

DANGEROUS TO GO ALONE



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INTRODUCTION

You are small, but brave. You have four hearts, and through their passions you summon the tools you need to give aid to those in need. You are about to set out into the wide world. But be wary and seek friends, for it's...

DANGEROUS TO GO ALONE!

Let me welcome you once again to a world of flashing swords and mighty enchantment... but this one a little smaller and moodier than the others, where everything's just a little closer together and every interaction just a little more intimate. Where the air bites a little more, and makes you all the gladder to gather with your fellows and cook cakes over the hearth. Where what matters, as much or more as anything else, is where your heart is and what's in it, where the adulting is hard but the quests are still epic.

Dangerous to Go Alone is a visit to a far-away world very close to my heart. It's a bit *The Legend of Zelda*, a bit *The Dark Crystal*, and a lot listening to Enya's *The Celts* on cold winter nights while reading books of mythology and folklore.

The world you'll find in these pages is both creepy and cozy, both spooky and whimsical, and a place where a bold adventure of blades and black magic can end by the fire with a nice pot pie, or where a ghost story full of frights and scares might call a lonely shade back to a loving home.

The rules revolve around emotional exertion and real-life physical motion. The former means that you'll spend and gain *hearts* as you pursue your hero's quests. The latter means that when battle breaks out, everything's a die ~ you'll roll, pop, and drop your own character, flick monsters into walls, and

in general act out the action physically on your tabletop or living room floor.

Sound intriguing? Then turn the pages and join me in the land of Fjar!

WHAT YOU'LL NEED

Dangerous to Go Alone is a roleplaying game for 1-4 participants. Most of these are the *players*, who take on the roles of *original characters* (OCs). The final participant is the Princess, who plays the *familiar characters* (FCs), as well as monsters and the world itself.

You'll need *controller* and *character* dice for resolution and battle. Print these on cardstock using the included patterns, then fold and tape them according to the instructions on the patterns.

Finally, you'll need printed battle maps, a dry-erase mat, or another way of representing terrain at a 1" (2.54cm) scale.

1. SETTING

The world tree Myriad has countless -- perhaps infinite -- branches, each one a where and when both like and unlike its siblings. The further from the trunk you get, the odder and more whimsical each branch and twig and leaf becomes.

One such leaf, tiny yet still so very vast, is Fjar. Here, large islands adrift in a deepy and colorful sea. The lands have deep forests and rolling hills. Rivers run through the valleys, and the folk of the islands live among and within the humble or humbling remains of prior civilizations.

HULDRA

Huldra are little folk, who came from the elf-realms long ago. They're affable (if moody), and often live in carved out barrows, passage tombs, and even burial ships. In particularly dangerous areas, they live in stockaded towns.

One of the reasons huldra are so moody is that they're all heart ~ almost literally! Huldra have many hearts, and hearts grow, change, and shrivel with mood or injury. When a huldra puts their heart into something... well, they really do!

Huldra don't exactly live in symbiosis with nature, but they do know what they're doing and they're generally friends to wild animals. They've domesticated ice weasels, cuddly and curious companions who are particularly good at sniffing out trouble.

QUESTS

Huldra are by nature domestic, but it's not unheard of for one to go on a quest, large or small. The huldra word for "quest" translates literally as "something worth doing," and that's how they think of them.



HEARTFORGED TOOLS

Each huldra has the power to summon a single heartforged tool, something made of the truths in their hearts, and crucially related to their identity. For some, this is related to their career or vocation ~ a blacksmith whose whole soul is bound up in their craft might be able to summon an exceptional hammer.



TWIGHLEN

Another people long-separated from the elf-realms, twighlen are tall and slender, at least by huldra standards. They draw power from the stars that shine in their eyes and hair in much the same way huldra do from their

hearts. Silver stars show their sadness and melancholy, while golden stars show mirth and merriment.

Twighlen live in castles, the motts made of sacred earth and the keeps fashioned from shining moonlight.

STARSPELLS

Each twighlen has a single, unique spell, which they learn in their very soul. This is personal magic, often related to a destiny they know but will choose whether or not to fulfill.

DROO

Droo are born wizards, and no one (including, probably, them) knows even vaguely where they came from. They may be nature spirits from another world, or guardians sent by a mysterious force on some forgotten mission.

Droo have no obvious legs beneath their robes, and float everywhere. Their faces are shrouded by veils and scarves, and shadowed by great mushroom-like caps. Their large eyes often glow through these concealing features, and range from a single eye to many depending on the Droo's age.

They often speak in riddles and questions, but that's not so much because they deliber-

ately obfuscate as because it's how their native language and idiom work. Droo sentences usually invite the listener to conclude the thought, and they bring this to the way they speak with others.

Droo live singly, in out of the way places like sacred groves or even repurposed temples. They eat fruit, nuts, and fungi, always just a little too ripe or rotten for other folx.

INSIGHTS

Each droo always knows the answer to one question, which they can ask and infer the answer to at any time.

HEARTHS

All the folx of Fjar, even those who serve the Dark One, respect the sanctity of the hearth. A hearth, be it the long-burning fireplace of a longhouse, the furnace in the heart of a barrow, or the humble campfire of a band of travelers, is a place of safety and fellowship. No violence may be done around the hearth, no cheating at cards or dice, and any cruel word weighs gravely on the conscience of the speaker.

Sharing companionship at a hearth, or staring into one alone to ease your thoughts, binds you to that spot. If you are killed by violence or injury, your body dissolves in a soft glow, and you are returned to life at

the last hearth you bonded with. You will be weakened ~ “faded” as the huldra say ~ and in need of care and nourishment, but you are very much alive.

Those who are not bonded to a hearth fade where they were slain, and fade very far indeed, until they are simply pale, wandering shades, waiting to be welcomed before a fire once again, and for laughter and kindness to make them whole again.

It is for these shades that the folx of Fjar tell ghost stories around the fire, to draw in any passing shades, and help them to find warmth and new life.

MANY WATERS

Long ago, many waters flowed down the world tree. They were elemental, spiritual, defining. In the land of Fjar, they froze and became titanic glaciers ~ titanic both in size and in role. For the glaciers are Fjar's primordial gods, and the moment they froze was on the night history began.

Each of the great glaciers is slowly melting, and their waters flow into the seas and rivers of Fjar. In ancient times, they carved the mountains and valleys. Today, they feed the forests and mosslands, and bubble up as the springs and wells which nourish communities.

Clear Water: Clear water is always a little cold. It slakes thirst quickly, and though it stings when applied to a wound, it prevents infection.

Blue Water: Blue water is always warm and a little salty. But it's fresh enough to drink, and it pushes back fear and despair.

Red Water: Red water is a bitter drink, but its sediments make it almost a meal. It feeds passion and knits flesh.

Green Water: Green water soothes all pain, and enriches any experience in which it plays a part. It speeds the growth of flora, and farms irrigated with green water rarely fall to famine.

TEMPLES

Previous peoples built many monuments to their values, magic, or patron spirits. They often built atop sacred wells or springs, tying the temple to glacial waters.

A temple's architecture depends on who built it and why. Some are hilltop earthworks, while others are great edifices made from stone quarried far away. Some celebrate an element, like Fire, while others represent a virtue, like Courage.

Broadly, the purpose of a temple is to test a person, and to lead them toward growth.

That person might need to face threatening spirits to reach the center of the temple, but those spirits are ultimately benevolent.

Treasure in a temple is meant to help a person do good in the world. Temples protect gifts from the past to the present, legacies to be cherished and honored. A treasure might be a mirror that turns darkness into light, a mask that frightens evil spirits, or a stone that always returns to your pocket if you lose it.

Temples are best entered at night, so that you can celebrate in the central shrine at dawn, giving thanks for a lesson, treasure, or great success. Completing a temple quest helps someone you care about or improves you personally.

THE DARK

Many dangerous creatures stalk the lands. Some are wild beasts, due respect and kindness. But some, many, have made their choice to serve the Dark One. The Dark One is an ancient sorcerer ~ some even say a god! ~ who dwells in the underworld of Malhalla, home to all the spirits of evil.

Monsters who serve the Dark One do not own their hearts, for they have exchanged them for evil might. The Dark One keeps those hearts in their great Glass Cauldron, where they beat in perfect rhythm, producing

a drumbeat heard and felt throughout Malhalla.

When a monster is struck down, they do not return to the comfort of a hearth. Instead, they disappear in a puff of smoke and find themselves immediately in the heart-cauldron of Malhalla, awaiting the call to serve the Dark One again.

LABYRINTHS

When Malhalla intrudes into Fjar, it creates labyrinths. Some are strongholds or catacombs purpose-built by armies of laboring monsters. Others are natural caves and underground rivers that have been polluted by the Dark One's power.

The area within, around, and above a labyrinth becomes darker. Weather becomes hostile, monsters emerge as if from nowhere, and once-natural hazards become truly malignant.

Treasure in a labyrinth is something useful or sacred that the Dark One has hidden away from the good folk and creatures of the land. A treasure might be beautiful, like an exquisite musical instrument, or helpful, like a loom that sews cloth by itself.

Labyrinths are best entered by day, for at night they become fully part of Malhalla. The air becomes unbearably cold, the shadows unfathomably deep, and doors open to

unknown horrors. Completing a labyrinth quest heals a nearby community or the land.

WONDERS

CRAFT

Craft is the magic of forge, saw, and song. It transmutes one substance to another, or a thought into a reality, or any combination or reversal of those things. Craft is toil, physical and mental. A crafter is exhausted by their work as they create it; they pay the price of magic as they perform it.

Craft is often a communal activity; a family of huldra digging into a barrow, installing supports, and furnishing it as a home are performing the magic of craft together.

SPELLS

Spells are the magic of formula and ritual, of precise abstraction given elemental effect. A spellweaver can conjure fire from etched bones, turn trees to icicles by writing a forgotten number, or even command the dead by stirring the soil of a grave.

Spells and craft are not antagonistic - many artisans and sorceresses blend the two, and many traditional practices draw no distinction.

ANCIENT WONDERS

The world was not truly greater in the past. All ages are times of harmony and strife, joy and grief. But there are arts practiced by the ancients that have been lost to us today. The world is full of wondrous artifacts from prior ages, of physical memories that perform miracles unseen today.

Some of these wonders are bright, others dark. Some have changed hands many times, while others remain where they were last used or reverently buried. And a great many have been stolen by the Dark One, and hidden in the labyrinths that grow where Malhalla touches the world.

2. CREATION

Just about everything in Fjar's a character, from the village innkeeper to the Four Wind Sisters to the furred octopi who guard the gates to other worlds. The most important characters are the heroes you create!

You might be a homey huldra forest witch, keeping her patch of woods safe with the help of a furry friend and navigating an unspoken romance with a local cat lady. Or you might be the cat lady, protecting her charges... or even a loyal and energetic kitten, excited to see the world!

For purposes of gameplay, characters are divided into two types.

Original Characters (OCs) are the heroes of the story. Each player has at least one OC, whom they create and portray. The Princess may have one, but most of the rules are written as if “player” is a distinct role from “princess.”

Familiar Characters (FCs) can be created by anyone, but are primarily played by the Princess. FCs are people on their own, but also the faces of the world. Each FC reveals a little bit about Fjar.

The instructions in this chapter are mainly for OCs, but you can use them to flesh out FCs as well.

1. AVATAR

Pick an avatar for your OC. An avatar is like a sprite/model in a video game, or a social media profile pic, but it doesn't have to be a picture ~ it could be a song or a video. Your avatar shows people the mood and atmosphere your OC brings along with them.


2. TRAITS

UPBRINGING


Write three facts about your OC's upbringing ~ things people expect of your folk, culture, or profession.

You can base these on the descriptions of folk in *Chapter 1* (so a huldra might be Short, Companionable, Moody), an occupation (a blacksmith might be Broad, Serious, Strong) or a background entirely of your creation (an exiled dreamthief from another leaf might be Starcrossed, Willowy, Whimsical).

Now, cross one off, and write how your character *isn't* like that.

When you use one of these traits as an *approach*, you always get one . (See *Chapter 4: Action*.)

REMINDER

When we make up characters, sometimes we forget things about them, or the other players do, or we get stuck and don't know what our heroes should do or thing! Write a *reminder*, something you want to always come back to whenever you get stuck. When you return to your reminder in play, refill a .

TREASURE

Pick two treasures your OC carries. Treasures are objects of personal or mystical significance.

If you're a huldra, one of your treasures will be your heartforged tool, which cannot be taken from you, and which appears and vanishes at your will.

If you're a twighlen, one of your treasures will be your starspell, which can be built on the magical effect of another treasure (such as a horse friend who's really Sister West Wind).

If you're a droo, one of your treasures will be a simple question you always know the answer to, such as "Whose home is this?"

If you've invented another origin, simply pick two treasures of any kind.

(See *Chapter 4: Treasure* for a list of pre-made treasures.)

HEARTS

Begin play with 4 full hearts.

3. QUEST

Create one or two starting quests, as described in *Chapter 3: Quests*.

4. NAME

You probably have a name in mind already, but now's the time to write it down and make it official!

3. QUESTS

Quests drive your character's story. By engaging with quests, you experience the world and develop connections with it.

You don't have to be pursuing quests throughout all of play, but they're what you should always come back to: if you're not sure what to do, look at your quests and create a scene around one of their experiences.

Quests are divided into two types: personal and episodic.

A personal quest defines your OC for at least a few sessions of gameplay. Assuming an important role, dealing with the ramifications of a particular event, or pursuing a major personal goal are all good personal quests.

An episodic quest is a pressing task your OC wants to complete, either as a more detailed portion of a personal quest or for its own sake.

Our example personal quest is [Make a Home in the Forest](#). This is a quest from playtesting, which defined the early life of one of our heroes.

Here's the write-up.

Make a Home in the Forest

12 experiences, divided into three milestones.

- *Make friends* with a forest creature.
- *Find an object* to make your house cozier.
- *Protect your house* against a threat.
- *Find a Sanctuary* for you or a friend.
- *Seal a Labyrinth* hidden in the forest.

Each of the bullet points for the quest is an experience. A quest should have around five experiences, each of which has an imperative action.

Your character will usually have each experience more than once. There's no formal number of times to have each, but playtesting showed that good ones come up one to four times.

CREATING SCENES

You can create or ask for a scene specifically to have an experience. For example, you might decide that now would be a great time to *make friends with a forest creature*, even though there's no specific forest creature in the story right now.

When you create a scene to have an experience, start by filling in the parameters of the experience. In other words, if you're making friends with a forest creature, decide what creature you'd like to meet before starting the scene. If you don't have something specific in mind, just talk it over with the GM or other players.

FINDING EXPERIENCES

Experiences often emerge in play. For example, you might visit a group of pine cone hedgehogs, and make friends with one of them. That counts as an experience, just the

same as if you'd started the scene specifically to have it.

As you get used to playing, you'll find that both ways of getting to experiences flow in and out of each other, and that you tend to guide your character into the experiences on your quest card gradually.

EFFECTS OF EXPERIENCES

When you have an experience, you refill one ♥. Every fourth experience within a quest is a *milestone*, which refills all your ♥s.

When you have 12 experiences, you've completed the quest! In addition to refilling, your maximum ♥s increase by one!

Finishing a quest is cause for celebration! Have a scene or two to showcase what you've gained or learned from the quest — both at its conclusion and on the way there. If you've made a home in the forest, you might have a tea party with your new creature friends, or you might watch the sun rise as a massive labyrinth crumbles before you.

EPISODIC QUESTS

Episodic quests arise in the course of playing out your character's life and completing their personal quests.

Unlike a personal quest, an episodic quest consists of only one to three experiences, which you'll usually determine when you set out on the quest.

The simplest kind of episodic quest is probably sealing a labyrinth. Here's how to write that up.

Seal the Well of Shadows

- *Find* the Loom of Everlasting Warmth.
- *Defeat* the Shadow Weaver.
- *Place* your seal upon the stones of the well.

Experiences in an episodic quest are usually straightforward, and sometimes they lead in a path from one to another. If you're sealing the Well of Shadows, you might need to retrieve a treasure before you can defeat the boss monster, and you probably can't seal the well until you've done both.

EFFECTS OF EXPERIENCES

As in a personal quest, each experience you have refills a ♥. Completing an episodic quest has the same effects as a milestone, as

if you'd had four experiences on a personal quest.

An episodic quest can also count as progress on a personal quest. In the examples, the Well of Shadows is a labyrinth in the forest, so sealing it counts as an experience toward making your home there.

4. ACTION

Action revolves around hearts ♥ and dice. Each can be used separately to decide what happens in the ongoing story, but they can also come together.

Here's the quick version: hearts are like health, hit points, or, well, hearts in video games or other RPGs. Narratively, they're both your emotional energy and, if you're a huldra, your *literal hearts*.

In addition to losing hearts when monsters damage you, you can spend them to do hard things, or add special effects to your actions or the scene.

HEARTS

As life and emotional energy, hearts help you accomplish hard tasks, but you also need to make sure to replenish them. Healthy heart management is key to success.

GAINING HEARTS

You can gain hearts in the following ways.

Don't Go Alone: When you accompany someone into a dangerous situation for their sake, gain ♥.

Feels: When you emote strong feelings, gain ♥. An emote is a clear expression of a genuine feeling through narration or dialogue.

It Me: When you see your reflection in the world and recognize it, gain ♥.

Quest Experience: When you have a quest experience, gain ♥.

Quest Milestone: When you achieve a quest milestone, refill all ♥s.

Quest Completion: When you finish a quest, gain a new heart container.

(For more on quests and hearts, see the Quests chapter.)

SPENDING HEARTS

You can spend hearts for the following actions.

Adulting: Spend ♥ to do something someone of your age and upbringing could do, but which requires a great effort.

Big Mood: Spend ♥ to evoke an emotional state in someone else.

Resist: Spend ♥ to avoid a serious injury or dangerous effect.

This is Fine: Spend ♥ to put off an issue for later.

Vibes: Spend ♥ to set a mood for the scene, which everyone can feel and may influence their choices.

You can also spend additional hearts for special *tags*.

#squadgoals: Spend +1 ♥. An effect that would normally apply only to you also applies to someone else.

#epic: Spend +1 ♥ to do something far beyond your usual abilities.





RUNNING OUT OF HEARTS






When you have no more hearts, or are struck dead by other means, you collapse and your body fades away. After brief, baffling dreams, you reappear, pale and weakened, at the last hearth you shared fellowship or grounded yourself at. You have 1 ♥, and regain one more from each day of rest, up to ♥♥.

When a monster sworn to the Dark One runs out of hearts, it disappears in smoke and brimstone, reappearing in the Glass Cauldron in Malhalla.

DICE

CONTROLLER DICE

Controller dice are six-sided dice with symbols that roughly correspond to video game controller buttons (, , ), plus a special one for monsters (). Like a video game, you can bind different buttons to different items and actions.

For example, you might have your sword on  and your fairy companion on  . When you roll , your sword hits an enemy. When you roll , the fairy distracts an enemy. When you roll , an enemy gets an additional action.

That's the core: you get and spend **Hearts**, and you roll controller buttons. The system then builds on that to handle more abstract situations ~ fights that aren't just exchanges of blows, riddle contests, and so on.



CHARACTER DICE

Character dice have pictures on them representing people and creatures in the game. They're like playing pieces in board games or

sprites in video games, but are also dice you roll.

Character dice for OCs have the same symbols as controller dice, but distributed differently. When a character die changes faces (including from being moved around in battle), the die's player may immediately use the symbols on the new face.

APPROACHES

At the beginning of a challenge or battle, you bind *approaches* to the  and  symbols. In battle, approaches must be treasures. In challenges, they can be more abstract.

CHALLENGES

Challenges are problems that can't be solved just with adulating. You can spend a heart to make a holiday dinner for a few guests, or even a small village, but if your plans also involve making sure a band of marauding grendlins don't demand all your precious veggies as tribute, well, you've got a challenge on your hands.

SETUP

The first step is to *frame the challenge*. Decide the following:

1. Situation: What's going on? How does it start?

Example: My assistants and I are deep in the middle of cooking a grand pumpkin stew, always a favorite of the small children of our huldra village. The gruff grendlins march up, angrily tapping their bronze moustaches and insisting we give them the stew and yet-to-be-used ingredients!

2. Severity: How *severe* is it, in terms of the amount of effort likely to be needed to resolve it? Rate this from 1 to 4.

Example: This is serious stuff, but nobody appears to be about to come to blows. The Princess and I rate it a severity 2.

3. Stakes: At the start, what is your OC attempting or trying to avoid being pushed into? What's the consequence of failing or losing? These are the starting *stakes*.

Example: The grendlins are trying to push us into giving away our food. If I can't get them to back off, we'll have a very sad holiday!

4. Approaches: This can be based on an object, or it can be an emotional state or tactic.

What's your character's **A** (primary) approach? What's their **B** (secondary or hidden) approach?

(You use the same two approaches throughout the challenge, unless the narrative takes

away your access to one or both. In that case, just pick replacements that make sense.)

Example: My staff of authority could impress the grendlins, and I could secretly have a pocketful of brass coins to bribe them with. Or I could be Loud and Angry, and have a backup of being Sympathetic to their desires. I can combine any set of objects, emotions, and tactics.

PLAYING THE CHALLENGE


Each turn of the challenge, every player (not the Princess) rolls two controller dice and their character die. The symbols each have a meaning:



A : Your primary approach helps you move toward resolving the situation. Narrate how, and reduce the severity by 1.

Example: The grendlins step back when I shout loudly at them. They weren't expecting backtalk, and now they're not sure this village is a pushover.


B : Your secondary approach helps you move toward resolving the situation. Narrate how, switch your **A** and **B** approaches, and reduce the severity by 1.

Example: The grendlins hear in my voice that I understand they're hungry. The echoes of emotion from their missing hearts tell them that perhaps they're coming on too

strong. Addressing this feeling is now my  approach.

 : Choose between modifying the stakes or canceling a . If you choose to modify the stakes, narrate how.


Example: I choose to modify the stakes. Instead of whether the grendlins walk off with the food, we're testing whether I can get them to accept a portion of the already made food and leave.

 : Someone makes an aggressive move that makes the situation tougher. Narrate how, and increase the severity by 1.

Example: While I talk to the grendlin leader, one of others gets annoyed at the delay. His troopmates can barely restrain him from seizing one of the villagers, and tensions in the negotiation get higher!

Take and narrate additional turns until severity reaches 0. If severity reaches 5, you lose the current stakes.

HEARTS IN CHALLENGES

You can spend  s in challenges for any of their normal effects. If you spend one for Adulthood, you may reduce the severity of the challenge by 1. If you spend one for This is Fine, you may end the challenge on a cliffhanger, but it will return at its current severity later in the story.

BATTLE

In battle, your OC, other characters, and enemies are represented by character dice. When you use *actions* like attacks, you determine what happens by applying *gestures* (like sliding or rolling dice) to character dice.

A lot of the fun of battle is moving dice around the map to represent the action. This leads to the **Principle of Drama**: if you see something cool you can do with the dice and terrain that isn't covered by the rules, go ahead and do it! Roll a die up a wall, jump from a platform to chain-stomp multiple enemies, and so on!

Entities: A creature or interactive object represented by a die is an *entity*.

Terrain: Terrain is a map feature that characters can collide with or interact with. Walls, rocks, water, platforms, and so on are *terrain*. Terrain may be *blocking* (characters can't pass through it) or *flat* (it can be walked over or otherwise traversed).

DICE

In battle, you have your character die and two controller dice. You roll or change your character die with *gestures* (see below). You roll your controller dice each turn.

When you roll any die, the face it lands on has icons. You spend those icons to take actions:

- **+**: Make a move. You may save this die to dodge an attack on another turn.
- **A**: Use a primary item or power.
- **B**: Use a secondary item or power.
- **W**: Give an extra action to an enemy of the Princess's choice.

You may discard any symbols you don't want to use *except* a **W**. You may also spend any symbol *except* a **W** to change the treasure bound to **A** or **B**.

THE MAP

The map is a simple representation of the physical space the battle takes place in. We recommend a 10"-12" (about 25cm to 31cm) square map.

3d terrain built with Legos, toy blocks, war-game furnishings, and so on can provide rich interactions between character dice and the map, but isn't necessary. If you use a flat-drawn map, and an entity moves through blocking terrain, just move it back to the closest point inside the terrain.

Many rules refer to *spaces* on the map. A space is an area the size of an entity's base. In

other words, when referring to a 1" character die, 1 space is 1" (2.54cm).

CHARACTER DICE

Your character die isn't just used to gain actions ~ it's physically represents your OC on the map. When it moves, rolls, etc, you move.


When your character die is rolled or otherwise changes faces, use the icons it shows. After that's done, turn the die so that your character is facing in the direction the front face landed on, and the top face of the die (the one with the character name) is facing upward.


If your die landed with its bottom or top face-up, choose the direction your character is facing and turn the die appropriately.

ROUNDS AND TURNS

A turn is when a player rolls dice and chooses actions for their OC. A round is the time it takes for every player to take a turn. It doesn't matter what order the players go in, as long as they each get one and only one turn per round.

After each player turn, the Princess takes a turn for one of the enemies they control. This will usually be **move** or **close or ranged attack**, but monsters may have special abilities.

Whenever a player rolls a , the Princess may immediately take an action for one of their monsters.

If a monster's character die lands on a symbol other than , one of the players may spend that symbol immediately as if they had rolled it. This includes when a **ranged attack** or other effect flips the monster over.

GESTURES

You control character dice using *gestures*. The most common gestures are *slide*, *roll*, *pop*, and *flick*.

Burst (Location)

Put your hand over *location* in a loose fist, then rapidly release the fist so your palm becomes flat. The burst will roll the dice in different directions.

Flick (Direction)

Flick your finger against a die, flinging it in *direction*.

Pop (Source, Target)

Press the side of *source entity* on the opposite side from *target entity* until the die flips, rolling the die toward *target entity*.

Roll (Entity)

Roll the die toward or away from *entity*.

Slide (Spaces, Direction)

Put your finger on the top of the die and move it *spaces* in *direction*.

Swipe (Entity, Side, Spaces)

Swipe your finger across *spaces* adjacent to *side* of the *entity* die.

Turn (Entity, Face)

Turn *entity*'s die to the specified *face*.

Wave (Direction)

With your fingers flattened together and your wrist turned so that your fingertips are facing down, slowly sweep them in *direction*, thereby pushing or rolling the dice you touch.

BASIC ACTIONS

Move/Roll

Gesture: Slide (2) *or* Roll

When the rules allow you a **move**:

- You may slide your character up to 2 spaces in any direction. You may turn them to face in any direction you like.
- You may climb up or down from a piece of terrain.

You may forego a move to **roll**. Roll your character die in any direction.

- Impacts have no result.

Close Attack

Gesture: Pop (self, enemy)

Attack an enemy with a close weapon.

- **Hit** any entity you collide with. If more than one damage, **wallop** instead.

Ranged Attack

Gesture: Turn (target)

Attack an enemy with a ranged weapon.

- Deal a **hit**. This attack cannot **wallop**, but other attacks this turn can.
- Target is flipped to its bottom face.

BASIC EFFECTS

Hit

Gesture: Slide (1, away from damage source)

Impact: No effect

When a character takes a single ♥ of damage in a round, they are hit. **Slide** them back one space, without changing facing.

Wallop

Gesture: Flick (away from damage source)

Impact: Take ♥ damage if you hit one or more enemies.

When a character takes more than one ♥ of damage in a round, they are **wal-*loped***. They're knocked back, and potentially bounced around.

5. TREASURES

The treasures of Fjar are many and varied; mountains made of glittering amethyst, lakes that heal and calm the battered traveler, and communities that welcome all and gather them together

But heroes need somewhat more portable treasures, so here we present the products of enchanting craft alongside the loyalty of true friends.

Treasures use the following keywords, which determine when and how you can use them.

Friend: A friend restores ❤️ after a shared rest or an hour of playtime and/or conversation. A friend can be bound as an ⓑ approach in either a challenge or battle.

Tool: A tool can be bound as an ⓐ or ⓑ approach in a challenge, and as a ⓑ approach in battle.

Weapon: A weapon can be assigned as a ⓑ approach in a challenge, and as an ⓐ or ⓑ approach in battle.

Bat Friend

Friend

Bat friend can always find fruit or insects, depending on the type of bat.

Adulting: Bat friend allows free adulting on navigational problems.

ⓑ : Bat friend can sense one hidden threat or advantage.

Bird Friend

Friend

This is Fine: When traveling involves a challenge and you use This is Fine to put it off for later, bird friend reduces the severity of the challenge by 1.

ⓑ : By flying around another creature's head or eye(s), bird friend prevents it from taking physically aggressive action.

Bomb

Tool

Adulting: For the normal cost of adulting, a bomb can clear any physical obstacle and automatically adds #epic.

ⓑ : The bomb becomes an entity, represented by any die (faces don't matter). Roll the die forward from the location of the character throwing the bomb. Execute a **burst** where it lands. Any entity which is affected by the **burst** and hits a piece of blocking terrain takes one **heart** of damage.

Boomerang

Tool, Weapon

ⓑ : The boomerang can retrieve a small object that can be seen but not easily reached.

ⓐ : The boomerang can make a **ranged attack**

ⓑ : The boomerang can make two **ranged attacks** which deal no damage but flip both targets.

Bow

Weapon

Adulting: The bow can provide food for several people after an Adulting spend.

- Ⓐ : The bow may make a ranged attack.
- Ⓐ + : At the end of the turn, the character using the bow can move adjacent to a target they hit this turn, regardless of distance or obstacles.

Candle

Tool

Big Mood: When used with Big Mood, the candle allows any present friend of the user to Resist cold or fear for free.

- Ⓑ : The candle quickly lights a fire that occupies 1 space and counts as an entity. On the fire's turn, the Princess may choose whether to create another fire adjacent to that fire. Colliding with the fire deals one ♥ of damage. A damaged fire disappears.
- Ⓑ Ⓑ : The candle flares so brightly that one dazzled creature **flips** to its bottom side.

Cookpot

Tool

If food for at least one person is available, cooking in the cookpot makes enough for

everyone, producing the effects of Adulting with #squadgoals.

Furry Friend

Friend

This is Fine: When using This is Fine to put off a challenge, also reduce its severity by 1.

- Ⓑ : Furry friend can steal an object from another creature. An object smaller than furry friend will be taken unnoticed, while an object larger than furry friend will be noticed with a great deal of surprise.

Health Potion

Tool

Resist: Use up health potion to Resist without a spend.

- Ⓑ : Use up health potion to refill one ♥.

Horse Friend

Friend

Adulting: When adulting a difficult journey, horse friend allows you to add #squadgoals to a fellow traveler without spending.

- ⓑ : Add #epic to an action for free.
- ⓑ : When riding horse friend in battle, you may move in straight lines to any location on the map. If terrain or enemies block the line, you must stop your movement at that point.
- ⓑ + : When riding horse friend in battle, you may create a [wave](#) in a straight line from your position to anywhere on the map. After making the [wave](#), move your character to where it stopped.

Mentor

Friend

Adulting: When your mentor helps you adult to face a known future challenge, that challenge's severity is preemptively decreased by 1.

This is Fine: When your mentor comforts you over a challenge put off with This is Fine, gain ♥.

Ocarina

Tool

Vibes: When performing, add #vibes for free.

ⓑ : Soothe someone's anger, making them stand down or hesitate.

Power Bracelet

Tool

Adulting: When adulting to lift a difficult object, add #epic for free.

ⓐ or ⓑ : Hurl a piece of moveable terrain, using it as a tool or weapon. Based on size and epic-ness, this object deals 1-3 [Hearts](#).

Shield

Weapon

ⓐ : Stand firm to cancel any hostile gesture that would cause you to move.

ⓐ + : [Move](#) and make a forward [close attack](#) for one ♥, but always wallop.

ⓑ : Parry to reduce damage taken for this turn by one ♥. This may cancel a wallop.

Sword

Weapon

In battle, a sword's default damage is one ♥. Better swords can deal two or three Heartss.

Ⓜ : Swords can make **close attacks** at enemies in front of or to the sides of the character.

Ⓟ : Parry to reduce damage taken for this turn by one ♥. This may cancel a wallop.

Walking Stick

Tool, Weapon

In battle, walking sticks deal one ♥ of damage.

Adulding: When injury or fatigue makes walking an Adulding task, you do not have to spend a heart.

Ⓜ : When you make a **close attack** in front of you, you may **flip** the enemy to their bottom face rather than deal damage.

6. MEADOWS AND MONSTERS

Monsters, thinking creatures who have given their hearts to the Dark One, come in many forms.

The most numerous are the grendlins, creatures of many origins given new form by being poured into the rusted and verdigrised armor of long-dead warriors. They have many fellows, from vultures who have traded their hearts to never feel hunger (or anything else) again, to the creations of the Dark One's apprentice warlocks or tenuous allies.

For purposes of gameplay, monsters come in four tiers.

Mobs are monsters with at most one special trick, rarely trouble in small numbers, sometimes trouble in large numbers or in advantageous circumstances. Never named.

Heavies are monsters with a couple of special tricks, usually circumstantial, rarely trouble individually, sometimes trouble in small numbers or in advantageous circumstances. Rarely named.

Mini-Bosses are monsters of unique power and special abilities. Sometimes enhanced version of lesser monsters, sometimes unique specimens. Several special tricks. Always named.

Bosses are monsters of singular power, always named, and only defeated permanently with special circumstances or when certain conditions are met. They have several special tricks. Some even have multiple forms, each with different abilities.

SAMPLE REGION: VYR

The high mountain meadows of Vyr's lands are shocking green, even in winter, and snow never touches them. Blood-red poppies grow from the grass, and enormous black-wooled sheep graze there. The sheep are said to be

sacred, but nobody knows what god would claim such ill-tempered beasts.

The lands are owned by the witch Vyr, who's great sprawling tent of woolen cloth sometimes wanders about on misty mornings, as if its poles were a spider's legs. The sheep are tended by the knitlings, small weird silent folk in heavy woolen cloaks.

They say the poppies in Vyr's meadows spring from the bodies of fallen wanderers, and their bodies are buried there to keep the meadows green and free of snow, and if one digs in the meadows there is a battlefield's worth of old bones just under the turn. But no skulls. Not a single skull can be unearthed in the bone-ridden meadows of Vyr.

GRENDLINS (MOBS)

Sent by the Dark One to support their difficult alliance with Vyr, grendlins are stout creatures with no visible skin. The mottled green that looks like leathery, battered skin is weathered and verdigrised brass, while their dark moustaches are iron or bronze. Though they live, they are encased head to toe in dead metal. They are creatures to dread... yet, of all the Dark One's minions, they are the ones most likely to be bribed with the return of their hearts.

Hearts: ♥ ♥

Damage: ♥

Knocking and Scratching

With their armor skin, grendlins often need no metal weapons, cheerfully scratching with their clawed gloves or bashing a victim with their helmeted heads. Rather than pop for a close attack, a grendlin can roll.

Nimble

Grendlins are quick to get back on their feet. A walloped grendlin can make an immediate, additional move, including a slide or roll, as long as they don't go toward any entity that damaged them this round.

FELTLINGS (MOBS)

Sad, tattered figures made from scraps of wool felt, yarn, and dirty fleece. They're brought to life by a single strand of Völva Vyr's hair woven into them. They have only small minds, and are trusted with only basic tasks. If made to fight, they do so with sticks, rocks, and broken knitting needles, sheers, or hoof-knives.

Hearts: ♥

Damage: ♥




Heap of Rags

When lying on the ground, they appear to be small piles of dirty scrap fabric, and no threat at all until a hero knows what to look for. When first encountering them, a hero will be ambushed.

Afterwards, they can be spotted with **A** or **B** when searching, or the ambush evaded by **moving** in the first round.

Smother

Rather than cause damage, a felting can cling onto a hero restricting the hero's movement. In any round where a hero does not **move**, feltlings engulf their limbs and slow them down.


A ,  or  must be spent to shake them off before the hero can take other actions.

KNITTLINGS (MOBS)

Knittlings are small and human-shaped, and silent except when their tools make a sound. They wear heavy woolen cloaks which hide their bodies which are only revealed by violent actions.

Inside their hoods, old human skulls laced with brightly dyed yarn. Below, their bodies are knitted from the same yarn. The skulls give the knittlings useful intelligence, and the witch who made them uses them as shepherds of the sacred sheep. They can care for the animals and defend them, knit new knittlings when they have a skull available, and aid the Witch in the dyeing and spinning of her yarns and thread.

They are armed with the tools of shepherd, knitter, weaver ~ staves, knitting needles, heavy steel shears, and shepherds' slings.

Hearts:  

Damage: 


Knitters

If a knittling is struck down, one of its fellows will snatch up its skull and move to a safe position and begin furiously re-knitting the torn knittling's body. Recovering the skull will occupy the knittling for a round, as will re-knitting its fellow's fallen body. On the

third round, both the revived and rescuing knittlings spring back into combat.

Spend an **A** or **B** to smash the skull of a fallen knittling or knock it far enough away that re-knitting is impossible.


Slingers

If there is a knittling at 2 or more spaces distant in a round when a hero does not slide or roll closer to them, then the knittlings throw sling-stones and inflict 1  of damage. Keep moving or stay close to avoid this!

Shepherds

If there is a Vyrlic Sheep present, at least one knittling will stay within 1 space of it at all times, and if the sheep is attacked, the knittling will take the blow for the sheep.

Shearers

On a , a knittling will cut something a hero carries away, so it falls to the ground and can not be used until recovered. This won't be a held item or one in a backpack, but one readied for use. If no readied items remain, the knittling will inflict damage as normal.

Vyrlic Sheep (HEAVIES)

Heavy of body, curved of horn, and foul of temper. The black-wooled sheep of Vyr are their own greatest defenders. They ignore anyone who minds their manners and keeps their distance, but walk into their meadows and they attack with their curved horns and aggressive charges.




Hearts:   

Damage:  

Headbutt

Even if they take no damage in a round, heroes adjacent to a Vyrlic Sheep at the end of their turn, will be slid 1 space away from the Sheep.


Furious Charge




On any round when any hero does not **move**, a Vyrlic Sheep will pop toward a hero, and inflict    of damage on anything it hits, including other monsters.

If struck, a hero will be walloped even if they take no heart damage in the round. If the sheep strikes a solid object rather than a hero or monster (such as a big rock, tree, or similar) the sheep are stunned and take no action for a round.

Greedyguts

Vyric Sheep are hungry, and can smell food carried by a hero. If a hero carries food of any kind (magical or ordinary), the sheep will stop at nothing until they get it.

If a sheep smells food, then rather than cause a heart of damage, a  result causes their backpack being torn open, spilling its contents. Sheep will then take a round to eat up all fallen food items.

A hero who knows how hungry these sheep are can distract them by throwing food items with a  .  , or  and each food item will distract all sheep in 5 spaces for 1 round as all rush to eat it.


LOOMYBONES (MINI-BOSS)

Not all the skeletons Vyr finds fit together easily. Many of them belong to ancient beasts, or come only in titanic fragments. She has quilted thousands of these together into the Loomybones, a gargantuan creature of cloth and rattling bone.

Hearts: ♥ ♥ ♥ ♥ ♥

Damage: ♥ ♥

Dry Bones

Where the Loomybones walks, all skeletal fragments seek to join it. On a  rolled on a controller die, the Loomybones may cause buried bones to rise up and attack a hero. The hero **pops** away from the Loomybones. If they collide with anything other than the ground, they take one ♥ damage per impact.

Bonami

The Loomybones surges across the land, knocking aside those who threaten it. It moves in a **wave** of up to 3 spaces, and every character hit by the wave takes one ♥ of damage.

THE VOLVA'S TENT (BOSS)

When Völva Vyr is at home, she is an agreeable hostess, willing to share tea and tales and quite unlikely to sew a guest's bones into anything they don't ask to be. But should anyone ~ particularly a hero ~ attempt to enter the great tend when Vyr is away, they will face the wrath she has knitted into its every woolen ligament.

Hearts: ♥ ♥ ♥ ♥ ♥

Damage: ♥ ♥

Stable Legs

In order to flip the tent to its bottom face, at least two flip effects must be applied. Neither may deal damage on its own.

The tent takes ♥ ♥ ♥ to wallop.



Kick


The tent's many legs lash out at any would-be burglar nearby. Any hero who ends their turn adjacent to the tent is automatically walloped, regardless of damage taken.

Cannonball




The tent can use the full force of its thousand legs to leap into the air, vanishing from sight... then crashing to the ground with quaking force. In any round where the heroes

roll more than two , the tent may spend all s to jump.

Temporarily remove the tent from the map, then drop a die of any type onto the map from 1' (~.33m) above. This is where the tent will land. Roll a controller die for each hero, discarding any result other than . Any hero who rolled  may **move**.

Now, execute a **burst** at the landing site. Any character hit by the **burst** takes  damage as the tent lands. Remove the targeting die, and put the tent down in its place.

Climbable (vulnerability)

A player with an adjacent hero may spend  for the hero to climb atop the tent. Any s the hero's player rolled are canceled, and any attacks deal an additional  of damage (but cannot wallop).

