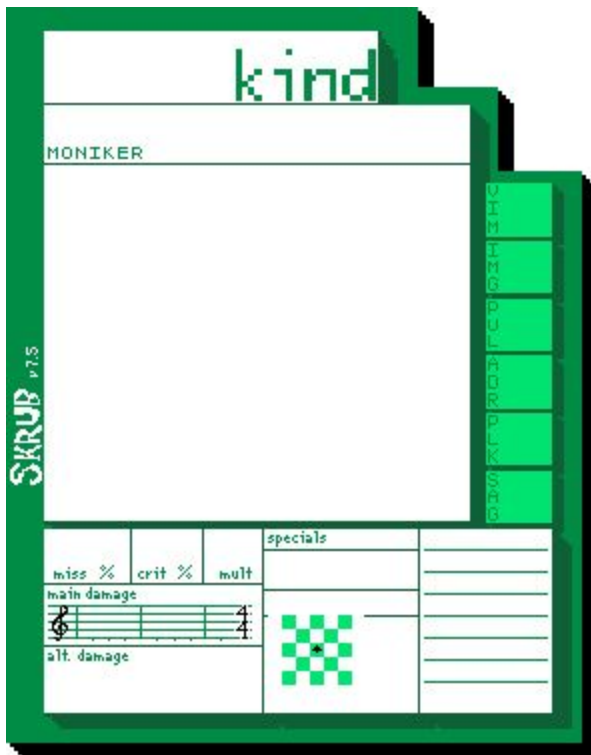
4.3 Damage types

Normal
Normal damage goes against the Tone Deafness Resonance to see how much damage it does.

Energy types

Heat; plays a G, anything that transfers heat or kinetic energy to an object.
Frost; plays an E, anything that transfers heat or kinetic energy from an object.
Shock; plays a C, anything that changes the charge of an object
~~Magic~~ Science; plays an A, its science i aint got to explain shit

energy based damage types are the second most common type of damage you will encounter. Energy damage can not be resisted like Physical, so your Gumption and Japery do not reduce the amount of damage you take from an energy based attack. The only thing that lets you resist energy are various alchemizable Items, and various God Powers. This resistance is different than the physical DR, instead, a resistance to an energy attack works by percent. Let's say you are wearing the Chizzle Fo'rizzle (a combination of a suit and Snoop dog paraphanalia) it offers .25 to fire resistance. This means it lowers your Heat refraction Crystal from 1 to .75, when you are hit with a heat attack, they roll damage, and you multiply the result by .75, which is how muh damage you then take. If you have a refraction lower than 0%, than whatever it resolves to you absorb that damage as more Vigor Gel.

Note, when energy weapons critical, they do not get a multiplier to their damage. Instead, they each do something special.

Heat: the enemy is started on fire, and is hit with the final note played burning for time equal to the weapons combo multiplier.

Frost: the enemy is slowed, and anything they do takes twice as long for quarternotes equal to the crit modifier

Shock: the electric spark jumps from the hit enemy, doing the last notes damage to another enemy, having jumps equal to the critical modifier. Should there be more jumps than enemies, it loops back and hits the same enemy.

~~Magic~~ Science: uhh still working on this one. Something that doesmt even make sense.

Intolerable things
Every time a weapon with one of these damage types hits, its respective goblet fills up equal to the weapons amount. Once a goblet is filled up, they start taking damage. If a weapon is tier 4 or higher, it plays one note in Fortissimo, then next measure they take Forte damage, then Normal volume, then 4 measures in the finally take piano damage. These are brutal.
Edginess causes Bleeding, plays a B
Toxic causes Poison plays an E
Stupid plays an F

Non damaging effects
Its affects are based off the Trait bonus. Trip, Knockback, and Stun all roll against the enemies Posture.

Sunder (sag); permanently (to that strife only) lowers certain Deafness Resonances
Peirce (img); ignores DR
Stun (pul); if posture roll was successful, enemies next action is forfiet, as they are stunned. Does not counter current action.
Knockback (vim); pushes enemy in any direction by how much greater the posture roll was.
Trip (adr); can spin enemies in opposite directions, as well as trip them, which knocks them prone and requires them to take an action to stand up
Cleave (plk); when in strife, players weapon hits multiple opponents

4.3 Status Effects

Next to the status name is what the person trying to resist being affected by the status rolls to not be afflicted, usually a d12, then adding two stats but minusing one.

Each of these statuses are associated with aspects like this; either it has (+) or lacks (-) the aspect. This distinction is important for how Powers interact with the statuses.

It should be noted that this is not a definitive list of the Statuses. Every human emotion is a status, and all of them can be qualified by what aspects it relates to. So in game, if it fits to make one on the spot, do so.

Confused -mind

Pretending +Mind -Heart: can pretend to have another status effect on them

Lost +Mind -Breath

Distraught/despair: lessened dr, can't use offensive?

Hopeful (1d12+Img+Sag-Pluck) +Hope -Rage : can overcome any negative status effect

Angry (1d12+Sag+Img-Vim) +rage +doom +blood: slight increase to miss and crit chance, -Vim to abscond and dodge

Sedated (1d12+Vim) -Rage: dodge chance halved, will not make offensive moves.

Afraid: +50% of absconding, gains extra pluck score to

Bitter (1d12+ Pul) +Doom -Life: when someone attempt to get a bitter player to have a different status, the bitter player can use a snark check to defend themselves. If the snake check crits, it causes a status.

Salty +doom -Life: after player has lost several strifes or comparable competitions, must roll not to be salty. (Likely to become Angry?)

Paranoid (1d12+ img+Pul-Sag): must reroll the defensive roll when trying to be convinced of something good, and subtract sag against things that seem bad. The player should make Justice and Gumshoery checks whenever possible, just to be sure.

Pity +Doom

Shame +Doom

Sweet: +life trying to attack a character that is sweet prompts a roll (attackers Vim vs sweet PUL), if the attacker fails they just go aww and don't attack, critical makes the attacker <3 the sweet character.

Sour: +life most communication Talents can only be used to insult people, gains extra PUL to any attempt to insult people.

Excited (d12+sag-plk-PUL) interacting with someone who is excited forces a defense roll not to become excited yourself.

<> (1d12+Vim+Img-plk) : will do as you ask, if you strike someone who Trusts you they roll to become Angry, when two players who are both <> work in tandem, they gain bonuses.

<3 (1d12+vim+sag-Pul)+hope +heart +blood: will not attack target of affection, will attack anyone who does

<3< (1d12+are+sag-Vim) will attempt to attack the object of hatred

Burdened : movement speed cut in half

Flighty (1d12+img+Vim-Adr): must attempt to make nonchalance roll whenever in a conversation that lasts longer than two seconds, or in a fight.

Confident +breath:

Lucky +light: when someone steals or creates to their own, 1d4 extra, then 1d6, then an extra d8

Unlucky -light: fist only roll a d8 instead of d12, then only a d6, then only a d4

Smug +light +life -void: has to act smug, any successful talent check will add a false 'smug' point that makes it seem like they rolled one higher.

Invisible +void -light: invisible to one or more of the senses

Incorporeal: give the appearance of being there, but cannot physically be touched. Can be hit by energy damage.

Entropic: whenever player goes to use something (or touches something, if you are feeling that evil) player makes a grip check. If successful the item breaks.

Majestic: wow

Alone +Space +Breath -Blood:

Weird (1d12+Pul+Sag-Img): the affected thing becomes weird you need to avoid talking to it, automatically is sent to first place on the initiative counter, in order to interact with a Weird character, must roll vs d12+Img.

Aloof (1d12+Vim+Img-Pul): the affected thing becomes Aloof and will avoid talking to you, automatically is sent to last place on the initiative counter, in order to interact with a Weird character, must roll d12 vs d12+pul.

Mechanical statuses

Blinded: cannot see, lowered hit chance, lower dodge

Illuminated: subtract Sag from Creep check, may start actually glowing/in a spotlight

Unconscious: cannot move or take actions

Conscious:standard status

Curses
getting cursed is just a more powerful way of being inflicted by a status effect. Normally, statuses wear off. When cursed by a status, they will remain until action is taken to get rid of them. Curses gain power equal to how much you succeed the roll to curse on. So if someone failed the roll to not be angry by seven points, the curse would be a tier seven curse, and the curse would gain seven points to its roll when you try to get rid of it. A curse requires some manner of physical representation, if nothing else a mark.

Ultimate Statuses
What we have is a flavorful description of what the aspect in its ultimate form will express in the story. And a useful way for the players to roleplay the emotions one would feel when that aspect is realized.

Magical: everything is possible when you believe in magic! No literally you can do anything.

Berserk: have you ever realized that everything you ever believed in was complete and utter Bullshit? Not that the rules are unfair, but that there never were any rules to begin with. That everything you have been expecting and waiting for had been a colossal waste of your time. Can freely break the rules and all other expectations everybody has for them, especcaily the game itself.

Nirvana:can speak unintelligibly. Actions Have absolutely no cosmic significance, meaning they can act any way they want when timlines loop and nothing they do can create a new timeline.

Enlightenment: temporary omniscience, can ask direct questions to the DM, subtracts Sag from all rolls that dont get sag as a base? Everything they do effects the change of timelines.

Trickster: gain Pul mod to all other stats. Ability to do anything silly, cannot die.

DOOMED: going to die.

Bound/stuck: is completely invested and connected to something or someone, both emotionally and quantum entanglement wise

Peregrine/ Free: outside of turn order, nearly unaffected by other status effects, associated with the retcon, hyper focused

Real: being actually existing, having a Soul. a Player controls that thing.

Fake: you could mistake something that's fake for something that's real, except that's it's not, it doesn't have to be real, not does it have to have a soul. The player no longer plays themselves, the dm pretends to be them.

Reverie: looks at the universe and their friends and sees that everything is beautiful and worth it.

Grimdark/Anathema: looks at the universe and their fellow's wills with absolute contempt. This is the power that destroys everything, the end of the world. Players appearance takes on hellish qualities, their eyes turn white and their skin goes black, and they gain the powr to reduce everything to rubble and ashes, to end the story that the game is telling.

Relations;
Subtract hope and you get Anger. Subtract Anger and you get Calm. No one can subtract calm, but if you could you would get anger again.
Anger overcomes calm, hope, and any other positive status.

Hope overcomes any negative status.

Lucky and unlucky loop into each other
Giving someone Weird breaks a Pretend
Giving someone Aloof breaks despair
Aspect Associations

Burdened= flighty
Shy=smug
Excited=paranoid

Space; weird, majestic, Reverie

Time; aloof, entropic, Reverie

Breath; flighty, Peregrine/free

Blood; <3, burdened, Bound?

Heart; despair, (also, whatever other peoples are), Real

Mind; confused, pretending Fake

Hope; hopeful, Magical

Rage; angry, afraid, despair, Berserk

Life; sweet, sour, Trickster

Doom; Salty, bitter, afraid, paranoid, DOOMED

Light; lucky, unlucky, conscious, illuminated, Enlightened

Void; invisible, unconscious, (also Nothing , literally no status) Nirvana

4.2 Strife techniques

strife commands
(Note, more powerful versions of most can be found, like Assault III meaning it's tier 3)
(still debating this possibility, its easier to only have one version of a technique and makes them more valuable)
T time

X is player level
V is tier
U is uses
W is weapon

Aggrieve- standard strike t=w

Accede- surrender, which prompts the enemy with a Mercy/ No Mercy t=1/8

Abscond- flee. Must roll Adr to see if you escape t=1/8

Assault- if your swing misses, swing again until you get a hit.
Uses=X/5, t:w

Assail- increase crit chance by 5+v%, lower miss by 5+v. Add the points you are Above the highest required stat to your critical modifier. Uses=x/4 t=w

Attack- get rid of crit chance for automatic hit, still have to roll for parry check Uses=x/5 t=w

Attack high- weapon automatically hits at one point below it's critical chance

Attack mid- weapon auto rolls exactly in the middle of critical and miss chance

Attack low- weapon autorolls one above miss chance

Agress- starts weapon swing the quarternote that Agress is used, instead of after. U=X/5 T=-⅛

Avert- a strike that when it hits interrupts enemy technique (unless they end at the same time) U=X/3, t=weap

Abstain- gumption multiplied by 1+v U=X/3, t=½

Abjure- Japery multiplied by 1+v U=X/3, t=1/2

Aim- next roll to hit has miss chance cut in half and critical chance doubled. U=X/2, t=1/2

Auto Parry- enemies weapons parry chance is increased by v/2 U=X/3, t=½

Riposte- enemies parry range is increased by v/3, and if they are parried, your weapon automatically does critical damage. Interestingly, it is possible to make a weapon swap in the middle of a Riposte. U=X/5, t=½+w

About-face- on a successful parry, player take enemy weapon and hits them with it for critical damage.

Abort- knocks enemy out of strife

Feint-
Roll d100 to sew if hit, ignore roll and if enemy parried or blocked, roll again a

Arrest- grip check +v U=X/3, t=1/4th

Awe- strike, and +V to an Rant roll U=X/3, t=weap+1/4th

Annoy- strike, +V to Pester U=X/3, t=weap+1/4th

Accuse- strike, +V Lie U=X/3, t=weap+1/4th

Abuse- , strike, +V roast U=X/3, t=weap+1/4th

Absolve: swing + judgement

Allure: swing + wiles

Apprehend: gumshoery, automatically gets enemies that have absconded.

(Asleep) : dream

Amuse : swing + trick

Assassinate: swing + creep

Abduct: lift

Act- take an action not normally allowed in strife (usually a different Talent check, but creative shit will abound) U=X/2, t=1/4th

Lunge- move v squares forward then aggrieve

???- Aggrieve and then move back a square

Youth roll- get a 1/4note of invincibility as you roll two spaces away.

Dude dodge- instantly move to side

Scamper- move twice movement speed.

Bop to the head- special attack that if it hits instantly KOs opponent

Auto Engage- shipping check that engages user and target. An Engage normally happens when an enemy and player both roll the exact same d100 roll, this causes both to continually roll doing no damage to the other until one gets a Combo. Both can get this at the same time.

Ascend- knocks enemy into the air and does

Descend- knocks enemy down, possibly through floor or to lower platform.

Old shit that i dont feel like deleting
Amuse- 1d20+Adr vs PneAeg, distracted
Adore- 1d20+pul, pacified

Abet- aid another (adds Plk M to their next roll)
Accrue- use Gum or Jap to increase
respective vials

(Arraign, appeal, affront, abduce/abduct, avenge, accost, assassinate and other a words might become strife techniques later)

Dance techniques
Super specialty techniques only learn able in select situations. Allows players to move in shape like dance, instead of their class shape, as well as attack mid move.
Waltz
swing
Tango
C-slide
Flarghunstow

4.6 Special Combat situations

Hero Mode
Hero mode is a special combat situation that more accurately represents a real life fight, thus it is more serious, and more complicated, yet has some traits that make it worth using. It is gained at Rung 10, and can be used at any time by the player and effects everyone in combat.
- In Hero Mode, Successfully swinging at an enemy does not bring both entities to the Strife screen, it just hits them.
- Movement is no longer limited by the class restriction, just by how many spaces you can go.

- There is a dangerous aspect to being in Hero Mode. ~ath is increased by 1 for every Player and Legendary Enemy in it, greatly increasing death chance.
- Most importantly, there is no Turn order in Hero Mode. instead there is what i call 'Measured time' an even more complex way of measuring time that will be explained below.

The Measures take on a more important role here The most common measure used (though not the only) is 4/4ths time. 4/4ths mean that in one measure there are four 4th or quarternotes. That means there also 8 eighthnotes or two halfnotes or one whole notes in the measure. In 3/4ths time, there are three quarternotes in one measure, but you could only fit one half note and a quarternote into the measure. You can extrapolate it from that point.

Now for player agency. Unlike in Strife, a player can play their note at any time during a measure, and no matter what time signature is being used every player gets 1 eighthnote to do something equal to their Pulchritude Bonus (players with 0 pulchritude still get 1 eightnote). withholding action does not save it for the next measure. There is no limit to how many notes can be played at once, four players and four enemies could play it one the second note, or each side could do one per note, it is entirely up to the people playing. Since everything is happening at once, strife does not engage people in its seperate screen, and there are no Response actions.

What can be done in the single quart note allowed to me? Mostly, it's going into the player menu and choosing something to do in there. The primary four things are choosing a Technique, equipping and then using an item, changing between different Specubi, or changing between weapons within the current Specubi allowed.

There will be a later section describing techniques in greater detail, but it's best to know now that only the 1/8th note it takes to use a certain strife technique goes toward the quarternote the player gets per measure, the length of the weapon swing is irrelevant.

Equipping and item takes an eighth note, but actually using it depends on the item itself, which does take up the allowed quarternote.

Switching between weapons in a strife specubi takes an eighth note, whereas switching between whole specubi takes a quarternote.

And a little bit on combat, weapons hit damage one the last eighth note of the swing, everything else before that is the weapon swinging or charging it's payload.

How to handle moving combat?

Lets say your players want to get into soem sort of vehicle that goes faster than walking players, or can just fly really fast. Heres how i figure it works; imagine the board not as solid ground, but as a moving feild. Like in a side scrolling game, the screen moves at a certain speed, so the

player has to stay at speed with the screen, if they go too fast they hit one side, and if they go too slow they fall off the other. So with this, if a player is in a car, and they are going exactly the speed of the board, they dont move at all on the actual grid of the board.

Vehicles

Three different types, slow, med and fast
These groupings show both the maximum and minimum speeds vehicles of this class could have, as well as the Rate at which the racing board moves.

Slow is between 5 and 10, r 7
These are usually the manually powered vehicles, skateboards, wheelchairs, bicycles, scooters, heelies, slower golf carts and mopeds. fast players could keep up with these vehicles by running, but even mid speed players are left in the dust.

Med is 15 to 20, r 17
These are the actual motor vehicles, cars trucks and motorcycles, as well as small rockets attached to any of the slow vehicles. Players couldn't run fast enough to keep up with these, but speed flying they could.

Fast is 30 and above, and the speed depends on what it is.

5 Alchemy

5.1 mad alchemist shit yo

Alchemy is the in game mechanic for crafting items, outfits and weapons. Using material called Grist, players can create copies of items they already have, or combine items through several peculiar methods to create new objects.

If you want to create a copy of an object you already have, Captchalogue the object in a Captcha Card in your Sylladex, as well as deployed the Punch Designix, Totem Lathe and Alchemiter. On the back of the the card there is an 8 digit code. This code represents the object stored within the card. Now, you need to bring the card to the Punch Designix, and put that card into the machine, type the 8 digit code into the punch designix, then press Punch. This will punch holes in the card, making whatever item was in it useless, but the card usable for the next step. There is a way to bypass the item loss however. Instead, read the code, put an empty card into the machine, type the code into the keyboard and it'll punch the empty card (when you find a successful code, the items code will be saved in your Alchemical Atheneum, so you can pull up old codes without needing a captchalogued item). Now take the punched card to the Totem Lathe, put the card into the slot, make sure there is a Cruxite dowel on the pedestal, then hit Lathe. This will create a unique Carved Totem, which you then take to the Alchemiter. When you place the totem on the pedestal there, the screen on the Alchemiter will show you what item will be produced, as well as the grist cost. If you don't have enough of a certain grist type, is will appear in red. I you have the materials, press Alchemize, and it will 3D print whatever code you had. Simple as that.

To simplify, you get the code of an item, found on the back of a Captcha card with an object in it
Punch Card at Punch Designix with item code
Lathe Dowel at Totem Lathe with Punched Card to make Carved Totem
create item at Alchemiter with Carved Totem using Grist

The way to create new items is slightly more complicated. First, take the cards of two items that you want to combine and take them to a Punch Designix. Now, using either the items code on the back of the card or the card itself, you can perform one of four functions to combine the items. The functions ||, &&, //, and \\ all combine items, but in different ways. Whichever function you choose, it will come up with a new code, either punching it into one of the old cards (trapping the item inside) or into a new card. Then you complete the process of creating an item with the Totem Lathe and Alchemiter.

This seem overly complex and painful? What did you expect it to be? But the good news is that what you can create is only limited by your and your GL's imagination. Anything is possible, you just have to figure out how to make it. And check through the Phernalia registry, there might just be ways to improve this god forsaken process.

5.1.1 how it actually works

Alchemy isn't simply the copying and combining of different items, it is about copying and forming new ideas and concepts. Grist types are basic ideas, not real materials, that are used to give to give your concepts different qualities, regardless of what form they take. The higher tier

of grist and the more types involved in making the the item, the more complex a concept it is: thus the more complex the idea, the better a 'weapon' it is.

The codes dont actually matter to what item is created, as coming up with 8^48 separate codes would be impossible. The code Can relate to the item created, but often shouldnt, so when players type in a random code, think of a random thing, and thats what it makes.

Phernalia Registry
Alchemiter:free
Totem Lathe free
Cruxtruder : free
Prepunched Card free

Punch Designix 10 build grist
Punches code into captchalogue cards so more items can be made

Bitwise Operations for Dummies 5 chalk
An explanation on how AND, OR, NOR, XOR functions work
-AND (&&) punches holes only where both original codes have holes punched, thus creating a punch sequence that has less holes than either of its bases. Alchemy wise, think of what properties they both share, even if its the smallest thing, and whatever is in common is the item created.
-OR (||) Punches holes where both base codes have holes, creating a punch sequence that is the sum of both codes. Alchemy wise, take everything about both items and combine them.
-NOR (//) punches holes in all the places where the originals did not have holes punched. Alchemy wise, think of a think that has no single vector of being related to the original items
-XOR (\\) punches holes where only one of either of the base code has, does not punch holes where neither or both of the codes had holes. Think of that properties that are not shared by each of the items, and combine the unique properties.

Grist torrent cd 100 build
Allows players to give each other grist

Holopad 1,000 build
Allows players to view the item that will be created from a punched code by creating a hologram of it

Jumper block extension 10,000 build
Punch card shunt 10 build
Allows players to modify the Alchemiter to their own specifications. By placing captchalogued cards into Shunts and plugging them into the Extension block that has been connected to an Alchemiter, it remakes the alchemiter to reflect the item captchalogued. This has very exploitable effects. A simple upgrade is to add all the other machines to the alchemiter, so

players have the netire process in one spot. Now, they can put anything into those shunts, so tha alchemiter can be changed infinitely. The simple question you ask yourself is could this item added be used as a way to create something? If not, the alchemiter does nothing, but if it can, alchemy becomes similair to however you create things with the item used.

Intellibeam Laserstation 100,000 build
Used to retrieve the code from normally unreadable capchta cards

Cloning pad 1,000,000
Ectobiology apparatus
Various objects used to breed frogs

Skaian Penetrator
Drills frog hole into the battlefield

Grist Rig free
Used to seed Skaia with each of the planets grist hoard for the Ultimate Alchemy.

5.1.2 Limitations of alchemy
Theoretically, any object can be created with alchemy, as long as you can figure out things that combine to make its code, and have the proper grist. However, some items, even when captchalogued do not show an item code. Things like the Discs and other game constructs can be captchalogued, but you need to use the Intellibeam Laserstation in order to find a code.

But even with the Intellibeam Laserstation, some items don't have codes. Things like apples. That's because you can't make Organic material with the Alchemiter. That's what Ectobiology is used for.

But that brings up a couple problems. Firstoff, food is healing items, which means you can't infinitely create health potions. There is a way around it though, you make non organic food products. Stuff that us just sugar added to oils with coloring and flavoring. A drink like Faygo maybe, or something edible like Gushers.

But what If you try and make something with a picture of an apple on it? That's fine, because it's just the idea of an apple, not the living thing.

Here's a tricky one, what if you attempt to alchemically copy something like a wooden table or a woolen coat? They are organic, aren't they? And yet, they have a code. This is because they aren't just organic objects, they have been given structure and form by our thoughts and labors. So when you alchemize a copy of those items, you get things of the same shape, however they are no longer made out of wood and wool, but Generic Material.

Generic material is what it sounds like, generic. It has no defining qualities, neither heavy nor light, weak nor strong, sharp nor dull, but it is green. It is the Alchemiter going "I don't what to put here, but there needs to be something here to allow the idea manifest, so this is what ive got". This idea is very useful, especially when players use reductive methods on objects. So if you have an elegant sword, and got rid of the elegance, it would make a Generic sword. But if you got rid of the sword part, it would make an Elegant object, a strange fractal art sculpture thingy that makes you think of elegance.

5.3 Grist
Grist is the set list of fundamental ideas that make up anything and everything. They are atomic, which means they can't be broken down into smaller units. When combined, their sum is greater than their parts, making more complex items than the individual concepts. Then these fundamental concepts are put into a tier system, ranking them by how powerful they are in the context of a story. There is a slight problem that attempting to actually rank concepts like this is subjective at best, and downright unrelated to the nature of thought at worse. Which makes alchemy somewhat difficult to do right. But it's a cool concept, right?

Grist tiers measure value, and they go up exponentially $grist \times 10^{tier}$, so tier 1 is worth 10, tier two worth 100, tier 5 is worth 100,000

Build $grist^2$= boonbucks, if that helps at all

        Tier 1
-Build Grist
anything and everything basic. Generic items use nothing but build grist.

        Tier 2 (6 types based off of the attributes)

-Chalk
 for Sunder 1
requires Sagacity
Part of Poison/ toxic

-Marble
Imagination
Gives Pierce
Part of stupid
Enemies: like riddles, are very creative, are often much smarter than their fellows

-Shale
Vim
Knockback
Part of bleed

Enemies: angrier, will almost always fight you

-Amber
for Stun
Part of Bleed
Enemies: pretty cool, aren't easily impressed, will steal your clothes

-Arsenic
Adroitness
Trip
Part of Poison

-Caulk
Off 25% for cleave 1
Def 10% for Plk +1
Part of Stupid damage

       3rd tier (4 grist types that have basic energy effects, resist for armors or attack in weapons

-Ruby
Off fire
Def every 15% for +10% fire resist, -7.5% ice resist

-Nitram
Off ice
Def every 15% for +10% ice resist, -7.5% fire resist

-Amethyst
Off Science
Def every 15% for +10% Magic resist, -7.5% Lightning resist

-Patina
Off Lightning
Def every 15% for +10% Lightning resist, -7.5% Magic resist

       4th tier (Based off the prospitian aspects)

-Uranium
Space, Radioactive damage

-Frosting
Life, improves Lightning

-Diamond
Hope, improves magic

-Gold
Light, improves Fire

-Mercury
Breath, improves Ice

-Pearl
Mind, good for camouflage,
Reflect technique

5th tier (based off the derse aspects)

-Quartz
Time, all sound based weapons,

-Sulfur
Doom, improves fire, most Explosives,

-Lead
Rage, improves Lightning, resist Radioactive,

-Obsidian
Void, improves ice, Invisible and Incorporeal, boons of the Horrorterrors use this,

-Ichor
Blood, things that cause Bleeding, improves Magic Damage, some healing stuff, good for things
that Constrain,

-Rose Quartz
Heart,

6th tier (higher tier energy grist)

-Phosphorous
Off Fire
Def every 15% for +10% Ice resist, -7.5% Lightning resist, Fire Aura, strong Explosives

-Mint

Off Ice
Def every 15% for +10% Fire resist, -7.5% Corrosive resist, Aura

-Cobalt
Off Lightning
Def every 15% for +10% Corrosive resist, -7.5% Fire resist, Shock Aura

-Star Sapphire
Off Magic/science
Def every 15% for +10% Lightning resist, -7.5% Ice resist, Corrosive Aura

7th tier (the stats again)

-Rust
Pulchritude

-Tar
Vim

-
imagination

-Iodine
Sagacity

-Silver
adroitness

-Liquorice
pluck

8th tier ultimate alchemy
-Carmot
(the crystal shaped one)

-Alkahest
(the liquid shaped one)

-pleroma
(the cube shaped one)

-build grist Slab

Really large amount of build grist

Tier 0
-Zillium
can be used to replace any other type of grist to create a powerful Zilly version of that item.
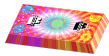-Artifact grist
Can be used to replace any other type of grist to make the literal trash version items in the game, or whenever a pure meme item is made, because it takes no thought whatsever to make an unmodified meme.(in cannon it was for Sbahj, but things like Sanic would also be made with artifact, or perhaps a troll face/john cena/harambe item, depending on what year this is) when you make an artifact grist item, it creates more artifact grist. It's a self sustaining yet destructive cycle of shitty memes.

Not sure where to put
Garnet?

Heres the Grist Cache. i keep it as a google doc that all of my players have access too, but i dont know if you can retrieve it from this pdf. If someone has a better way of sharing this, let me know.

	Grist type							
	boonbucks							
	Artifact							
	Build							
	Marble							
	Shale							

Amber							
Arsenic							
Chalk							
Caulk							
RWBY							
Amethyst							
Nitram							
Patina							
Uranium							
Diamond							
Frosting							

Gold							
Mercury							
Pearl							
Quartz							
Ichor							
Obsidian							
Sulfur							
Lead							
Rose Quartz							

And heres the alchemy athenaeum, same thing goes:

For items you have already alchemized you don't need to write the base items if you can't remember.

This is also a space to Alchemize new objects, to do this simply write in the two base objects and the function, and I will write in what it makes and it's grist cost whenever I get to it.

Player: jovialMephistopheles

Object	Base	| / &\	Base	Grist Cost (I update)
Moonlight Greatsword	Dark Souls	||	Decorated claymore	

Player: purelyPlutonic

Item	Base	| / &\	Base	Grist Cost
Hell on Wheel	Tire	II	Best of Judas Priest	
Uchigatana	Katana	II	Dark Souls	
Sonichu Bank	Pikachu Bank	II	Sonic Adventure 2	
RIP Through Superior Firepower	Nerf Minigun	II	Zombiestein (Yugioh Card)	
Guy Ferrari	Car	II	Ghost Pepper Sauce and a variety of other spicy foods	

Player: martianManhandler

Item	Base	| / &\	Base	Grist Cost
	Pocket	||	Shotgun	

	Greatsword			
	Greatsword	||	Streetlight Manifesto CD	
	Scouter	||	Gasmask	
	Greatsword	||	Giantdad	
Grasshopper duds	Fitted suit	||	Rider 1 outfit	
	Light saber toy	||	Pocket Greatsword	
	Combat boots	**||**	Wowee Robosapien	
Clone commando jacket	Clonetrooper	||	Motorcycle jacket	

Player: blackGoldilocks

Item	Base	| / &\	Base	Grist Cost

Player: uranialArtiste

Item	Base	| / &	Base	Grist Cost

5.3 Weapon and item Fabrication
5.3.1 tier requirements
5.3.2 Weapon Damage
5.3.3 Hit/miss/parry Chance, Crit modifier and Note Length
5.3.4 Strike Zones

A comprehensive guide on how to actually create the stats for the ridiculous weapons and items your players come up with.

5.3.1 tier requirements
just like grist, weapons apparel and items come in 8 tiers, tier one starting at level 1 and another tier being gained every other level. at greater tiers both Items and Weapons have increasing Attribute requirements needed in order to use them. The strife section goes over the effects of being over or under that requirement, but here is a set of formulas to determine the requirement at a certain tier. if something has multiple bases, it means it requires multiple stats to use

T= Tier, x is multiply, / is divide

Ordinary Weapons and Items
1 Base requirement= $(4 \times T) / 3 + 3$
2 Bases = the Greater base is $T+3$, and the lesser base is $(2 \times T)/ 3+ 2$
6 Bases = all are $(2 \times T) / 3 + 3$

Legendary Weapons and Items
1 Base = $2 \times T +4$
2 Bases = greater base is $(8 \times T) / 5 +4$, lesser base is $(4 \times T) / 3 +2$

5.3.2 Damage Scaling

Prepare yourself, this works different from anything ever. Since combat is based off music, how much damage something does is dependant on how loud it can be played. Weapons have a loudness allotment equal to its tier. something that plays in piano takes up 1 volume, Intermezzo takes 2, Forte takes 3 and Fortissimo takes 4 volume. so a tier 5 weapon could have one note

played in fortissimo and one in piano, or five played in piano. the letters represent musical notes, and should be used for notation (although i would also write down the actual dice value as well)

	a	b	c	d	e	f	g
Piano	1d20	2d12	2d10	3d8	3d6	4d4	6d3
Intermezzo	2d20	3d12	4d10	5d8	6od6	8d4	11d3
Forte	3d20	5d12	6d10	7d8	9d6	13d4	16d3
Fortissimo	4d20	6d12	8d10	9d8	12d6	17d4	21d3

You'll notice that each of the notes has a die value under it for each volume it goes up. This is only used in Complex Vitality, in which damage is rolled for, then dr is rolled for as well. In Simple Vitality, Volume are the a point alone, no rolling needed. Really, really shitty weapons have a half a volume, Pianissimo, which is basically taking half the dice rolled for a note played in Piano. These attacks rarely are able to hit through player dr, and are good for when they make stuff that shouldnt do any damage at all, like a berf gun, which is going to come up more than you think. But who knows, maybe the shit damage hides something more sinister.

5.3.3 Hit/miss/parry Chance, Crit modifier and Note Length

these three things are grouped together because there is no real scaling for them, they vary just as much at the beginning of the game as they do at the end.

A good average weapon would be 90% crit, 20% miss, 7% parry chance, and a crit multiplier of 2 or 3
For every point you add to crit chance, add 2 to the miss
Anything above a parry chance of 10 is going to be painful to use
Anything above a 3 crit modifier becomes exponentially more overpowered
Note length and separation of damage into quieter/louder separate notes only reflects how the weapon swings. A big sword, or clubs, or a rocket launcher would probably take a half note or more to hit, and have only one loud note played, whereas little pistols or daggers might take an eight note to hit and play several notes in piano. (example: Gamzee's final clown clubs would each take a half note, and would both play A in fortissimo; ie 4d20, as well as making unsightly honking noises)

5.3.4 Strike Zones

There are two major different methods of where weapons do damage, or where it's strike zone are, being Swing and Area.
 Swing is similar to that of a sword swinging, or a single bullet shooting; it has a path it follows that takes up several squares, but once it connects in a square, that's the only place it does damage. This can be improved with the Cleave ability, where the weapon keeps hitting along it's swing path so long as it successfully hits.

Area is similar to that of a wall of a fire or a very wide hammer coming down, it's strike hits several places at once. This is clearly more powerful, but is both harder to find and often will do less damage. An advanced Area strike will hit different squares at different times, keeping it a little more balanced.

(Change to rough size descriptions, small medium large, in non space measured combat small hits two, med hits 3, large hits all) Number of strike zones for a swing weapon is tier doubled, whereas for area it's tier squared, although tier one can have more than just one. However, if weapon has more than half the total strike zones, it should have half the damage notes, because something that flushes literally the entire board should not do as much as something that hits in a small line.

How you decide to split up the strike zone for each weapon is entirely up to you, and how you think the weapon should hit. Here are some ideas to consider
-the weapon has two different swings or areas. So you stab right, or stab left, maybe the firewall comes in a column or a row
-the weapons swing isn't contiguous, maybe the swing only hits every other square, like a giant spiked wheel, or you shoot one way with one hand gun and then a different way with another, but all in the same attack.
-the swing takes place over time, so it hits in one square in the first quarternote, and then the next in the second.
-a combination of Swing and Area damage, so once a swing connects, it does an Area Shock wave hit, or maybe you have a sword so big that even though you are swinging it still hits two squares at once.

And remember, these may be rules, but you and your players are the literal gods of this universe, and are capable of doing whatever the fuck you want. Please, do what seems most fun.

Item fabrication

Armor
Everything goes in tiers to make.
For physical damage, apparel gives resistance to specific Notes. Every tier gives one volume of resistance to one Note, which equates to 12 damage resistance.

For energy resistance, tier 3 gives 25% off for resistance, 4=50%, 5 tier= 75%, 6= 100%, 7= -25%, 8= -50%

5.something or other
Some ideas about the way sburb as a video game / computer might look at the things inside of it. Problem is i know shit about computers so this is all meme magic

There are major distinctions of the things in SKRUB.
Objects
Mechanics
Systems
Entities
Constructs
Consciousnesses
Souls

Objects are just simple things, any thing that is there. Every object is alchemizable, so long as you can find its code.

Mechanics are rules and functions of the game, like the Echeladder

Systems are Mechanics that are Objects. This includes the Sylladex, the Gates, Grist, the Game Discs, Alchemy Paraphernalia, Boondollars,

Entities are physical things that have some level of agency, or capable of having an effect on the world.

There are living Entities, which can only be created through Ectobiology. Things like Players, Consorts, Frogs, Carapacians

There are also Constructs, entities with mechanics attached to them.
Sprites are created by the mechanic of Prototyping to create a Guide
Underlings are enemies with Grist infused in them, giving properties Similar to that of weapons and items and making then drop Grist.
Denizens are also constructs, as they are present on creation, and they give the players the Choice mechanic. Interestingly, they also are the only constructs to have Souls.

Consciousnesses are thing with Minds that make choices, though that does not always imply that they are Real, and can very much be Fake.
Souls are higher level things, only Players and Denizens have souls. Souls are indestructible, and span across all timelines, however they can be partitioned into different consciousnesses.
5.3.5 Specubi guidelines

Oops, another one i forgot to do. Oh well, not that important really.
Eventually this will be a list of every strife specubi, and teh average range its miss, Comb and parry chance should be.

5.4 Ectobiology
So I don't know how to pull it off yet, but ive got ideas for ectobiology could work. I was thinking of it being a mix of solitaire, where you have to complete a chain to succeed, except each of the four suits represents the amino marker things G,C, A and T. You maybe would combine things in order to get stuff? I don't actually know how to play solitaire.

Standard ectobiology

Paradox clones
But I've had some specific thoughts on the human cloning things.
Firstoff, sue to the exact method of cloning and making "children" there is nothing stopping players from combining genes of the same sex. Since there is no sperm fertilizing an egg, and is instead directly mixing the two, it is doable. However, since the sex determining gene is on one chromosome, same sex pairings children always have their parents sex.

I've also had a few ideas on how to role-play out the scenarios. Because I highly doubt everyone in your party has a younger sibling or adult family member willing to do this long and confusing ass game with you (unfortunately). Instead, break your party into two groups, and put them into sensible pairs. These are now the relations, and during one groups introduction session, make the other group act as guardians to the kids (by acting as more ridiculous versions of themselves). And then flip the entire thing for the second groups sessions, so the players who were the guardians are now the kids, and vice versa. Eventsioly all the guardians have to die, and then you need to combine two entire universes, but that isn't too much of a stretch.

Alternatively, if you don't want to split your group into two, clone yourselfes and then make a pile of genetic combinations, and have the combos of you and your friends be in the scratched universe, and then the real yous be their guardians.

Frog breeding
This needs to be really good, and have a lot of different things to it. I was thinking a mix of solitaire, and those Shitty mobile games. So you would have to search around an area to catch frogs, then breed them using the mini ectobiology lab. Either tiny frogs have only a few possible links in the whole chain that needs to be put together to make bilious slick, or each frog contains the total correct amount, but needs to be bred to "perfection". This game needs to be able to be played with just one person, but also with everybody participating.

Idea: cards must be paired black to black, red to red, along their number, so only 10 of spade with a ten of clubs. Goal is to get the genesis frog, which has at least one pair for each number.

When finding a lesser frog, roll 1d12x2 cards for genes. Unless they end up being a pair, frog is brown. When combining two frogs, you shuffle the sets of of cards along number lines, so that But a frog can have paradox genes, meaning both reds and blacks of the same number, but not two red pairs or two black pairs. Hearts and clubs makes Prospitian color, Spade and Diamond makes Dersite color.

<u>6</u> Compendium of the Zoologically Dubious

6.1 Enemy types

Imp basic

Ogre Vim

? Imagination

Basilisk Pulchritude

Goblin Sagacity

Giclops pluck

Lich

Lich queen

7.2 Races

Humans

Trolls

Cherubs

Carapacians

Leprechauns

7.3 Consorts
Every player has their own race of consorts on their land. Consorts are the helpless villagers of any story that have a problem that the hero needs to fix, this problem being inherently tied to the players Mythological Role. Though there is a list of consorts below, feasibly any of the creatures above, or anything you want to be could be a consort. Just remember they usually are cute silly creatures, and are not supposed to be fought, thus THEY DO NOT DROP GRIST SO DONT KILL THEM.

The Herpetiles: the basic type of consort, all small cute things that primarily speak in monosyllabic onomatopoeias. (Herpetiles are creatures that are either amphibians or reptiles)

-Salamanders

Little yellow fellows, always Glubing about

-Turtles
A lavender color, say blub bluuub (sadly), are often melancholic

-Crocodiles
Red scaly bros, naknaknaknaknak (annoyingly, chatteringly)

-Iguanas
Inquisitive blue fellows, Neep Neep

Alternate/extra names if you want to keep to herpetiles but don't want to use the same names:
Newts, Tortoises, Alligators, Lizards, komodos,

Others consorts

-elves
-clowns
-pigs
-weasels

-Angels

-Brains
Literally floating brains with part of the spinal cord still attached. I don't know what they do or why they even exist. They don't fit quite well into the scheme of denizens, but they are canon, and maybe it'll give you an idea.

-Fairies
Fanon consorts I use, but really like them. Often think the world is utterly perfect, and are devastated when they find out its not. Hope aligned, because all you have to do to help them is say I Believe in Fairies!

-Cherubs

7.4 Denizens
If a sprite be asked "Denizens are immensely powerful beings that lay asleep in their palaces, one on each planet. Said to exist beyond Time and Space, as they are the ultimate authority on the Self. They mark the climax of a players Quest, but attempting to reach them early, and awakening them prematurely means certain death. Their speech is only understood by by their

specific player. To go through them is to gain access to their massive grist hoard at the center of the planet, which allows the player to engage in the Ultimate Alchemy. "

This is a tentative list of denizens and what choices they might offer. For a guide on what denizens actually are, and

Typheus
Choice: can imprison something forever, or set something free

Cetus
Could also be called Leviathan, of you are going Christian.

Hephaestus
Choice: can fix or break one thing

Echidna

Nyx
Can find something that was lost, or can make something become lost forever.

Hemera

Abraxas
Beyond god and evil, both masculine and feminine

Yaldaobath
Choices:
Conqueror: can attempt to wrest control from author and become storyteller themself
Martyr: ultimate sacrifice to help everyone out.

Fan made

Mnemosyne
Choice: Let's players choose one thing for everybody to forget, or remember everything they have forgotten.

Logos
Choice: make or break a word

6.6 Horrorterrors

The Noble Circle of Horrorterrors are beings seemingly taken from the Yog-Sothothery Mythos who dwell in the Furthest Ring. They Embody the Aspect Void, providing a foil to Skaia, although they can also embody Rage if that isn't covered elsewhere in the story.

The Horrorterrors can initially only be directly contacted during Prospits Skaian Solstice and Derse's Eclipse. This is because during this time Prospit casts a shadow over Derse, allowing communication between whoever is on Derse and the light hating Noble Circle. Otherwise, they often Contact players through Dreams of Squidles, a face they put on to be more relatable to Players, although that obviously adds to how uncanny they are. Later on, they can be talked with directly should a player somehow make it to the Furthest Ring, or if a dead player leaves a Dream Bubble.

8 noble paths of the circle

He who knows only what is Noble, and thus cannot sense except the Voidlight, for perception always shapes thought.

He who possesses nothing but Nobility, and thus does not know he is himself, for existence requires ownership of the body.

He who speech is Noble, and thus says nothing, for when infinity is true, every truth is at one point a lie.

He whose acts are Noble, and thus does nothing, for existence bequests mistakes.

He Whose livelihood is Noble, and thus does not have a form, for physical existence requires suffering of others

He whose Efforts are Noble, and thus is alone, for interaction leads to temptation

He who thoughts are Noble, to stop from having an idle mind, and thus cannot think of anything, for nothing is more important than another to think about.

Bullshit fanon: The Eightfold Noble Circle protects the one true horrorterror from awakening, as his slumber, his dream is all of our existence. A being once proclaimed as a wondrous god, benevolent with creativity unlimited. However, his Seventh Act of creation was so horrid that he rendered all his creation anathema, making him accursed in all places of existence. His name is lost, but the gravity of what he did remains. To wake him up is to end his dream, and thus end all of reality.

Not so bullshit: so why do the horror terrors glub up bubbles anyways? Well, to understand that you need to know that before the players come along, they exist in a state of Nirvana. They existed in a bliss without the suffering that having to think and make decisions causes. But when players decide to play the game, the Horrorterrors are forced awake, forced to think about their actions and decide a possibility. And because they see that the players cause this, and that the players enjoy their willpower, they find us disgusting, terrifying and alien creatures. And so they glub up the reality bubbles to get us away from them, so we don't wake them up further.

7.5 Enemy creation

rung	Vigor gel	Grist allotment	damage			
0	7	1d6	Vol. .5			
1	13	1d6 x 10^1	Vol. 1			
2	20	2d6 x 10^1	Vol. 1			
3	26	1d6 x 10^2	Vol. 2			
4	33	2d6 x 10^2	Vol. 2			
5	41	1d6 x 10^3	Vol. 3			
6	50	2d6 x 10^3	Vol. 3			
7	56	1d6 x 10^4	Vol. 4			
8	65	2d6 x 10^4	Vol. 4			
9	73	1d6 x 10^5	Vol. 5			
10	81	2d6 x 10^5	Vol. 5			
11	90	1d6 x 10^6	Vol. 6			
12	98	2d6 x 10^6	Vol. 6			
13	107	1d6 x 10^7	Vol. 7			
14	115	2d6 x 10^7	Vol. 7			
15	124	1d6 x 10^8	Vol. 8			

Prototyping effects

Every royal that is affected by prototyping gets an *extra* health bar of their rungs health for each prototyping, special powers unique to the royals items, and the specific effects of the prototypes themselves.

The White & Black kings Sceptres
Each king's Scepter is capable of starting the Reckoning, an event that causes meteors from the Veil to plummet into Skaia, eventually destroying it. Either of the Sceptres can start it, but the other can stop it, thus the Black King must kill the White King in order to start the Reckoning. The players must kill the Black King to save Skaia, as well as obtain his scepter, for the ball at the of the end of either Scepter is the Doorknorb to the Final Door.

The Queen's Ring
Simple golden rings with a little white orb on the band for each prototyping. One of the Rings must be thrown into the Forge Volcano in order to send the Genesis Frog into Skaia. In most ways they are identical, but each gives it's wearer a specific power based on which kingdom it came from.

Black Queens Red Miles
Bilious Slicks flowing blood incarnate

White Queens Blue Miles
Bilious Slicks billowing breath manifest

7.1 The Ultimate Riddle

The ultimate riddle is simply this:
What is the point of playing this game?

The answer is of course is that it is whatever you will make it to be.

Before you scream HACK and throw this guide down in disgust, please hear me out. The only reason you play this game is if you want to. But this game is different then other games you play for fun. Most other games, they tell a specific story, impart a set experience for the people playing. But Sburb has no predetermined experience, instead, it has the players set up the game, and create the experience for themselves. That's why there are so many things that are based off what the players want; their weapons and attire, their guide, hell even the final boss is chosen by them. And it's why there is only a loose set of rules for the plot, because Sburb isn't meant to tell a specific story, it's a space and time for a group of people to tell their own story, for them to stand in the spotlight or hide in the shadows, to dream of possibilities, to react to the problems happening, to enjoy themselves, to take it seriously, to make friends and care about the things that happen, to experience new things, to make choices and to be themselves.

Cool, but how do we go about doing that?
And the most important part of the learning to answer the Ultimate riddle are The Mythological Roles. You couldn't hope to merely sit down and paint the Sistine Chapel, you'd need the proper tools, techniques, materials, and art space to do it. Each of the aspects is a color palette, and each of the classes is a different technique and tool to color with, and universe is the medium to be painted upon. Literally, it is called the Medium. The Roles are thus methods of exerting your will on the story, and the highest power they promise to endow on the players is the ability to Create Symbols. If you think about it, nothing inherently represents anything. It is only after it has been connected and Given meaning do actions, objects and themes begin to represent abstract concepts. And only earnest artistic acts can forge meaning from nothing, insincerity and things made for other means fail to strike the mold.

Everyone is different, and they want different things. That is the second, almost hidden part of solving the Ultimate riddle. It encourages you to work towards what you want, but creates a space and a time where other people also can do so, and makes you find a balance between it. How to respect other people's wills, how to work and live in the same world as each other, and most importantly how to understand and revel in the symbols they create. We need other people, we can't escape living with them. Well I mean you can, but most find pure isolation maddening. But if you don't know how live with other people, well you and they will be miserable because of it. Beyond that however, is that your Self is a reflection of the society you keep. The symbols you already have are there due to interactions with your family, friends and the people and media around you. Their actions and thoughts have an effect on you, often in ways you yourself can't. This game is made for you all to create symbols and express your will nto just by yourself, but for and on each other. All of that is why Sburb isn't a single player game. You need everyone to win, together.

It's the process of learning how to answer the Ultimate Riddle, the process of learning to create symbols, endowing meaning and exerting will, that the players earn the Ultimate Boon, what lies beyond the white door.

And what Is the Ultimate Reward?
You get to make a new universe for other people to experience.
Or, more specifically, you have been given the tools necessary to make that universe.

Behind the white door are two possibilities.

It's either literally the control station to the universe you get to make; that universe is the next Sburb game. You get to make the universe for another group of players to explore and understand, just as the people who ran your game had done before you (or at least in a perfect world would have). Everything you loved and hated, the things you made meaningful get to be broadcasted onto the greatest screen possible, the mind of the next generation. Your reward is to get to propagate the thing you fought for so long and hard for. You and your friends get to bear witness as another group plays through the world you have made, and to add their own unique wills upon it. And should they be successful, you will witness them gain the Ultimate Reward themselves. What greater act of creation could there be than one that creates anew eternally?

Or, the white door is the door to your house, and on the other side is Outside, the real world. To enter, or rather exit, through the white door is to leave the world of pure imagination, to escape the cave of Plato's realm of ideal forms, and to enter into Reality itself. The dream is over, you have woken up and left the rabbit hole. And while the characters story may have simply been imagined, the things you felt, and the will you expressed, those were real to you because you felt them, if you really felt it then it makes no difference whether the stimulus was imaginary or not. So was everything you learned, those lessons stay with you. The act of solving the Ultimate Riddle, the ability to give meaning to new symbols, that power will hopefully stay with you in everything you do. Once in the 'Real World' you surely will perform creative acts, and when you do so you will remember the power that you gained, the ability to strike a mold in the collective consciousness.

Truth be told, I think the two results are somehow one and the same. If you view Sburb not to be limited by the form we know it as, but as any story, and thus the ultimate reward can present itself in any story you create.

That's my two cents on the matter, and that's what I based this game around. If you think different, hey, that's your opinion, and you can gladly believe what you wish. Until the word of God proves me wrong, be that hussie or you, that is the goal of this game. I sincerely hope i am right, and you and your friends solve it too.

7.2 Mythological Roles

Every role playing system has one thing at its heart, the coolest part, base that everything else is made to support, the whole reason the game was made. This is this is the core of SKRUB, and I hope is the core of homestuck itself.

Homestuck is about stories. its about what makes up stories. its about how they are told. its about what it takes to successfully create a story. its about the characters that affect the story. and that is what a player's Mythological Role is; how they affect the story. From the weak to the strong, the smart to the stupid, the cool kids to the weirdos, Every player has their Role to play.

So often tabletop games, and even stories themselves, get caught up in the mechanics of the world. The whos stronger than who, what weapon does what kind of damage, if i put more points into this how will it affect the roll, what will becoming friends with this person give me, how much XP does this boss drop? But that can all just be boiled down to a set of number and

random dice rolls, and trying to get the biggest number. it becomes either too easy because your number is too high, excruciating pain because your number is too low, or endless grinding because the number is kept equal, and you end up losing interest. How in the hell is that Fun? What does it tell you about yourself? A great story makes you invest yourself in what is happening. You make friends with characters because you actually like talking and being with them, you use a certain weapon because you have a reason to use it, you fight the bad guy because you feel you need to. Not that the mechanics aren't important, but only to the extent that the support the story. there needs to be more interaction between the people playing the story than just mathematical mechanics. Thats what Mythological Roles are for, to allow players to have an influence on the story, each in their own special way. Each player's Role, their Title, is unique, because how everybody plays the game is different, but everyone does affect the story.

But the thing is, it goes beyond what ive described there. the mythological roles extend to a meta layer, one that is necessary for the story of skrub to take place. Look at yourself right now, at what tyou are doing. how much youve read. this is part of the story too, because making a story, playing a game, it takes place just as much before and after you sit down and roll dice as during it. how your players interact with each other, how invested they are, what they want to get out of it. these feelings, these actions are just as important, if not far more than what actually happens when you sit down and play pretend. Keep all of this in mind.

DISCLAIMER: THE MECHANICS FOR THE MYTHOLOGICAL ROLES ARE MOST LIKELY INCORRECT TO THE CANON. I WOULD PERSONALLY LOVE IT IF HUSSIE WOULD HAVE EXPLAINED HOW EVERYTHING WORKS, BUT HE DECIDED TO LEAVE IT OPEN TO INTERPRETATION. THIS IS MY INTERPRETATION, I HAVE ATTEMPTED TO BASE IT OFF OF CANON AS MUCH AS POSSIBLE, AND WHERE CANON WAS UNCLEAR I USED INTERNAL LOGIC TO CREATE A BALANCED, WORKING GAME. IF YOU WANNA DISAGREE WITH ME ABOUT HOW IT WORKS, GO AHEAD. IF YOU WANT TO CHANGE THESE RULES TO WHAT YOU THINK IS CORRECT, THEN DO IT, BUT DONT BE SURPRISED IF EVERYTHIJG BECOMES UNBALANCED.

Anyways, onto the crunch. A Mythological role has two parts, the Class and Aspect. Aspects are what aspect of a story, of the game that player interacts with. Classes are how the Player interacts with those Aspects. There are 12 of each, which means there are a total of 144 possible Titles, which is good, because that way it is unlikely for you to have two people in your party choose the same thing. that being said, a balanced group of people rarely have multiple of the same class or aspect, though it can happen. a Title is closely linked with who you are, its not really a choice, but through a process called Shadowing, a player can take an opposite role than what they should have. A player enacts their will on the world by using things called God Powers, which do give a set of mechanical rules of how they operate. Players discover what their Class and Aspect are, face their Inversion, and obtain their God Powers on the heroic path they forge, on their Personal Quest. but each of these things ive just talked about has its own section, so go look at that.

7.2.1 Determining Titles/ test

Now, the prevailing understanding about mythological roles and how they are assigned plays out something like this; that the title is a representation of your "True Self" and that you need to take an astrological psychology test that will reveal your innermost flaws and highest capabilities so that you can properly be assigned one of 168 roles that is a perfect metaphor for who you are and will create a quest that perfectly challenges who you are so you become an ideal person.

And if that's what you like, well good for you. But that's not how SKRUB presents itself. Because I don't have a major in Astropsych, and I would argue Andrew Hussie doesn't. The thing Is, you don't have one either. Do you honestly think you can accurately depict exactly who another person is? You can't even fully know who you are!? And then you expect to be able to create a series of events that will test them, allowing them to explore themselves in a way that will somehow make them a better person? You can't know how they will react, what they will take from it, or if what It leaves with them is a good thing.

I say throw out that paradigm. I've made SKRUB on a different set rules, of expectations on what it's supposed to be. It asks, indirectly, what players think they are, what they like, and then builds a story around that. The point is to create a game that the player wants to interact with. Not to tell who you really are, or to make you into a "better person". The point of SKRUB is to get engaged in the story, to be a participant in it. The only way to loose SKRUB is to stop playing.

It boils down to three questions :
If you got to be the protagonist of a story, what do you want to be?
If you were a character in a story, what do you think you actually would be?
What are the stories you love, what are some that you despise, and why?

Have each of the players type up a response to this, and then read it over a whole bunch. From this, attempt to assign a Role that bridges the gap between their ideal self and actual self, as well as fits with the types of stories they like. Then, from the third question, flesh out the tone and themes of the players Land and Quest by ripping them straight from their favorite stories. It's a cheap trick, but highly effective at making a game your players would want to play. And I understand 'bridging the gap between real and ideal self' sounds if nothing else like difficult advice to enact, and I mean it is, but it's done for a reason. If you base it solely off of the first question, its just a power trip that has no bearing on the self. But if you base it only on the second, it'll be suffering at best, boring at worst, and it won't respect the desire and will of the player. Which if you haven't figured out by now is the tantamount of importance. Unless of course they answered both question the same, in which case either they are lying to themselves, or are the ubermensch/reincarnation of some eternal being, and wouldn't that be pretty cool?

Below are a collection of the old quizzes I came up with. They aren't terrible, but they aren't great. For someone who knows the material, they are horrible obvious, or vague to the point of uselessness.

This one split genres into which aspects played a strong roll in them.
Epic myth,
2 space, light, life, hope, breath

Dark fantasy
2 rage, time, doom, space, hope

Political/Intrigue
2 mind, heart, light, blood, doom

Mystery
2 void, light,

Tragedy
2 light, rage, time,

Comedy
2 life, breath, rage, time

Dramas
2 blood, life, heart, breath,

Romance
2 heart, blood, mind, hope

Adventure
2 breath, blood, hope, mind, light,

Fantasy
2 hope, rage, space, breath, time

Fable
2 doom, mind, life, heart

Storytelling
For you, it's not as much about the story
2 time, space, heart

Extra
Indie
Time, heart, space

Science fiction (cyber and steampunk)

Thrillers/action

Children's stories
Life, heart, hope

Historical
Time, light

Folklore

Here is the oldest and mostly shit one.
Which Aspect of a story do you focus on the most?
12 Making the world for the story to take place in?
1 telling the story?
3 The direction the story is taking?
4 who is in the story and how they interact?
8 what's known, and who/what is most important to the story
5 what's unknown, and what's necessary for the story without being apparent
10 How powerful things can get, and how fun it can be
3 What limitations are in place so that things don't become too powerful or ridiculous
11 Dreaming of and believing in All the possibilities the story can present
2 How characters deal with the reality of story
7 The choices and thoughts the characters have and make?
6 What's true to who the characters are?

Class quiz
So let's say you and your friend are starting a garden (pretend you know something about gardening) which of these would you say you would be most likely to do?

A) Study up as much as you can on gardening and blow everyone away with how good your vegetables are
B) Study up as much as you can on gardening, but don't actually garden. But Just because you don't have a green thumb doesn't mean you can't help everyone else.
C) You Use the topography to your advantage and have it separate you from everyone else, so their mistakes won't affect you. And it makes for a better place to plant, but that's besides the

point.

D) Honestly you don't know why your friends even invited you, they are all better at this than you are; he has better skills, she has better equipment, and those other two have better seeds. All you can do is ask for all their help.

E) Take as much land, seeds and tools for yourself. I mean you know better than all these skrubs, and hey, the boons should belong to you, as you work the hardest, having all this land!

F) Everybody is complaining that what's being grown is imbalanced, so you sneak in and move some carrots from one persons to another, and then some kale back, and then give some of your own potatoes to the friend who didn't have any. Whatever is takes to keep it balanced.

G) In the far corner of the garden there's a parcel that's gone to weeds. but after the magic of dedicated working it's now extra land, and we could all use some of that.

H) You help everyone mend all the mistakes that they make; broken branches, cut up leaves, blighted fruit, there's nothing you can't fix.

I) You noticed someone planted something that would introduce pests that could destroy the rest of the garden, so you dig it up and burn it, and keep doing so as long as it keeps sprouting. Not in your fucking garden.

J) Give everyone pesticides and herbicide bottles, so that they think they sprayed it even though you already carpet bombed the place. I mean, That helps, right? Right? At least you enjoyed yourself doing it.

K) You just do what you do, working at your small little patch. You probably won't do much, but for whatever reason your friends base their gardens off yours, whenever you use a seed, they plant accordingly, when you use a new tool, they try it too.

L) You always have to walk into your friends plots and replant their stuff. Roses love garlic and carrots love tomatoes, and if they aren't going to be a good matchmaker, you will.

Prospit and Derse Quiz
Are people inherently Heroic or Wicked?

up) People are inherently either Heroic or Wicked
Right) People are inherently Wicked, but are capable of Heroic acts
Left) People are inherently Heroic, but are capable of acts that deserve justice
down)
It's more complicated than that

7.2.2 The Aspects

Painting metaphors have been used before, so I will continue with that. Aspects are the media of the painting, and each aspect is like a different color.

But truthfully, that's an oversimplification. The Aspects are a metaphysical system, in of themselves they are Abstract concepts. This means they are the fundamental structure of the universe, and that they are not directly physical. You can not simply walk about and find 'Breath', you can only find things that represent Breath. More specifically, aspects are the

Metaphysics of a Story. They are the sum of the fundamental concepts that make up a story. Each of the aspects opposes another, which means their concepts are related and opposing.

But how do abstract concepts make a story?
Through the use of Symbols. [Rose'sr apple speech that symbols hold all the power]. A symbol is something that represents something else, it is meaning. Symbols can be as simple as a physical object like a pumpkin, and action like a kiss, an emotion like anger, a game mechanic like ~ath, or more complex things I call themes, like Love. A Symbol is the means to the Aspect's end. But, interestingly enough, since they are only a means to an end that is perceived and thus subjective, a symbol in its performance may produce multiple ends, it might unintentionally represent many aspects. This is why most people have such a hard time differentiating the aspects in the story, because they are looking at things that are being used multiple ways. It is better to look at aspects in what they are trying to accomplish rather than what they are.

This guide is organized like this;
The binary between the next two aspects

The Number; I have associated on a d12, the Aspect itself and its Trait
The Meta; what the aspect at its metaphysical core
Themes: complex concepts that don't have specific mechanics to express them, and exist in general in the story, but still are used to support the aspects
Interaction: direct actions of the aspects, often what has to be done in order for the powers to take place
Objects: what physical objects are direct symbols
Strife Component: the in-combat representation
Status: what Emotions support them
Ultimate: the ultimate status of each aspect
Talents: talents that can be used to support the aspects

Space & Time, the basic building blocks of a story. [Screenshots of Calliope explaining space like the pages of a book, time is the turning of them]

12, Space, Imagination
Meta: the Setting.
Space is where everything takes place. The here, the there, and what's there. Its the set of the play, the buildings and props and the colors painted on everything. Anywhere that is Anywhere is Space (if you're nowhere, its void)
Themes: Creation, art, possibility, beginnings, Location. Space without time is the beginning of everything, its looking at the stage and all the props before the start of the show, nothing has had time to do anything yet, it is the setup, infinite potential of all the thing that could happen to it before whatever does happen happens. Pure space without time is simple being without action, change, cause or effect.

Interaction: moving from place to place, touch, setpeice movements.
Objects: art supplies, any physical location, plants
Strife Component: the Chess board that represents where everything is
Status: Weird, Lonely, creative
Talents: Art, Dream, Science, Cartography, Fashion

1 Time, Pulchritude
Meta: the Plot
Or more specifically just the chronology of the plot, the fact that event occur one after another, and that they continue to keep occuring. Not why they occur, or the specifics of what occurs, or how they relate, just that they do.
Themes: storytelling, Destruction, music, eventuality, endings, progression. There is a later section called Timelines (itll be at the end of the pdf, cause its a mess) that explains the horribly convoluted hell that is timetravel in this game.
Interaction: letting time go by, playing music
Objects:instruments, clocks, metronomes
Strife Component: the music sheet that keeps track of time in combat, turn order
Status: aloof, entropic,
Talents: rhythm, fashion, nonchalance, dance, roast

Breath & Blood, [?]

9 Breath Adroitness
Meta: direction
Breath is the why to Times when. Breath is looking at whats next, where you are going, what you are doing.
Themes: the mail, flying, goals, motivation, freedom, being let loose, not tied down, New Things
Interaction: anything touching the air or wind, moving around, breathing
Strife Component: movement, Absconding Strife
Status: flighty, confident
Ultimate: [free]
Talents: ride, prank, rant, nonchalance, cartography, lift
Objects:
Meta:

4 Blood Vim
Meta: Investment
Do you give a shit about whats happening? Blood is if and how much you care about the story and characters. Your connection to it, your bond.

Themes: Relationships, Drama, Intensity, Family, duty,
Interaction: contact/ submersion in a liquid, especially with blood, bleeding, grappling and holding on
Strife Component: Being stuck in Strife,
Damage type:
Status: <>,<3,<3<, c3<, angry, burdened
Ultimate: Stuck. The Black Queen.
Talents: Grip, Ship, Rant,
Meta:, Trusting/Bound, water, oil, blood, rings
Trust, unity, companionship, burdens

Light & Void; Relevance

8 Light, Sagacity
Meta: Importance
Even though there a literally trillions of bits of information streaming at you at every second, you only focus on a few sparse details. This concept is utilized very visually in stage shows, you can hardly look at everything on the stage, instead, our eyes tend to be led by a tool, the spotlight. This is the role of Light, it's the way the story signifies what is important, be it objects, locations, actions, or even the players themselves.
Themes: Luck. Fortune. Agency, Sobriety. Knowledge. Attention.
Interaction: anything illuminated, in the light of some object, but especially in the light of Skaia
Strife Component: Combo Chance, revealed areas
Status: Lucky(unlucky), conscious, illuminated, Smug
Ultimate: Enlightenment. Skaia.
Talents: Snark, Judgement, Wiles, Gumshoery

5 Void, Adroitness
Meta: Unimportance
If light is what is under the spotlight on a stage, then Void is what is everywhere else. Void is where you aren't supposed to look, it allows the stage crew to move around the set, because if you can't see (or hear or perceive the event in some way) it's like it doesn't even happen. But thus goes deeper than just light and shadows, it's about attention. The street magician doesn't use magic, he keeps your attention one place, and in the void that creates he performs his magic and switches the cards around.
Themes:
Objects:
Interaction: any space where light is dim or nonexistent, especially in direct shadows
Strife Component: Miss Chance, hidden areas
Damage type: cold, dark
Status: Shy, unconscious, (lack of a status afflictment)
Ultimate: Nirvana. The Noble Circle of Horrorterrors.
Talents: Creep, Ride, Prank, Nonchalance, Lie

Meta:
Dark, empty, cold, horrorterrors, pumpkins
Asleep/unconscious, unknown, drunkeness, non action,

Hope & Rage; the suspension of disbelief

11 Hope, Pluck
Meta: Suspension of Disbelief
Hope is accepting something as believable. It is saying yes, this fits, this is explainable and justifiable in the setting and tone it is present in. Hope never needs to provide an explanation why, the answer is that when you believe in magic, anything is possible!
Themes: Belief in Magic, Romantic Crushes, Imagination, Shonen Heroism
Interaction: in dreams
Objects: globes, white stuff, phallic symbols
Strife Component: damage chance
Status: Hopeful, (<3 and <3< but only when they are unrequited)
Ultimate: Magical. The White King.
Talents: Pester, Dream, Ship

2 Rage Vim
Meta: Contrivance
Breaking the suspension of disbelief. Rage is the realization that no, it doesn't fit, there is no believable explanation. It is complete and utter bullshit. Things that simply do not work, that are utterly impossible and unforgivable. And Rage is the reaction against this, screaming out that something is unacceptable, or reveling in the fact that it doesn't have to work, that its simply absurd and there is no changing that.
Themes: Disillusionment, Absurdity, Reality
Interaction: in nightmares, when things are in pain
Objects: Gynic and Menstrual Symbols
Strife Component: Resisting Damage, taking damage
Status: Angry(calm), Afraid, Despair, Entropic
Ultimate: Berserk. The Black King
Talents: Rant, Lift, Lie, Science, Hack

Life & Doom; Tone

10 Life Pulchritude
Meta: Light Tone
Life is about having fun! Doing silly things, remembering to laugh, doing things that excite you, not always following the silly rules we make for ourselves. Rewarding yourself to a slice of pie, the sweetest pie called life.
Themes: Fun, Enjoyment. Endulgence. Growth. Power and the will to obtain it. The power to not have worry about the rules, to laugh without fear of retaliation, the power to afford sugar. The

kind of power a monarch feels as they stare down upon the ants that are their subjects. The power to enforce their will upon the world.

Imagine an eagle as it swoops down to pull trout from its watery home. Imagine the strength it must feel, the rush of excitement as it swoops down from the sky, the power it feels knowing no other birds can compete, and the satisfaction it feels with the fish meat in its stomach. That is raw, unadulterated Life.

Objects: Organic structures, food, eating utensils

Interaction: consuming something

Strife Component: Vigor Gel

Status: Sweet, Sour, Excited

Ultimate: Trickster. Prospit

Talents: Roast, Wiles, Fashion, Prank,

3 Doom, Sagacity

Meta: Heavy tone

Doom is Serious business, quite literally. It is the gravity of the situation, the weight that says right now is really not the time to be making a joke.

Themes: Rules. Law and Order. Structure. Should and shouldn't or Morality. Karma. Limitations. Sacrifice. Punishments. If Life is splurging and eating the entire ice-cream cake, then Doom is eating nothing but unsweetened, bland food for a diet.

When Life is the predator, Doom is the prey.

Interaction: Dying. Following the rules.

Objects:

Strife Component: all the rules for strife, ~ath, the Tragic Just or Heroic permadeath

Status: Bitter, Salty, Afraid, Paranoid

Ultimate: Doomed. Derse.

Talents: Snark, Gumshoery, Hack, Judgement, Grip

Mind & Heart; the Self

7 Mind, Imagination

Meta: Choices.

What the player gets to decide for themselves.

Themes: Free Will, Pure rational Insight, Politics

Interaction: words, ideas, and concepts read or heard, anything that causes a thought

Objects: clothing, Coins, Synapses

Strife Component: what choices the players can make during combat, Strife Techniques

Damage type: Magic, but really whatever the mind player chooses.

Status: Confused, Pretending(Mind cheats by making any feeling a Mind status, but only if the player is pretending to feel it)

Ultimate: Fake. Denizens.

Talents: Lie, Cartography, Dance, nonchalance, Judgement

6 Heart Pluck
Meta: The soul
Heart is literally the person playing the game. Heart represents thing's character, what they are regardless of choice. The character traits that make up "you". The things that you were born with.
Themes: Capabilities/Talent, Preferences/Taste, true Love, True Friendship, Desire, Intuition
Interaction: touching, especially a kiss, direct eye contact
Objects: Shoes, player symbols and color, Hats
Strife Component: the players inherent stats and capabilities of weapons
Status: (heart cheats as well by making any feeling a heart status, but only if the player is honestly feeling it), <>,<3,<3<, c3<
Ultimate: Real. Denizens.
Talents: Pester, Ship, Lie, Dance, Dream

7.2.3 Classes and Power

I think I will start this section with an apology. Namely, that I was not able to discern the true structure and meaning behind the Classes in the way that I have the Aspects. That is something Andrew Hussie may keep to himself till the day he dies. So I have made this system through intuiting through the vague and intentionally contradictory examples we have, like a magycks of a blind mystic. I say much below, and I have to in order to make a playable game, but unfortunately I can't prove any of it, even to myself. You undoubtedly will think differently on most of them, I understand that. I simply ask you understand that ove done the best I can to make a fun, interesting and working system.

If the Aspect a player has is like the palette they use, then their Class is the tool they use to paint with. They are the players method of interaction with the story and game as a whole.

But they also have a function on a story basis, they represent arcs that characters have. That is why I refer to them more often as Mythological Roles, because they aren't merely a simple

function like add or remove, they have nuance, history, a flow or direction, they have flavor if you will. It's my belief that this flavor is what allows the player to identify with the class, because to add or subtract doesn't say anything about who you are or what you as a person do.

But if I had to put down classes likely conceptual origins, I would bet it's in Jung's Archetypes. The first clue being that there are twelve of them, as well as their description being "[as] inherited potentials which are actualized when they enter consciousness as images or manifest in behavior on interaction with the outside world… and are given particular expression by individuals and their cultures." I think that is a very good explanation of what Mythological Roles are, classes being the general structure of activity latent within our persona, and aspects being the individual and cultural images given particular manifestation. The problem is that it falls apart when I try to align the classes with his archetypes, some work almost perfectly, but some match two and some have no equivalent at all. So maybe I just interpreted the classes horribly wrong, and have their true forms staring me in the face. Or The Huss only used the concept of archetypes, not the specific models Jung laid out. But regardless, it still begs the question of how he came up the Active/Passive pairings and what that even means, or the seven fundamental methods that the classes interact with reality? I don't Fucking know, and probably never will.

Classes come in Active and Passive pairs, that effect the universe comparably, but in different ways. Usually, this works by either directly interacting with the universe, or with the aspect in other people. Each class also has an inversion, it's Shadow, that represents an opposing method of interacting with aspects.

The difference between active and passive classes are that active classes directly interact with their aspect, or directly affect other players without the others will having any effect over it. Passive classes invite other players to act, thus giving them the power to enact their will upon the medium, or

have powers that rely on others for their potency.

These are just general guidelines, as the powers of the classes are more based off of what seemed to be the character archetype the class represents.

Each Class gives Players 2 highly unique God Powers, The powers manifest and interact on 4 distinct but intertwined layers; Mechanical, Mythological, eMotional, and Meta. The first three happen interchangeably, often switching as the story goes along. Mechanics refer the the minutia of rules and other things written objectively in this guidebook, the artificial crunch. Mythological refers to the flashier side of it, the most superpowery effect it has, drawing off of the symbols for the aspect, as well as the lore of the classes as well. The Meta, which refers to the basic building blocks of the story itself, is not gained until the player makes their Denizen's Choice, in which it is ingrained into one of the two powers already given.

This guide is organized like a number

6, the changers
Queens movement

+6 The Heir (Vim, passive change)
You invite change in your aspect. And since space is about creativity, when you are around, people's creativity changes, what the make, who they make it for. To be an heir is to stick your hand in a stream, you don't control how the water twists and eddies around you, but your presence makes it do it by itself.
   I think of the Heir (of Space in this instance) as the guy who's parents allow him to have all of his friends over to their lakeside cabin for the summer. He didn't have to do anything to earn the cabin, but without it all the summertime fun couldn't happen because nobody else has a cabin. Technically it is his cabin, so everyone else should follow he rules he sets for the weekend, but he can only really ask nicely because they are just going to do what they want in the end anyways.

Tier 1- aspect, happen/do the aspect thing
(invite aspect to change)
 He waves his hand and aspect thing just happens. He can't
control it really, the parts of the universe around him just
react, like him moving his hand through a river. Maybe it goes
the way he wants, maybe it doesn't.
     Tier 2- Inherit Aspect [invite others to use him to change
aspect]
Players physical form becomes aspect, gaining powers whatever
would makes sense if you just because an aspect. When Heir is
around other players, they can reach into the inherited form of
the heir and temporarily (permanently at god tier) change their
own points (of the heirs aspect trait) by 6 point (either by
upping it by five and lowering the rest by one, or lowering it
by six and everything else going up by one).

-6 the Witch (imagination, active change)
I'm still figuring out exactly what the witches deal is, but OK
thinking its something like this. The heir inherits their
aspect, so the witch needs to have an immense amount of it as
well. Maybe Engulfed in their aspect is a better word for it.
They are surrounded by their aspect, to the point that they
can't escape. And because of that, everyone else looks at them
differently, though how that works depends on the aspect, though
it rarely starts out as a good thing. Because of that, the witch
can use that perception to manipulate people by manipulating the
aspect around her. But eventually, the witch grows into a
greater ability, the ability to change the aspect
     Tier 1- A Good Witch/ Cursed by Aspect [manipulate aspect)
Witch can roll to increase or decrease anybodies talent that is
associated with the witches aspect by points equal to the
witches aspect trait, by manipulating the aspect in the medium,
in a physical way.

     Tier 2- Bad Witch/ Curse of Aspect [Change aspect]
Witches img+1d12 to Curse other Players, thus does several
things, it's changes another players aspect trait of the witches
aspect (this works by adding six to the specific attribute and
taking one from the rest, or adding one to the rest and taking 6

from the one), as well as changing the aspect around them, like causing an aspect status to happen and making it easier to become afflicted by it, or by making a drought of said aspect statuses in their life. This often has a mythological appearance, however it isn't usually as controllable as the first powers.

5 the destroyers
Zigzag movement

The Bard (Adroitness, passive destroy)
   Oh boy, the bard. The most painful of classes, I would say. As destructive as the prince, if not more so, as their devastation covers more area. They are like a matador, who pulls their red cape away to reveal a brick wall. And then the bard has the audacity to say it was the bulls fault for running into the wall. Bards do not tend to have the mighty ego of a Prince, instead they are more likely to be similar to a trickster, their face changing to the emotions of those that view them.
      Tier 1- Suppress Aspect (invite destruction of aspect)
Creates aura that lowers aspect traits and talents by 5 (including the bards), 1d12+bards aspect att vs (?)
      Tier 2- (Invite Destruction through aspect)
Everything (enemies and friendlies) gains a damage bonus or crit or something equal to the bards aspect attribute

-5 Prince (pulchritude, active destroy)
In The Prince, Niccolo Machiavelli explains how princes gain and keep control over their principalities. Besides the oft memed "it is easier to he feared by your subjects than be loved" one of the main points of the book is that an effective way of gaining power is to destroy the old order, then supplant and rule with their own. Thus in SKRUB he is given powers to take command, To Be Feared destroys his aspect and this the old order around it, and To Be Loved allows him to command with his aspect (through threat of destruction). But it gives him no method of picking up the pieces of what he has broken and forging it into the new order he uses to rule. For that, a man needs a maid.
      Tier 1- To Be Feared (destroy aspect)

The prince destroys a targets (aspect status). Out of combat, when a prince uses this, it does a flashy thing and either temporarily lowers the targets (aspect trait) by the Prince's, (or once god tier is reached permanently by 5). Doing either of these temporarily lowers his aspect trait by his Pulchritude (this penalty goes away at Godtier)

Tier 2-To Be Loved (destroy with aspect)
When the prince uses associated talents, it can destroy things, and when he is afflicted with his aspects associated status, he is nearly unstoppable.

4, the fixers
Bishops movement

+4 Sylph (sagacity, passive create)
Tier 1- Healing aura
[Heal with aspect]
if players attributes are lowered, 4 points can be negated, only of sylphs aspect att.
Tier 2- If it ain't broke; fix it
[Invite others to create aspect]
Sylph can give others +status effects and surround them in an aura of her aspect.
Meta: sylph gives other players the ability to create things that contribute to her [aspect theme]

-4 Maid (Pluck, active create)

The Maid fixes and makes her aspect in the world, whereas the sylph fixes it in others.
Tier 1- tidying up
[Fix Aspect]
Here, the maid walks around the battlefield, sweeping up everybody else's mess. She doesn't sew up the players wounds, but she fixes their swords. Another way to say it would be that she tends the fire of the home, making sure it doesn't go out.
Meta: fixes broken story devices so that they properly create and govern [aspect theme]

Tier 2- Made of Aspect
[Create aspect]
She decides she's had enough of taking care of other people's fires, and becomes a fireball herself.
Maids pluck+1d12 to create 4 points of aspect attribute, as well as the associated aspect status.
Meta: creates things that add more of aspect [theme] to story.

3 the takers
Use L shaped patterns

+3 Rogue (adroitness, steal)
Someone who steals from their aspect, and who invites others to steal their aspect from them.
    Tier 1-Give to the poor
    [Invite others to take aspect from rogue]
Rogue can give temp 3 points of aspect attribute to anybody with a lower score in that attribute
    Tier 2-Steal from the Rich
    [Steal from aspect]
can take from aspect itself, in the form of the aspect trait, as well as any symbol of the aspect from the medium, or any object or entity that has an aspect status.

-3 Thief (active, pulchritude, steal)
Yeah, you already know if you have a Thief. They are charismatic, often taking questionable courses of action for their own benefit. Not that they can't, often convincingly, explain to you why what they were doing was for the greater good. Thieves are folks who want something, and the course of journey always tests how much they are willing to do to get it, as well if they can use what they do to actually benefit everybody else.
    Tier 1- Gank aspect
    [steal aspect]
Non permanently take 3 of aspect trait points from other entity,

Meta: the entity being stole from looses their ability to interact with that aspect of the story, whereas the thief can interact more and has more aspect [theme] to them.

Tier 2- At the price of Aspect
[spend aspect/ invite Medium to take Aspect from Thief]
I like to think of this as the moment where the thief realizes that everything they've spent their life hoarding isn't worth the friendship or love that they would lose, and thus throws their precious stash into the gain maw of the beast. They give back to the world what they stole from others.
Thief consumes points that they have stolen, (gaining immense powers for the ones they have used)
Meta:

+2 Page (Pluck passive exploit)

In classic times, a page would do things around the court for others, often helping the knight, and by helping I mean carrying their gear. Thus, they are the payers who think they are thoroughly good for nothing, they can see all the amazing things the people around them can do, and that all they deserve is to hold their cape up from dragging in the dust.
Tier 1 - My friends fight for me!
[Invite others to exploit aspect]
With this, the page thinks themselves useless, that they aren't good enough, but they look to the people around them and invite them to use what they have more effectively, since the page can not. On the mythological level, It's also the carrying the other players weapon part, except their weapon is the pages aspect. I don't know how to describe the visuals for that, but I really like the idea of the page at this point carrying other people weapons, bringing them their horse, or something of the sort.

Players near the Page gain talent points equal to the pages aspect talents against things that are afflicted with statuses associated with the pages aspect. Possibly can pull a

representation of their feelings about the pages aspect out of
the page as a weapon.
Meta: page can let others act in a way that fits the [theme] of
the aspect.

     Tier 2- I fight for my Friends!
     [Exploit aspect of others]
     This is moment where the page finally believes in
themselves. Where they realize they have been holding and
watching all of the knights fight, as well as bringing them
their horses. And the page then realizes that he can use all of
the weapons and all of the horses too.

Mechanical:Page gains attribute points and strife bonus equal to
all nearby players affected with pages aspect statuses/or who
the page has acted as page to.

-2 Knight (Vim, active exploit)
[Ivw tried to make the two powers of each class represent an
arc, a development of a character per say. For the knight, I had
imagined the first being the ability to hide behind your power,
those emotions and symbols, the persona of doom you get to put
everything else behind. The second power, is in some ways maybe
stepping out from behind that shield, for when you see another
with those same feelings, you may act on them because of it,
whether that action is to help or to hurt, and so your power
Needs to be a tool that turns the nut in them.
Also, given that story line, you cannot use them at the same
time. In order to interact with another, you must step out of
your armor, and it becomes your blade.
I like that shape, it certainly fits, but i hesitate to make it
simply a weapon (even if it was really good). God powers in
almost every other case have some sublime effect, but Exploit is
hard to extend upon.

I like to think of the Knight like this, that normally you are
safe in your armor, but when you encounter the innocent and
wicked, you can choose to run away unscathed in your armor, but

in order to use the power to help or hurt, you must take your armor off.]

You probably dont know your knight as well as you think. A knight is someone who generally hides behind an apsect of their personality, that aspect often being over exaggerated or just a construct. They are afraid of failure or something else, and keep their true selves emotionally distant from others for protection. But because they have spent so long behind that emotional shield, they are very good at interaction with others feeling that emotion. That is how they exploit their aspect, by protecting themselves with it, and by exploiting it in others to interact with them, whether that interaction is for better or for worse. Knights quests often center around learning how to let their guard down, and learning to communicate with others.

Tier 1- Aspect Armor/Shield
[Exploit aspect on self and medium]

Mechanical: the knight gains his (aspect trait) as a bonus against talent checks associated with his opposing aspect, as well as his Vim added as a bonus to rolls against his aspects talent checks. In strife, when the knights can use his Component to become invincible when it is happening, or somehow being used.

Meta: the knight can do pretty much anything as long as it fits the meta of the aspect.

Teir 2- Blade of Aspect
[Exploit through others Aspect]

When the knight uses a Talent on an enemy that is affected by the knights aspect status, the knight gets their own Vim added to the roll, as well as the targets points in the knights aspect attribute.

Meta:the knight can do anything relating to anyone else experiencing their aspect.

1, The understanding classes

Can move in any direction, but can never follow a pattern, so cannot move like any of the other pieces

+1 Seer (sagacity, passive understand)

The Seer is the oracle, the prophet, the can peer into their aspect to gain thing from it. But seers do not generally work for themselves, the seers powers are there to guide others.

Players who are seers need to find a balance between coming to understand their aspect, and communicating that with everybody else.

Tier 1- Aspect Vision

[understand through aspect]

The seer gets their Sagacity to any talent roll associated with trying to see their aspect. Also, they see with their aspect, see where it is, and it in other Entities. When the seer is afflicted with their aspects Statuses, the have a True Vision, which the dm shows them something aspect related about the Medium.

Tier 2-Preach

[Invite others to understand aspect]

Can transmit their sight through a symbol of their aspect to a player interacting with that symbol. This helps the player with talent check associated with the seers aspect by the Seers Talent value, and can share their Vision (both forms of it) with the player, showing what they saw.

-1 Mage (imagination, active understand)

Mages are players who implicitly and intuitively come to understand their aspect. Unlike the seer, makes are not supposed to share their knowledge, they simply delve deeper for naught but their own sake. Often times, if a mage attempts to give advice, either he will realize he does not know how to communicate what he has to say, or that it falls upon deaf ears.

Tier 1-

[Understand aspect]

The mage takes something related to bid aspect and gains understanding from it, about his aspect and about the world in general.

Mage gets their imagination added to all talent checks associated with their Aspect.

Tier 2-

[apply aspect]

Do the aspect thing. Whatever the mage has learned, whatever wyzardy spells he has gained from his studies, this is it.

7.2.4 the Shadow

For every Mythological Role, there is another role that is it's inversion, a classpect that has simultaneously opposing yet complimentary powers. This is the Role, and this the Players Shadow. Often a representation of the players darker side, what they might do should they be pushed to that outcome, or what they can't admit about themselves, what they keep hidden away, maybe their secret desires. Really depends on the player, but the shadow can take many forms.

If classes are based off of jungiao because shadow sounds better than inversion. But if they really do line up, that would mean that the shadow role would be tied to the Anima/animus, the role we expect the opposite gender version of ourselves to play. Which makes sense given that classes are supposed to be gender restricted. But on both accounts you dont have to play into that.

Crisis of Identity
The first time a player shadow power manifests, it does so without the players , in that they aren't choosing to do it, it just happens like the main powers manifest themselves. Every time after this, players must actively choose to use it. You need to keep track of this, because once they have used it a certain amount of times (chart below), they have what is called a Crisis of identity, where their shadow reaches out to them, invites them to step in, shrug off the role they had and take their power into their own hands. They can either choose to ignore this temptation, or to step into it. However, they must choose to do it, you the dm cannot force them to do it, you can only suggest, and make it sound really good.

The amount of times it takes is dependant on how strong on the active/passive scale they are. So every time a Seer or Mage uses it they have a crisis of identity, but it takes the Witch or Heir 6 times to have one.
1: Seer, Mage
2 Page Knight
3 Rogue Thief
4 Sylph Maid
5 Bard Prince
6 Heir Witch

Stepping into the Shadow
When players do decide to do this, several things happen.
First off, they must rp themselves except the crazy side of themselves that doesn't get out.

They get the second power of the shadow class, and while their normal powers are still there, they aren't as potent
Every point that they got from their main quest (temporarily) changes into what they would have gotten from being their shadow class
They get the movement shape of their shadow class.
The dm must give emotional prompts to see how far they will take it, because they can inflict themselves with their shadow aspect's Ultimate Status (or Anathema) if they are really feeling it. If they do that, certain appearance changes can take place.

How to step back out of the shadow
Die? Either that, or have everybody else in the party talk earnestly and calmly with the person about what their problem is and how maybe they all are contributing to it and can eventually fix it. Or just kill them and pretend it never happened.

7.3 Quests

At its simplest, players personal quests can be boiled down to a series of riddles that make the player question something about themselves, as well as teach them their role in the story.

The seven gates. Above every players house are seven glowing spirographic things, glowing the color unique to the player. These seven gates must be built up to by adding more house to the top of the players houses, and crossing through these gates will reveal and send the player to the next part of their land, as well as different parts of the Incisphere. Also, itd important to know that there are technically 9 gates, because a 0th and the Final Lilypad. They are also destroy able. I have absolutely no idea what that would do for you or your players, but you can.

The 0th gate.
The 0th gate is passed through when the Grist Artifact is interacted with, back when the player is still in the Normal World. Passing through the 0tg gate transports the player and their house into the medium.

The 1st Gate
Once the player and their house is in the medium, it will appear as though it is a pillar of earth and a house floating in an endless black void, the only thing of importance being the First gate, a glowing spirographic circle floating 30 or so feet above the center of the players house. Crossing the First gate will destroy the void surrounding the players house, revealing the true nature of the planet, and since houses rarely spawn in a place where you could just walk to the rest of your planet, the first gate sends you to the first area of the players Land, usually near the Consort village.

2nd Gate
100 build grist to build up to

can send players both to the second area in their Land, as well as to their Server players House.

3rd gate
1,000 build grist
Sends players to the Third area on their Land, as well as the ability to go to their Clients House.

4th gate
10,000
Sends the player to the 4th area of their Land

5th gate
100,000
To the fifth and final normal area of their Land

6th gate
1,000,000
Leads to the Denizens Palace

7th gate
10,000,000
Sends the players to the Battlefield

8th Gate
The Door on the Final Lillypad could very well be considered the Eighth gate, as it is the final Threshold to cross. Note, the Doorknob needed to open the Door is actually the head of the Kings Scepter, thus requiring the defeat of the Black King in order to open the door. Opening the Door wins the game.

So that's a very easy basic structure for the flow of a players quest, have them follow the gates to progress through their Quest.

Now you'll notice that the First gate leads to the Consort village, and the 6th leads to the Denizens palace, but the four gates inbetween lead to no specific place. This is because the four major parts that happen between these do not need to happen in a specific order, in fact they entirely depend on how you want to Quest to play out for the player. Learning of the Quest, Gaining the first Power, Facing their Shadow and Gaining the Second Power can take place in any order.

A deeper Explanation on what these are

The consort village

Learning of the Quest

First Power
During this section, players are introduced to their first God Power. However it is introduced, this area should focus more on what the Aspect means, not as much how the players Class interacts with it.

Facing the Shadow

Second power
Gaining the second power really shows the player what the player can do to the world. Either it's far more potent than the first, or it give nuance to it, making the player feel like they aren't just one trick ponies. This section should highlight how they uniquely interact with their aspect.

Denizens Palace

The Battlefield

7.3 Dreamers and the Dead
The Real Self
Look at yourself in a mirror. Pinch your arm. Feel a bit of pain? Good, that means you exist. The body you are interacting with right now is your real self. The things that happen to you when you are in it are very real. The pain, the emotions, the consequences, they are all very real. The real self needs to follow all the natural laws imposed upon it. How could it not?

The Dream Self
The first time a player falls asleep, they roll a DC 11 Dream check, and if successful, the player wakes in one of two Dreamers Kingdoms, either Prospit or Derse. This is their dreamself, and that isn't just because of what it takes to get there.

It's called a dreamself because it follows dream logic, meaning it doesn't make sense, and that they don't have to fully follow the rules of reality. The most noticeable thing break this allows the players is the ability to fly. Full on Peter Pan just doused you in happy thoughts and pixie dust flying. (Normal flying speed is twice the players movement, but if the want to just go fast it's the players Japery) Another thing is that if anything happens to the player that would cause them pain, they simply wake up. Other powers, like the ability to speak other languages, have multiple arms to play multiple instruments, or have wounds/scars that the players don't want to think about or wish they didn't have are gone. They ate other powers that can manifest, but they never are all that that useful, and they make almost no sense whatsoever.

The second to last thing is important to understanding what a dreamself is. Your dream self reflects who you think you are, both in physicality and personality. If you are crippled from the waist down, and really wish it wasn't so, then your dreamself will be able to walk. But let's say

you have been Blinded, and yet accept it, you being blind is part of your persona, you wouldn't change it if you could, then your dreamself will be blind. What changed here is not the physical malady, but the perception these players have of themselves. Dreamselves are the unconscious mind, how we perceive and dream of ourselves.

That's why Time spent as a dreamself doesn't earn Mangrit beads to climb Rungs on the Echeladder, because it doesn't actually test your existence, you are merely dreaming.

I need to make one thing clear however, the body you inhabit while in one of the dreamers kingdoms is in fact a Real, Living thing. It Breathes and Bleeds, it can be damaged and can die. It's only the act of being asleep as a dreamself that makes it seem like the player can't get hurt or fly. That body is very much a thing that needs to be protected.

Should a players alternate body die, when they go to sleep they no longer wake up in a dreamers kingdom. Instead, they manifest as a Ghost in the Furthest Ring, deep in the clutches of the Noble Circle of Horrorterrors. A dreamself Ghost has all the strange capabilities of a regular Dreamself, like flight and popping before taking damage, but they no longer are physically there, they are just a projection of the players Soul.

The Dead
When a players vitality gel gets to 0, and an ~ath role determines death, the player dies.

When a players real self dies, they don't get to just wake up on Prospit or Derse like nothing happened, no, they are DEAD. The player stands up from where they died, the wounds and blood disappear, and their eyes become an empty white. They have become a Ghost of their Real Self. This Ghost has none of the powers that a dreamself has, they cannot fly, and they can feel pain somewhat. At first, it they appear to be where they died, but that space quickly faded into oblivion and they are left in the darkness of the Furthest Ring.
There are a few ways to not be Dead. First off, have the time player go back in time and have time change. This still leaves the you of this timeline dead, it just means there is an alternate you who is alive. Some god powers bring bodies back to life, some can put ghosts in robots, that is a possibility. But there is an easier way. In classic fairy tales, when the noble prince kisses the dead princess, the princess comes back to life. In SKRUB, if a player still has a living dreamself, and someone kisses the players dead body, the dreamself becomes the real self and the players Mind inhabits that body. There is still the ghost from when they died, but it generally fades into the pleroma at that point. This kissing mechanic does not work if the players dream self is also dead.

However, kissing someone requires a roll to see if you can even do it.
Kissing someone who is of a gender you don't like DC 16
Kissing someone of a gender you are attracted to DC 14
Kissing simple who you have been inflicted with <3 or <3< with, and have not had regular sloppy makeout sessions with DC 18

People in regular relationships can just kiss, no roll required
It should be noted that another player can lower the by their Shipping score, but if they do so they need to ship it.

There is one final way to escape paying the price of oblivion. It's really simple actually, you become a God.

7.3.3 Apotheosis

In meeting with the denizen, the denizen will pose a series of riddles that are intended to bring about an Ego Death, at least something that will make the player have a moment of Self Consciousness and reflect on thier actions. Then, the denix=zen does something that kills the player and brings them to their quest bed to gain the god tier.

Now besides the two unique powers that each player gets above, each player also gets a few other boons from their Title when they ascend to God tier. how and when this all happens is in section 7.3.2 Quests.

First of all, they get a cool new set of pajamas, the design is representative of their class, the colors of their aspect. This usually takes the place of prospit or derse pajamas. The shoes stay the same however.

Next, they get their dream selves ability to fly. which is also pretty chill.

there is a set of bonuses to some of the Attributes associated with their aspect, usually boosted resistances to stuff, and many of the above powers become more powerful

they recieve an addition to their KIddy camper Handy sash, called the Overnight Camper Slumbersash, which has actually useful badges on it. imagine that.

Finally, players who have ascended to the god tiers also get a measly boon of limited Immortality. not as cool as the new pajamas, but hey i guess it has uses. from this point on,

wheneber a characters vigor gel depletes completely, you have to take a look at how they have been acting and how it killed them. and from this you determine whether they are are a Pathetic or Tragic hero, and if it is tragic, whether the death was just or Heroic.

 If it was a Pathetic death, if they died by skliipng off a side of a cliff, or died in a fight in a ridiculous way, basically if the death was meaningless, or didnt live up to the characters full potential, their body is surrounded by a multicolored glowing light, and they become alive again.

 But if they tried their hardest, and the death felt truly tragic, you have to determine if their death was Heroic or Just. a Heroic Death means they died a true hero, probably knowing they wera bout to die, but there a hero, they have to do it. this usually hapens when they get in the way of a bullet heading towards someone worth protecting, or a 'you guys go on ahead, i can handle him'

A Just Death is what it sounds like, when a character really deserved to die. and i mean really deserved to die. now that doesmt mean the character was trying to be evil, but they would have tried to be doing their best, and what they were doing was bad.

and remember, this is purely a plot device, which means it's up to you, dont permakill a player because it says so in the rules; the fact that the player is dieing should feel tragic. it should create either the strong reaction of "i dont want to kill you, but you deserve it, I… I have to", or "you really shouldnt die, no, god no not you, no you Cant die, Nooooooo" . if your players react with, wow, that death was stupid, just bring em back, so they can feel the pain of a true death later.

"the only difference between Martyrdom and Suicide is press"
-Immanuel Kant

7.4 sample powers and lands

7.4 Sample Powers

+6 Heir
John, the heir of breath, initially could mic around a ball of wind, and eventually became wind itself, and in this state (with the help of a juju) he changed the direction of the entire story. Everyone around him technically would also have been able to change their adroitness modifier.
My friend, The Heir of Light, often becomes very lucky, and people regularly change their conscious states around him, inviting people to light up.

-6 witch
Jade, the witch of space, could manipulate space itself. She could have increased or decreased players Imagination, as well as their skills in science or cartography.
One of My players, the witch of blood, can make and break bonds between people, as well as their strength, because she is yandere as fuck.

+5 Bard
Gamzee, Bard of Rage, switched from keeping everybody anger in check to getting everyone real buggered, especially at him. Cronus was a more effective Player than he ever could have thought, because who in his universe had any hope?
We have a bard in my game, a Bard of Void. He's really hard to talk to sometimes, either not responding or only in nonsensical monosyllabic utterances. But he also can be very helpful with computers, and destroys the lack of knowledge.

-5 Prince
My Prince of Life played right into his role by destroying his and my fun when he decided not to play. When not being a shit, he enjoys roasting people, a real funny guy. His powers were him destroying his life points directly, and using that to blow up others vitality directly.
Eridan was pretty good at blowing up people's hopes and dreams, and Kurloz was adept at destroying people's anger and pacifying them. Dirk was pretty good at beating up himself, smashing himself into little pieces. Then he got lightning powers that killed your soul.

+4 Sylph
I'm waiting for homestuck to finish and for Kanaya to get powers
to do anything on this one really. But Aranea fixed Jake when he
didn't need it, and she created more importance for herself when
she wasn't supposed to even be in the story. Aranea a shit and
you all know it.

-4 Maid
Aradia made an infinite pool of time for jack to sit in that one
time they met. And Jane created life, so that's cool.

+3 Rogue
The Rogue of Mind in my party was all about being a shonen hero,
giving people choices they didn't have before, as well as new
clothing.

-3 Thief
I didn't have a thief, thank god.
But the thieves in the story were obviously good at taking shit,
vriska incessantly stole the spotlight, and meenah stole
everyone's lives, as well as how she took power right from
tavros after he formed the ghost army.

+2 Page
Jake, the page of Hope, spent most of the series being kinda
useless, even if he was useless. Then Aranea 'fixed him' and he
became more powerful than a witch being powered by a sun created
by the death of two entire fucking universes.
I consider Goku a Page of Rage, starting off with nothing but
his friends, and using their anger to achieve higher and higher
levels of being an angry buff wrecking ball. Oh and whenever he
ascended he was surrounded in lightning, rages element. Man I'm
good at this.

-2 Knight
The knight of Doom in my party went with his brother, and
surrounded in his pessimistic armor (which protected him from
enjoying himself quite well) he decided not to play.

Dave and karkat also initially protected themselves in some
aspect of their aspect, Dave in his distant cool kid ness,
karkat in his angry rantings. They both had to learn how to
exploit these facades in order to become powerful.

+1 Seer
The Seer of Heart in my group is really good at knowing who
people really are, and would have been the stock video game
character who tells you what he enemies powers are.
Rose eventually learned how to see and talk about what was most
Fortunate, and terezi was pretty adept at seeing the Choices
everyone made. Kankri certainly could see the bonds between
class structures, and he preached a lot, but it was never to
build unity, and that's why their session was so messed up.

-1 Mage
Sollux did stuff I guess?
Sample lands

Lord hath lotus bitten through
And dumb god make anew
Fell twice from your own blade,
Always dancing apart,
Always dancing in the dark
Checkmate but rhyme unmet
Lord dumb god again will make forget
All forget

Land of Soda and Bloating
-Prince of Life who would learn to let an old joke die
Cherubs, Yaldaobath
On this strange world, big balloon like hills dominate the landscape, with steams and waterfalls
all colors of the rainbow oozing out from them. The colorful rivers are purely made of soda,
which give a variety of effects on the user. The Cherubs (infantile versions of true cherubs) here
one day after a festival saw a comet fly through the sky and realize that they should have
festivals every day. So every day they consume vast amounts of the soda, which has drug like
effects on them, bloating them like the land around them.
First power found at a tree, a special tree filled with fruits of all shapes and colors. When the
fringe bites into it, it becomes incredibly bitter and it as well as the entire tree blackens and dies,
and the prince gains 'To be Feared'
Cherub village theme: Friendship is Paramount

Cherub party: The Sound of Pure Squiddle laughter
Overworld: sun speckled squiddle day, tangled waltz, ocean stars, ocean stars falling
Underworld: Hate you, fuschia Ruler, Ugly Betty
Aspect themes: Love you, carefree princess berryboo, carefree action

Land of swamps and Cathedrals
-knight of Doom, of blade black and white, who must find victory in totaled defeat.
The consorts here, Axolotl, are highly religious and orderly, enjoy shushing people. Serve the
Denizen Abraxas, and fear his mark, as his mark means certain doom, thus live by rules so as
to never worry about their death. However, abraxas only marks those who truly live up to his
ideals, the ability of being beyond good and evil and willing to follow their own will. The knights
quest is to vanquish the vile roaming (biker/car) gangs that prowl along the roads that go
through the swamp. These gangs, while mostly just Underlings, (and the underlings who live in
the swamps follow some of the rules of the consorts out of fear of the big guys on the roads)
generally have leaders that have been Marked.

Third gate
Hooligans harassing people out of the city, for prince to wreck fun. Man is soda dealer, city
turned him away. Cathedral has lots of rules, but are confusing. Drinking salt? Bad traffic?
Messed up rules board, spraying salt water at people, prince can feel his shadow. At the top of
city there is a Armory that needs to be entered, but it's actually impossible, fire too hot, thus only

5th gate
Starts off with little cherub running to heroes for help, as a Lich Queen has attacked it's
cathedral village. On the scene, the 60 foot underling has already knocked down several of the
peripheral buildings, and moving towards the central cathedral.
The Lich queen there has the denizens mark, as well as Griffiths and Palutena prototyping. She
views it as her destiny to fight the Knight, that the fate the denizen has given her is to die like
the dragon to saint George.
After this, in one of the next cathedral areas, there is a little bit of arbitration going on. A white
axolotl has accidentally poked out the eye of a black one. The rules day an eye for an eye, and
the knight must be the executed of this action. However, the rules of the good say that the
knight may take the burden onto himself.
Final part of the session is a gauntlet to get the key to the denizens palace. Two ways up the
ziggurrat like cathedral. Black and white, three stops each. Black: must wait in line to get ticket
to go through door. Black axolotl will continually cut in front you you to talk with their friends,
unless you

Rules of the denizen
The evil shall keep to the swamp,
the good keep to the cathedrals.

When the swamp overtakes a cathedral, the axolotl must leave, and find some other good place to live.
Must go toward (blue)
Away from (red)
Even days eat (seltzer) food
Odd days eat bitter food
And drink nothing but (salt)
The Meek who follow these testaments are (blessed) with eternal life
The remarkable who ignore these testaments are (Cursed) by the denizen to sure death.

Axolotl cathedral: White, Gregorian Chant
Swamps: Frost, Frostbite, Traditional Hmong music,
Road theme: Gold mage, Gold Pilot, glam/hair Rock
Dario's theme: My Friend Dario (Vitalic)

Land of Puzzles and Mazes
-Rogue of Mind, He who would dances.
Lots of mazes. Marble enemies like mind games, some can only lie, some can only tell the truth. The Consorts are stuck like video game npcs doing the exact same thing over and over again, whatever they feel they need to do. If he forces them out of what they are doing, they have a Heart attack, and can die or just be paralyzed in fear. There is one little guys who is a used of stealing each others hats, but in fact he's only holding them, because that's what his job is to do. The correct way to get through the mazes is actually the footwork to various dances, each dungeon being a different dance.

3rd gate, swing

Lemonsnout turnabout
 Tchaikovsky waltz music

Land of Lenses and Mist
-Heir of Void
Mountainous ice planet covered in mist cause giant magnifying glasses are lasering the top off. Angels be here, in a village protected by the mist. The mists spring up from where the light hits the ice, however the light has a hard time of printing through the mists. The giant lenses are operated by dersites with enemies in tow. They are digging their way into the planet, so that they can find Nyx, who is hiding gdomethijg of great importance to the dersites.

Land of Glass and Sand
-Heir of Light

Turtle land has died up. Hier needs to light up glass spires that show where Cetus has a secret underground lake.

Land Glow and Murmurs
-Bard of Void
The consorts hear a strange murmur found around the world, rumoured to be the Denizen Nyx's lullabye. The consorts themselves only speak in whispers in secluded areas, in fear that talking too loud will attract the attention of Nyx. The Bard must figure out the peices of Nyx's lullaby, fragments of which are floating about the planets complex cave system. Any time a piece of the song is played, the cave system gets lit up with a light glow and the murmur of the area will clear up and give a cryptic little message. Once the whole thing is found, the song can be played to open up Nyx s domain. But surprise surprise, it's actually an edited version of the song of awakening from majoras mask. It wakes anything that hears it up (played backwards it causes sleep), including Nyx who was sleeping the whole time. The choice is either to turn the land of glow and murmurs into a giant lighthouse that shines directly at the horrorterrors, hurting and distracting them. Or he can go out to the horrorterrors, ask for their boon, and with its power destroy them.
Nyx's lullabye: Ballad of Awakening

Land of Blindsprings and Fiefs
-witch of blood
The consort population has split into three fiefdoms. The eldest brother who stayed at the old village and upheld all the old traditions, middle bro who wanted to be the leader, and then youngest who wanted to be free of the societies expectations. The blind springs, which are hidden wells that randomly put out magic water that the consorts use for everything have gone dry in the old village, witch needs to manipulate the leaders and the blind springs themselves.
Salamander village 1: Ruins(with strings)/ crustacean
Temple: Iron prophet
Village 2: Karkat's theme

Land of Blanche and ??
-Sylph of Heart
Chameleons can't hold a color any more?

Land of Ruins and Camera Obscura
-Sylph of Time
Events happened incorrectly in the past due to (things), the sylph must find the exact consorts that did the wrong things and help them back in time and fix it. The camera obscura riddled about the land show what things should be like, although in some cases what things could be like?

Land of Meadows and Towers
-Heir of Hope

Lots of happy meadows all over the place, with ominous purplish black towers dotting the skyline. The consorts of this land, Faeries, don't think there is anything wrong, and live in a sweet idyllic existence. But terrible things happen in the towers, as the poor things that have been caught in the towers have experienced. But when the poor fairies find out, who will save then from loosing all hope and exploding? And who could put a stop to those terrible towers, in a world where the denizen isn't real!

The land of Doldrums and Oil rigs
-maid of breath, who would sail past the end of the world
True sailing is dead, as there is no wind, so everybody uses gas powered boats to travel the wide ocean.

Pirate captain guy, prince of blood, tries to force hero to join band of pirates
1st gate
Shows up on little chain of islands, explore them, find the consort village. They say how the world has no wind and thus can't sail, but oil rigs pump up fuel for vehicles. Warn about pirates. Given

Light, Medium
She's a Sp8r, Alterniabound
Captains theme: Eridan theme, alterniabound
Violet Mariner (colours and mayhem)
Aquarius (Protos, Savant)

3 gate : maid can now travel anywhere in the piratey world he wants, but shouldn't cross the Grand meridian line cause bigger guys are over there. Can liberate oil rigs from pirates and Dersite.

4 gate : nearest island is a Dersite testing ground for a somewhat that would make one of Prospit's most powerful weapons (the Prince of life) useless.

7.2.2.1 Timelines
How Timelines work

Is there a way to combine different iterations of the same player?
-could god tier have something to do with this, that when a player achieves god tier and comes in contact with a separate iteration of themself, they sort of merge into one who has experienced both timelines
-and what about ghosts and non god tier players
 - how about this, when one iteration of somebody becomes god tier, the other living iterations of them become doomed, meaning either they die and become ghosts, or die and become god tier in their own right. Then, if the timelines are looped back into each other, the ghost or the god tiers just combine into one being with the experience of all. Do they immediately die through

seemingly random circumstances? Or do they live out their timelines and die within their normal timestream. Do the non alpha god tiers all happen to be in the right area to be able to ascend and that is their criteria for being able to?

I think that a level of entropy needs to be introduced, that if a time player is irresponsible and creates too many timelines then boulders start falling on the party until there is a manageable amount of timelines again. I have a mechanic that doesn't have math to it yet, but basically when you run out of health it decides if you either get knocked out or start bleeding out which leads to death, or just instantly die, I like calling it ~ath, which I only just recently found out sounds like tilde ath, or til death, which is quite clever. And when there is only 2 or 3 timelines left, the ~ath would be very low, and characters would live far longer, and should be able to explore a different scenario, which may result in their ascension, but only if they follow the story well enough to get to the bed. If not, well another iteration gets that chance. It seems to me like you don't want an "alpha" timeline in your game, just possibilities that are more likely than others and there's a window of opportunity where the branching will be an okay thing that won't party wipe.

That's a good way to put it, for different possibilities to be explored, for players to have multiple chances to fully experience their stories, in multiple ways, and still be able to finish the game.

This concept seems like heart powers

I'd say a heart player could force prematurely across timeline or stop this process, but it would happen regardless of the presence of a hero of heart.

Where does branching occur?

-Significant Events/choices? Unstable loops?

I'd say the only ones really capable of creating a new timeline are Everybody except the time players. Active time players go back in time and tell somebody to do something different, and what happens differently depends on the aspect and class of the person being jnteracted with, and passive time players could send other people back and forth so they could change things manually. But maybe that's a little too constricting. So time player shenanigans are irrespective of the offshoots basically. They're a little twist in the timeline when it's a loop, meant to guide a current timeline on the "right" path, but if it isn't it just dooms it. Makes sense why aradia was a bad time player early on.

My time player is going to school for video production, so ImAgine his sylph powers as being on the cutting room floor. He can cut up and glue together the sequence of frames, but he can't really control what's on them. I control the scene, and everybody else controls what happens on screen. That fits into what the answer to SKRUBs ultimate riddle is. But yeah, when aradia immediately went back every time a little thing went wrong, she unnecessarily doomed a lot of people. Had she waited for some of the players to grow more in a doomed timeline, the experiences they had in those doomed timelines would have helped the alpha. Ugh this is still confusing, but I think we've accomplished something here tonight. The problem is there's no easy way to explain it. The only way to do it is by just playing the game I think. Ain't that the truth. But there needs to be a few rules, I'll think of the specific questions that need to be answered now and tomorrow at work. Sounds like a plan!

Time travel. Most stories deal in it, but homestuck is filled with it. In this game, time travel is almost a requisite for a successful session, and so it has an extensive set of rules covering it. SKRUB handles the time travel through the use of timelines.

A timeline is like a parallel story with a slightly different set of events that occur at the same time, thus causing a different outcome. But SKRUB is very different from most other forms of media, it does not take the Infinite world's approach. Infinite world's means there are an infinity of different universes where every single iteration of possibility occurs. But that is entirely unmanageable in a tabletop setting, and in the games opinion destroys the value of player choice, since there is always someone who did something else. Instead, The game starts out with one timeline, with one set of characters, and it should end with one timeline, with one of each successful character. The flow of time will be convoluted in the middle by both the time players powers and the antics of everybody else, and many stories may take place with the same characters, but in the end the sum of all of them creates something greater than the unique parts. This Is the intent of time travel, to allow everybody to explore SKRUB and all of its possibilities, so that they are not limited by singular choices and things like Death.

But more specifically, Time players have a wide variety of powers that can effect the flow of time, both directly and indirectly from their own actions, as well as through the actions of others. Using these powers, which often are facilitated by the use of Musical Instrument objects, or Scratch constructs, and time traveling structures called Loops, players manipulate time to create new timelines with (usually) preferable outcomes.

If you are having a hard time wrapping your head around it, well that's okay, it's very complicated stuff. Maybe it would help to imagine time like this; think of a movie at the movie theatre, and how the movie is contained in reels of film. The reel is time itself, and everything that happens, and the turning of the wheel is the flow of time. Manipulating time is like stopping, slowing and speeding up the reel, as well as looking ahead, or even cutting bits of the reel up and putting them back together. And the movie that plays after what you've done to the reel, that's reality, the story that the players are experiencing.

But wait, you ask, you said something about everything coming to one timeline again, right? That's also true. You see, the game is designed to allow everybody to have multiple chances at

completing their Quest, fully realizing their powers and having an impact on the story. Which is great for players who die, they get a second chance. Unfortunately however, the game only needs one successful incarnation, and time shenanigans tend to create duplicates of people from different timelines. Doing this has consequences. if a time player is irresponsible and creates too many timelines then boulders start falling on the party until there is a manageable amount of timelines again. In the strife section there is a mechanic called ~ath, basically when you run out of health it decides if you either get knocked out or start bleeding out which leads to death, or just instantly die. When there is only 2 timelines left, the ~ath would be very low, and characters would live far longer, and should be able to explore a different scenario, which may result in their ascension, but only if they follow the story well enough to get to the bed. If not, well another iteration gets that chance.

However, the universe is as lazy as it can manage. That means that unless it is specifically stated that a time players power starts an entire new timeline, new timelines only start locally to those experiencing the time paradox, until and if they all experience the same paradox then does it become a full new Timeline. Thus, if the time player messes around a lot on their planet but does so alone, other players won't have several iterations of themselves running around. Players unaware are like the observers in Schrodinger's cat experiment. As long as they don't open up the box, they won't be thrown into two separate realities where the cat is either alive or dead. And a good time player should generally clean up the messes that they or others have made, so that by the time someone does attempt to open the box, the time player has either killed the cat themselves or removed the poison.

But that doesn't explain the whole 'becoming one' part of the endgame. The idea is, once a player completes their quest, makes their choice and becomes a god, they are more fully realized about themselves, and should understand the actions they took given different circumstances. This allows god tier players to stop having to pretend like they don't know all the other things they did in the game. However, when there are multiple timelines, it's possible for one iteration of a player to become god tier, while another is still alive. When this happens, all iterations that aren't god tier are doomed. When they die, their experience are absorbed into the god tier version. That being said, should one of the doomed versions also become god tier, then the players consciousness manifests in both bodies in both timelines simultaneously, what one knows the other knows, for they are one. Should the timelines be fused, then the bodies cease having multiple forms, and become one whole again. The only thing that would interrupt this process is if different incarnations of a player choose different paths from the Choice (see section 6.4 as to why that is nearly impossible) or if somehow the choice interferes with this. At the end of the game, there should only be one manifestation of each player, each one being aware of the sum of their gaming experience.

Here are some questions you might have, that I have answered.

-1 what can create a new timeline?

When a set series of events is established, only an Important event that is changed will establish a new timeline, mundane changes will not create a new timeline, just blandly alter it. Often, anything related to aspects are ruled as important, as well as anything to do with denizens, and the moving of legendary items and jujus. However, Importance and Mundanity as mechanics are controlled by Light and Void separately.

1 so a time player travels back, changes something and makes timeline b. Now there are two of that time player in timeline b. What happens to either of them?

Depends on the tinme player. Some go back to their timeline, some stay doubled up. Generally, active time players double, passive ones stay in theirs, but can make others players double up.

3 can the time player go back to timeline A? Can they merge timeline A and B together?

4 what happens if timelines merge together? What canon occurrences remain. Do only players conscious mind/ living bodies get brought somewhere, or does everything.
-

5 SS is dead in A when they merge, but DD is alive in both. How does this affect each of them?
-There are two DDs, and one SS. Neither of the DDs are more likely to die, as ~ath only affects players and legendary items.

6 A player goes god tier in B after they died in A. Does their ghost memory get sucked into the god tier consciousness?
-Are their experiences worth contributing to paradox space since they failed? Should they be allowed to "ascend" with their live counterpart?
The purpose of the soul is for the player to eventually reach a higher self, where all the experience of the separate in game consciousnesses are combined so that the person actually playing the game can interact without having to pretend they don't know all the other things they did. That and every single instance of the story has an effect on the person playing the game, effecting their soul beyond the one timeline. So within and outside the meta, having memories of all other things you've done would make a more whole person. Thus, dead selves memories are automatically are absorbed into the god tiers consciousness, although they should be viewed as "other memories"

7 do players have ghost selves for every time they died?
-yes, every single one. These all exist beyond the game until one iteration of a player achieves god tier.

8 what is a paradox loop?
a Paradox loop is a situation in which an item or character has no beginning or end, it simply goes back in time to become itself. Paradox loops are considered stable, thus anything in them

do not contribute to ~ath. Paradox loops can be incredibly short, or incredibly long, but once one has been connected, the universe ingrains it, and now requires the object to loop like that.

9 can paradox loops be broken?
Yes, however doing so often creates a new timeline, increases the ~ath in the universe if not instantly dooming everything near, as well as inflicting things taken from the loop with Entropic. Create and break paradox loops with great caution.

Is there any way to die and stay dead in SKRUB?
Either you don't want to keep playing; or by dying either a just or heroic death, which implies a death that by nature is satisfactory.

Classes
Mage
Using time related Objects, Knows what's going to happen next, can slow, speed, stop time, understands it deeply,
2nd power: can reverse time by 1d12+pul min. Cannot loop through time. Reversing time does not create a new timeline, but creates ghosts of everyone who died. All entities retain memory of what happened next.

Seer
Can see back through all of time, and when afflicted by time status can have vision of future (dm explains upcoming event). Doing something other than what they say causes a new timeline. 2nd seer interacts with players touching Time related shit. They gain the Mages reverse time ability, same rules apply.

Knight
Uses stable loops to protect self. Player can have second self show up from the future, meaning in 1d12+pul minutes the player must loop back in time. When the knight does this, their pre looped selfs ~ath becomes 0, making them impossible to kill. Not the Looped self, and all damage taken by the pre looped self is neoactive to the looped, and when added to the damage of the looped self can kill that iteration of the knight. If a knight doesn't go back at the allotted time,....

Page
Sends other players on stable loops, gets big ol ball of time when ultimate form. Unstable loops always create another timeline.

Thief
Takes events and parts of timelines for themselves, keeping them on them like trinkets, until the decide to use that spare time, during which it let back into the universe, giving them more time.

Rogue

Steals from time, meaning they reach into time and take things from the past or future. This can create highly complicated loops, for both objects and players, which often result in paradox loops.

Maid
Makes time. Can travel back and forth through time and create new timeline at will, even if nothing has actually changed yet. In battle can make time keep going, like a turn in an RPG that doesn't end. They can also add more time between events, and as long as nothing that would alter the later course of events, It doesn't create a new timeline. Highest power can take item out of paradox loop by creating more time for it.

Sylph
Heals other people's timelines. Can create a separate timeline for one person and merge it back into another timeline, as well as link events in ways that make more sense. Unless they don't make sense at all anymore, which either leads to multiple players in the same timeline, or many more different timelines. Can fix paradox loop by connecting it back into timeline, causing beginning and possibly endings
Goes back in time by sending other entities back along their timeline and following them. So the entity was where it was in the past, but has it's future consciousnesses, whereas the physical body and mind of the sylph goes back with the entity.

Prince
The prince can go back in time, and then delete what happened in his timeline and let reality unfold anew. Everybody in the timeline he deleted insta ghosts, which might make some folks mad. He also has a time blast that ages anything caught in it to infinity, destroying most things. Can end paradox loops, by destroying them.

Bard
For the love of god please no. The bard sends other players back and forth through time, Intentionally getting them to create paradoxes. However, when another player creates a paradox, it does not create a new timeline, as the old timeline is overwritten from that player point of view, but not to other players. But, when a player does make a paradox that normally would create a new timeline, it increases their ~ath

Witch
Unstable loops for themselves, slowing down and speeding up time, sometimes reversing themselves. They create a lot of unstable loops that usually don't result in a new timeline. Also, they are capable of changing the parameters of a paradox loop, when it starts and when it ends, how many loops it goes through, but cannot end or fix it without causing a new timeline. A witch of time dies a lot.

Heir

Everybody around the heir (including the heir occasionally) goes back and forth in time, become slow and then sped up, often in unstable ways.