



## THE SUNDERED LAND

A DOOMED PILGRIM IN THE RUINS OF THE FUTURE

# THE SUNDERED LAND

A Doomed Pilgrim in the Ruins of the Future

## PREPARING TO PLAY

Post this online: "I'm a warrior seeking peace and an end to bloodshed. I'm on pilgrimage to the Temple to No Gods in the distant City of Gulls. My pilgrimage has brought me to [choose a place], inhabited by [choose an enemy]. My goal is to pass safely through and continue my pilgrimage.

"You, my friends online, play the world. Your goal is to see me to my doom, instead of safely on my way. You're allowed only to directly answer my direct questions, though, so you might not be able to do it.

"The rules: 1. Only answer my questions. 2. If you don't already know the answer, make something up. 3. Keep your answers short. 4. If your answer's disruptive, I'm allowed to delete it. 5. Otherwise, I have to go with the first answer somebody gives. I'll +1 it. 6. You may subscribe to this thread if you like. Please use the sentence 'no gods watch over you' to do so."

## PLACES

- the Desert of Spires
- the Gray Hills
- the Jaggedlands
- the Ragged Forest
- the Jungle of Bones
- the Longmoor
- the Broken Reaches
- ----

## ENEMIES

- predatory bandit-ghouls
- the sworn enemies of my people
- the murder-cult of the ungod of spiders
- supernatural creatures hungry for human flesh
- the encamped army of a king who has sworn vengeance upon me
- the singing hyenas of the waste
- warring cannibal clans
- followers of a grim torturer-devil
- monsters who dress in human skins
- ----

## CREATING YOUR CHARACTER

Choose 2 and add them to your post. "I have..."

- wealth hidden in my clothing
- a long knife under my shirt
- the summoning-name of a ghost burned into my memory
- very long hair, uncut, unbound
- a crossing and criscrossing of scars
- vast and deadly patience
- instincts honed by a life of violence
- ----

## BEGINNING TO PLAY

Add to your post how long you've been walking through [the place]. Say what you're near and what you're doing, and then: "Something warns me of approaching danger. What warns me? Anyone should answer."

## IN PLAY

Always **ask** for details that interest you. Always **say** what you're doing right now. Always **ask** what happens next. Always **say** who may answer: "anyone should answer" or "[this person] should answer." **Your job:** get your character into danger. **Play to find out** whether you can get out again.

## QUESTIONS YOU MIGHT WANT TO ASK

**When you see an enemy coming:**

- "Has [it] definitely seen me?"
- "What's my best escape route, if any?"
- "What's the best position here that I could take?"
- ----

**When you think an enemy might be stalking you:**

- "Do I feel watched?"
- "Should I bother to cover my tracks/douse my fire/----?"
- "I sit still and listen. Is anything weird?"
- ----

**When you try to avoid an enemy's notice:**

- "Can I do \_\_\_ without [its] notice?"
- "Is there a way I can escape [its] attention until \_\_\_?"
- "Does [it] seem nervous/watchful/suspicious yet?"
- ----

## WHEN YOU FLEE AN ENEMY

- "Is there a place ahead where I might lose [it]?"
- "I settle in for a long, hard run. Can I outdistance [it]?"
- "Is there a place ahead where I might ambush [it]?"
- ----

**If it remains ambiguous:** "If I haven't gotten away, I'll have to fight. Have I gotten away?"

**If you get away:** "Soon I reach the end of [the place] and I'm happy to put it behind me." **The end.**

## WHEN YOU FIGHT AN ENEMY

**roll 2 dice:**

**2-5:** "[It] might kill me here. I do \_\_\_\_ . Do I have a chance to get away?"

**6-8:** "I might be able to fight free. I do \_\_\_\_ . Does it back off/recoil/reel back/withdraw and give me the opportunity to go?"

**9-12:** "I might be able to overpower it. I do \_\_\_\_ . Does it die/submit/flee?"

**If you roll the same result again:** Pretend you rolled another result, your choice.

**If the fight goes to a third round:** "If I can't get away now, [it] will kill me. I do \_\_\_\_ . Can I get away?"

**If your enemy kills you:** "What does [it] do with my body?" **The end.**



**THE SUNDERED LAND**  
CARAVAN GUARDS IN THE RUINS OF THE FUTURE

# THE SUNDERED LAND

Caravan Guards in the Ruins of the Future

## CREATE YOUR CHARACTER

One of you should be the Hazard player. Take turns.

Everyone else, choose 2:

- Master of sword and staff.
- Dedicated to fallen gods.
- Wielder of ancient weapons.
- Outranger and scout.
- Reincarnated blood-champion.
- Child of blasphemy.
- Veteran of war, battlescarred.
- Scholar of the six arts.
- Former slave and revenant.
- ----

A caravan on the Burnt Road. Riders on fleet horses, tireless irritable buffalo heaped with goods, silver, spices, drugs, bales and bolts of silk. Risking raiders, monsters, and the ferocious weather of the Sundered Land. You ride as its guards.

**Your job:** say what your character looks like, says, and does. Whenever somebody asks questions about your character, make up answers. **Your character's goal:** see the caravan safely over the Burnt Road to the City of Gulls.

## TAKING TURNS

When someone's talking and you have something to **contribute**, feel free to shout it out. The Hazard player has final say what's true, but everybody can make suggestions.

When someone's talking and you want to **interrupt**, please hold off. Instead, pick up the dice and hold them where everybody can see. Nobody can roll dice until you've had your say. When the Hazard player comes to you, remember to set the dice down again so someone else can pick them up if they want to.

Otherwise, just go casually around the table or back and forth, player to player, action to action. Play it natural and let the Hazard player set the pace.

## THE HAZARD PLAYER

**Your job:** create hazards to attack the caravan. **Their goal:** destroy the caravan, butcher its people, scavenge its goods.

Describe where the caravan is, where the characters are, what's happening. You shouldn't attack without warning, so always give warning.

Ask the other players what their characters do. You shouldn't attack while they're helpless, so always give them a chance to act.

Answer the other players' questions. You shouldn't keep anything from them that their characters could know or see, so always give them a chance to ask.

## PACING THE GAME

Play fast and hard. One game = one hazard confronted. Remember to take turns being the Hazard player. If you want, keep playing with the same characters until the caravan's destroyed or it finally reaches the City of Gulls, or else alternate with other games.

## HAZARDS

A hazard has 4 elements: the hazard itself, victim(s), bystander(s), and something weird. Use these to give the characters their warning and the chance to act.

**To create the hazard itself,** choose 2 or 3:

- Gigantic.
- Silent.
- Dripping gore.
- Ravenous.
- In a horde.
- Spikes, horns, spurs.
- Serpentine coils.
- Exposed bone.
- Armor, swords, spears.
- Fangs, gaping maw, rows of teeth.
- ----

You can change or add to your choices as you play. Always try to incorporate the other players' ideas.

You shouldn't make the hazard impervious to what the characters do. Always have it respond to every threat and attack, even if they don't hurt it.

The hazard must destroy the caravan, die, or be driven off. Your job isn't to decide, but to drive toward the ending, whichever ending it is.

## ACTION AND RESOLUTION

Whenever your character does something that would bring you into conflict with someone or expose you to danger, anyone may call for a roll. Roll 2 dice.

Before you roll, as a consequence of past events or past rolls, the Hazard player can give you +1 or -1.

**2-5: It might go terribly wrong:** You get one chance to say how you get help or hold it together on your own. Everyone else votes thumbs-up or thumbs-down. If the thumbs-downs win, say how it goes wrong, and how you're hurt, thrown, killed, seized, or laid low. If it's still possible for you to accomplish what you hoped, you do, and the Hazard player says the rest.

**6-8: It might reveal something:** Ask if anyone has insights into what's happening. If anybody does, the Hazard player decides whether they're right. Either way, you accomplish what you hoped, and the Hazard player says what happens.

**9-12: You might overreach:** You accomplish what you hoped, the Hazard player says what happens, and you might seize further advantage. Anybody can describe how you can carry your advantage forward, and you choose whether to take the chance or let it pass. But first, the hazard player decides in secret whether you'll be overreaching yourself, and reveals it if you do.



# THE SUNDERED LAND

At Ends in the Ruins of the Future

## CREATE YOUR CHARACTER

One of you should be the City player. Take turns.

Everyone else, for prospects & circumstances, choose 1:

- My mother's name accords me honor and duties here that I do not want.
- I have blood enemies here.
- I'm seeking a forbidden love, kept by a person beyond my direct challenge.
- I know a wealthy house I might be able to rob.
- I'm seeking only honest labor and wage.
- I'm seeking a certain master of my arts.
- I'm seeking for my lost blood.
- I'm seeking a certain place of ceremonial import.
- I have debts outstanding which I cannot repay.
- -----

You have a lead half-groat and scrip for one night's least-grade bunk & board, and roll. **2-5:** Choose 1. **6-8:** choose 2. **9-12:** choose 3. You also have:

- 4 groats in mixed coin
- scrip for a night's bunk, board & bath, second-grade
- invitation to a certain great house for reception & dinner
- a tile admitting 2 to the menagerie of sins
- a letter of introduction
- scrip, fraudulently drawn, for bunk, board, bath, & upkeep
- new clothing, clean and fashionable
- new shoes, sturdy and whole
- -----

**Your job:** say what your character looks like, says, and does. Ask questions. When someone asks about your character, make up answers. **Your character's goal:** prosper and prevail, whatever you encounter.

## PUBLIC PLACES IN THE CITY

- the Dockyards
- the Temple to No Gods
- the Diggers' Common
- the Scornview
- the Stockyards
- the Market Quarter
- the Sovereign Course
- the Outwalls
- Bustside
- -----

Venture uninvited into other, private places if you choose, but know that you may be subject to contest, rigor, and trials of scorn.

## THE CITY PLAYER

**Your job:** make the city and its inhabitants vivid, menacing, humorous, colorful, and human. **Their goal:** to prosper and prevail themselves, and to seize any opportunity that the characters present or represent.

Describe where the characters are, who else is near, what's happening. You shouldn't make them guess or search for what's interesting, so always say what's interesting.

Ask the other players what their characters do. You shouldn't shut them out of play, so always give them a chance to act.

Answer the other players' questions. You shouldn't keep anything from them that their characters would know or see — and in fact you should be generous and forthcoming — so always give them a chance to ask.

If you don't know the answer, make something up. You shouldn't worry too much about consistency; it's always best to say something vivid and concrete, even when it doesn't make sense.

## PACING THE GAME

Play leisurely, with detail and discursion. One game = a series of encounters, concluded, abandoned, or interrupted. If you want, keep playing with the same characters until all have prospered or failed to prosper, or else alternate with other games.

You aren't obliged to resolve or even directly address the characters' prospects & circumstances, though you may.

## TAKING YOUR BEARINGS

When you take your bearings in a place, roll 2 dice.

**2-5: You might have an enemy here:** Ask the City player who is paying attention to you, how people react to your arrival, whether you recognize anyone here, and how you might best make an escape if you come under attack.

**6-8: You might have an opportunity here:** Ask the City player what's most beautiful or valuable here, how you might gain entry or invitation, what you might do to best fit in, and whether anyone has noticed you.

**9-12: You might have a friend here:** Ask the City player who you recognize here, how you might become welcome and accepted, what the people here need or hope for, and how you might best gain their attention.

## IF IT COMES TO A CONFRONTATION

**It might turn violent:** Does anyone want a fight? If so, it turns violent. Go around the circle, City player first. On your turn, have your character flee or fight: name another character and say how you hurt, kill, or pin them. Keep circling until one side submits or only one side remains.

**One side backs down:** Since nobody wants a fight, will one side withdraw? Otherwise, are you sure nobody wants a fight?

**The confrontation resolves:** Since nobody wants a fight, and nobody will withdraw, both sides must come now to an agreement. Either or both sides can set terms. If the other side can't or won't meet the terms, it turns violent.





## THE SUNDERED LAND

NIGHT WATCH IN THE RUINS OF THE FUTURE

# THE SUNDERED LAND

Night Watch in the Ruins of the Future

## CREATE YOUR CHARACTER

Everyone: invent a name for your character. If you're stuck, try the change-a-letter trick, where you take a normal name and change one or two letters.

Imagine what your character must look like.

**Your job:** say what your character looks like, says, and does. Whenever somebody asks questions about your character, make up answers. **Your character's goal:** judge the other characters. Trustworthy or no? Allies or no? Friends or no?

## THE NIGHT PLAYER

One of you should be the Night player. Take turns.

## SET THE STAGE

All the characters are in a hazardous place at night, keeping watch, talking together and sharing stories of their pasts.

Do we have fire? Must we speak softly, or may we speak out aloud? Do we know who our enemy is, and where, or do we keep watch against uncertain dangers? Are we on our own, or do we keep watch over others sleeping?

**Your job:** prompt the other players for their characters' stories. Allow someone else to be the Night player when it's your character's turn to tell a story. **Your goal:** discover whether any of the characters are keeping secrets, lies, or terrible ambitions from the others.

## PROMPT A STORY

Choose one of the other players. Choose 1 of these, or something similar:

- "On one occasion, didn't you \_\_\_\_?"
- "For a time, weren't you \_\_\_\_?"
- "I believe that you \_\_\_\_\_, didn't you?"
- "I believe that you are \_\_\_\_\_, aren't you?"

If you need it, you might find inspiration in *In the Sundered Land*, below.

The other player may assent or demur. If she demurs, choose another player and try again — and if all demur, no one tells stories that night. If she assents, though, continue on.

## DRAW THE STORY OUT

Don't expect the player to simply tell her character's story. Draw it out of her by asking questions. At first, ask broad, general questions. Establish the overall facts: who, when, where? Encourage the other players to ask questions as well. Ask for details, memories, explanations, feelings, self-reflection and speculation.

Continue drawing the story out with questions until you're satisfied that you've heard all or most of it, then draw it to a close. Thank the player. Turn to the next player and prompt her for a story, and so continue until everyone's told one, taking a turn yourself.

## THE WHOLE TRUTH?

At any point in the story, any player at all may choose to imagine that the one speaking isn't telling the whole truth. Say so. When this happens, the player speaking rolls 2 dice.

**2-5:** *You might be overstating* your role or your accomplishments.

**6-8:** *You might be forgetting* interesting details.

**9-12:** *You might be holding back* something delicate, embarrassing, incriminating, improper, or inexplicable.

Imagine the truth for yourself now. Is your character telling the whole truth after all, or is there something she's leaving out? You may choose to entertain a guess or two, ask the other characters what they think is true, and revise your story closer to the truth or farther away from it. You can even choose to tell the truth directly to the other players while having your character maintain deception, if you like.

Whichever you choose, continue on with your story, more or less directly.

## AFTER THE LAST STORY

Night player, roll 2 dice.

**2-5:** *A pre-dawn attack*, stealthy and sudden, takes the characters by utter surprises.

**6-8:** *A noise* alerts them to coming danger, which they face prepared.

**9-12:** *Dawn comes* and the night has passed in peace.

*You can end the game here, or else switch to another game and continue to play.*

## IN THE SUNDERED LAND

- **The House Alije**, a High House in the City of Gulls. The prince Jaret Alije. His harem and eunuchs. The captain of his guard, a fearless half-human woman called Kalo. His acquisitions and assertions of power. His sister, the Sororiarch Alije, whose good fate is enslaved to the fortunes of the House.
- **The Bufrolla Clan** of the Gray Hills, cannibals, whose symbol is the walking white lizard. Their incarnate goddess, who demands sacrifices of fire, shame, flesh, and filth. Their hunting courses, set with baffles, snares, and blinds. The singing hounds who hunt alongside them. Their long honed spears.
- **The Temple to No Gods**. Its priestesses and priests, either devotee or penitent, in service, alike in rank and stature. The three visible and one concealed pillars of its study. Rella, a supplicant. The broken path connecting each temple to the others, no matter the earthly distance between.
- **The Charnel Halls of the dead**. The necromancer Tulia Din, of unhesitating discipline. Her books. A living person chained in the Charnel Halls, bound for a crime, sin, or misfortune. A tyrant ghost, ruler of hosts of the dead, bloated with the power it has consumed. Its summoning-name. Its living descendants.
- **The Museum of the Upturned Past**. The scholars and students who walk among its pillars. The texts and diagrams of power they study, and the relics of the ancient world. A burglar in gray silk, unknowing. Something huge and silent. Words of inhuman power, enslavers of heart, thought, will.
- **The raiding-hosts of the Turtwk**, with their bloody-beaked ships and warrior songs. Their queen Axkutke. Her seers, three boys whose antics prefigure future events. Their trains of battle-taken. Their agent, a guard of the city who has sold its security to them for promised wealth.



## THE SUNDERED LAND

WARRIORS IN THE RUINS OF THE FUTURE

# THE SUNDERED LAND

Warriors in the Ruins of the Future

## CREATE YOUR CHARACTER

One of you should be the Butcher player. Take turns.

Everyone else, if your force is poor, choose 1; if your force is rich, choose 3; otherwise, choose 2. For arms, you carry:

- improvised arms
- a sword
- a long spear
- a beam-cutter
- daggers
- chestplate & helmet
- a pulse lance
- a staff
- a concussive bolter
- bow & arrows
- blast armor
- ----

Say also what weapon you carry hidden.

As a group, name the objective your force intends to seize.

**Your job:** say what your character looks like, says, and does. When someone asks about your character, make up answers. **Your character's goal:** survive. Win the battle, if possible.

## THE BUTCHER PLAYER

**Your job:** create the enemy force. **Its goal:** kill, capture, or drive away the characters and their force.

Describe where the characters are, what's there, what's happening. Everything is confusing, so give impressions and misleading details.

Ask the other players what their characters do. They are at your mercy, so interrupt them and attack without warning.

Answer the other players' questions. Always give them a chance to ask questions. Nothing is clear, though, so decline to answer whenever you like, and occasionally lie.

Scribble a map. Make it vague, impressionistic, and unreliable, only to create an image of the situation.

## PACING THE GAME

Play fast and hard. One game = this battle, lost or won. If you want, if any of the characters survive, you can go on to play other games with the same characters.

This battle ends when the characters take their objective, surrender, flee the battle, or are all killed. Play to find out which.

## THE ENEMY FORCE

Butcher player, choose for yourself, without saying anything now, one way that the enemy force is superior to the characters' force, and one way that it is inferior:

- discipline & training
- knowledge of the terrain
- tactical position
- loyalty & dedication
- arms
- number
- bloodthirst
- ----

As you play, drop clues to your choices — or declare them outright — in what you say, mixed in with the confusing details and lies.

**When the characters' force comes into contact with the enemy force,** give the player who's rolling a +1 to the roll if they're engaging with the enemy where the enemy is inferior, a -1 to the roll if they're engaging with the enemy where the enemy is superior.

## RECONAISSANCE

Tell the butcher player how you conduct your reconaissance — perhaps only that you are on the alert — and ask 1 or more:

- Can we tell where our enemy's position is?
- Can we take a more advantageous position ourselves?
- What is our enemy doing?
- Are we stronger than our enemy?
- ----

The Butcher player may or may not answer, and may or may not answer truthfully.

## TAKING POSITION

When the characters' force advances, retreats, or establishes a position, any player rolls 2 dice.

**2-5:** You might come under ambush or surprise attack. Ask the Butcher player whether it seems safe to continue as you are going. (Butcher player: assure them that it does.) Decide whether to continue.

**6-8:** You might come in contact with the enemy. Ask the Butcher player whether there's movement or sign of activity ahead or around you. (Butcher player: assure them that there is.) Decide whether to hold position or move.

**9-12:** You might surprise the enemy. Ask the butcher player whether the enemy is aware of you. (Butcher player: assure them that they are not.) Decide whether to attack, hold, withdraw, or what.

## ENGAGING THE ENEMY

When you engage the enemy, any player rolls 2 dice.

**2-5:** You might have to surrender. Do you? If not, you fight your way free, but one of you is killed in the fighting.

**6-8:** You might retreat. Do you? If not, you hold your position, but one of you is killed in the fighting.

**9-12:** You drive your enemy into retreat. Do you pursue? If so, you butcher your enemy, but one of you is killed in the fighting.

**When One of You is Killed in the Fighting,** go around the circle in turns.

Each of you, on your turn:

**1.** Ask the Butcher player what enemy in particular engages you, and how.

**2.** Say how you conduct yourself, how you fight, and how you defend yourself.

Butcher player, judge whose answer is worst. That character is killed in the fighting. Say how.



# THE SUNDERED LAND

Restless Ambition in the Ruins of the Future

## CEREMONIES OF DREAD

Play Caravan Guards, except:

**One of you should play the necromancer.** Create your character as in Caravan Guards, choosing suitably, and in addition choose your ambition:

- to summon and enslave a powerful ghost
- to confront a revenant ghost and chain it in the Charnel Halls
- to restore one beloved to you to life
- to find a certain ghost and interrogate it
- ----

**Instead of the caravan, a ceremony of dread.** Where is it, what are its conditions and circumstances, and what does it require the characters to do?

**The other characters' goals:** to see the ceremony of dread to its conclusion, and to see the necromancer successful.

**The hazard:** a ghost, naturally (or more than one). What characterized the ghost's death? Hazard player, choose 2:

- |                        |                 |
|------------------------|-----------------|
| • thwarted vengeance   | • bloodthirst   |
| • unfulfilled ambition | • a death-curse |
| • betrayal             | • despair       |
| • hatred               | • sorcery       |
| • ceremonial sacrifice | • ----          |

How has the ghost fared in the Charnel Halls? Choose 1:

- it has thrived, devouring many of its kind
- it has purified its hatred into a black and bloody will
- it has indulged its appetites and enacted its fears
- it has hunted the living, shattering mortal minds
- it has dallied with necromancers before this
- ----

The ghost appears superficially as the person it once was, but choose 2. In truth it is:

- |                    |              |              |
|--------------------|--------------|--------------|
| • hulking          | • venomous   | • howling    |
| • leather-winged   | • faceless   | • arachnic   |
| • wreathed in fire | • unblinking | • slithering |
| • bloodsoaked      | • void       | • ----       |

## FORBIDDEN LOVE

Play Caravan Guards, except:

**One of you should play the lover.** Create your character as in Caravan Guards, choosing suitably, and in addition describe the beloved. A man, a woman, or otherwise? Representing beauty, knowledge, hope, peace, wisdom, joy, forgetting, or death? The beloved moves in a dangerous world beyond your experience. The beloved is kept by a dangerous power beyond your direct challenge.

**Your character's ambition:** to steal time with the beloved, despite the will and attention of the beloved's keeper. The beloved craves your love, and has it, and can have neither self-possession nor freedom without you.

**Instead of the caravan, an opportunity for the lover and beloved to meet.** Where, and what are the circumstances, and how is it that the beloved's keeper cannot prevent it?

**The other characters' goals:** to see the lover safely to the tryst and safely away again.

**The hazard:** Hazard player, choose 1:

- armed guards set to keep the beloved from such congress
- a creature of necromantic malice
- an agent-murderer, with garrotte and shiv
- a creature of nightmare, drawn to this clandestine act
- another of the beloved's forbidden lovers, jealous, armed
- the beloved's keeper *per se*
- ----

**The beloved is a kind of hazard as well.** The beloved wants to confess to the lover, but is reluctant. Hazard player, choose 1 or 2. Choose things hard, not easy, to confess:

- the beloved has committed a betrayal or deceit
- the beloved has done something depraved or inhuman
- the beloved has compromised with the keeper
- the beloved craves the lover's touch
- the beloved depends desperately on the lover's faith
- the beloved doubts or fears for the lover's loyalty
- the beloved has suffered humiliation, shame, or abjection
- ----

## THE HALLS OF POWER

Play Caravan Guards, except:

**One of you should play the wronged character.** Create your character as in Caravan Guards, choosing suitably, and in addition choose your ambition:

- to be revenged upon the one who wronged you
- to free from bondage the one you love
- to throw down the one who usurped your bloodright
- to recover what is owed you from the one indebted
- ----

**Instead of the caravan, an opportunity for the wronged character to act.** What is it and what are the circumstances? Who does the wronged character see, where, and what do they represent?

**The other characters' goals:** to see the wronged character triumphant, or at least safely through.

**The hazard:** whoever stands in the wronged character's way, and then whoever comes after. Hazard player, choose 1:

- a sovereign of the city
- a master of wealth and labor
- a godspeaker of a high temple
- a captain of thieves, murderers, and bandits
- a war-champion, lauded
- ----





## THE SUNDERED LAND

Roleplaying in the Ruins of the Future

### STRINGING GAMES TOGETHER

Try this:

**First**, play Caravan Guards.

**Second**, play Night Watch with the same characters, still with the caravan.

**Third**, have the caravan arrive at the City of Gulls and play At Ends.

**Fourth**, choose one of the characters and play Restless Ambition.

Keep playing from there, taking turns, following the characters turn by turn wherever their adventures take them.

**While you go:**

- Play the same characters over again but also introduce new characters often and without reserve.
- Use Night Watch to let characters get to know each other.
- Use At Ends to create new intrigues and ambitions for your existing characters, or to introduce new characters.
- Use Restless Ambition and Warriors to develop individual characters' stories and see them through.
- The characters can always cast off, take to the road again as Caravan Guards.
- Between games, play the Doomed Pilgrim to practice, create, and explore.
- Bring your pilgrim into play as a character in another game, if you live!

### SKILLS TO CULTIVATE

- Trust yourself to say something good.
- Trust your friends to say something good.
- Blur out details and imagery.
- Build on what others say.
- Have your characters take concrete and direct action toward their goals.
- When you're curious about something, ask.
- Pull the trigger.

These are all skills you can practice while you're playing the Doomed Pilgrim, either as player or as the world.

## CREATING YOUR OWN SUNDERED LAND GAMES

Here are the important things that all of these games include:

- Who are the characters, what are they doing, and what's set against them?
- What are the players' jobs?
- What are the characters' goals?
- Who is the GM?
- What is the GM's job?
- What should the GM play to find out?
- What circumstances call for a die roll?
- For each of the roll's possible results, what might happen?
- When something might happen, what particular conversation should you have about it?
- What circumstances call for a particular conversation, but not a die roll?
- What particular conversation should you have then?
- How do you know or decide that the game's done?

If you create a new Sundered Land game of your own, email me! I'd love to see it, and if you're interested, I can give you advice, recommendations, and help publishing it.

### LUDOGRAPHY

*Suldrup* (Bækgaard)

*Valiant Girls* (Baker)

*Psi\*Run* (Baker, Leigner, Moore)

*Misericord(e)* (Boss)

*Sorcerer, Trollbabe, S/Lay w/Me* (Edwards)

*Ghost/Echo, Lady Blackbird, Ghost Lines* (Harper)

*The Mountain Witch* (Kleinert)

*High Quality Roleplaying, Clover, Hot Guys Making Out* (Lehman)

*Basic Dungeons & Dragons* (Moldvay, ed)

*Depereo* (Olsen)

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