

we used to be **FRIENDS**



jonathan lavalée

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“I feel like I’m in a scene from the Outsiders.”

-Veronica Mars, “The Pilot”

Veronica Mars is one of my favorite TV shows of all time. I bought all the seasons on DVD. I’ve shown it to all my friends, and family. It’s one of the best detective shows I’ve seen, and I’ve seen a lot as detective and crime shows are a genre I love. Part of what makes *Veronica Mars* great is how it layers the mysteries. You get some immediate action with the mystery ‘du jour,’ but the larger problems don’t fade away and the show takes care to make sure that these longer mysteries aren’t forgotten even if it’s only in moment to point out a clue or create an emotional scene. That’s one of the things I wanted to try to encapsulate in *We Used To Be Friends*. The structure allows characters who aren’t necessarily engaged with the episode mystery to explore the season long mystery, or their personal mystery.

Detective and mystery RPGs themselves have a feature; the good ones need a lot of prep time. Some people enjoy that, and there are some wonderful games out there if you do. *We Used To Be Friends* is an attempt to create a collaborative game that requires little preparation and pre-planning since there isn’t a single person tasked with that responsibility. The hope is that you can create the mystery as you discover your clues and even surprise yourself. The goal is to get that feeling you get when you read Raymond Chandler novels, or watch a show like *Veronica Mars* or *Riverdale*.

There have been quite a few people who have been a huge part of this project.

Amber has been the first one to listen to some weird ideas and push me to be able to explain them in a way that makes them clear and concise. She’s the person who reminds me to be happy in my creativity.

Krista by being incredibly excited by this idea when I first uttered it.

Kate for feedback and specific moves in the Yearbook Profiles when I got stuck, and for playtesting.

Rob, Stras, Mikael, and everyone at the GREAT GAME EXCHANGE who questioned me on how the rules would work, and for the various fixes that were applied because of it.

Lisa Padol for the tweet storms about the whole thing.

Of course, the people who made *Veronica Mars*, which as I said you should check out. And all the umpteen million PbtA games that have been an influence. *Monsterhearts*, *Dungeon World*, *Headspace*, and all the other ones that are out there. I’d list them all, but that would be a book unto itself.

—Jonathan

All About Leacock Vocational and Educational School

Before you begin playing *We Used To Be Friends*, it's important that everyone understands the principles that push this game. In a collaborative environment, the best story is created when everyone is working in the same direction. Even if the characters disagree, the players need to reach some sort of a consensus to move forward. These principles help you create the most interesting story.

When anyone feels stuck, or uncertain, use these principles as a reference guide to keep the game moving.

Play to Find Out What Happens!

You might have an idea of how you want a mystery to go when you first create a Suspect. You might have an idea on how they are guilty. It's okay to have these ideas. Be prepared to throw them away or at least alter them, because other people are going to have input, and their ideas could make the story better. In a collaborative space, be open to finding out what happens from the story and from other people.

Be Mysterious!

A big part of the game is to solve a mystery. Mysteries should never be straight-forward, there should be multiple suspects, and multiple potential answers up until the last possible moment. Extend the mystery when possible. Make the tension palatable. Keep everyone guessing, including yourself. Surprise people with the direction of the episode!

Have a Life!

Don't get too wrapped up in the mystery. If you don't know what to do, start picking on your relationships. Throw a party. Aim to get that hot date. Get the samples for the science project. Make sure to take the time to have messy relationships, bad ideas, or join sports teams. Fight with your parents! Fight with your friends! Make up! Having those real-life moments, pushes drama in your games.

Take Risks!

Mysteries are never solved by sitting back and letting the clues come to you. Your characters are going to have to do things that put them in harm's way. They'll have to infiltrate, lie, sneak, and reveal things that people don't want to have revealed. Don't feel the need to coddle the characters; put them where they can find information and make them deal with the risks of wanting to uncover the truth. The game doesn't have a "life point" mechanic so the game doesn't tell you when your character dies, you do. Put them at risk and let them dig their way out with a fistful of clues and some scrapes and bruises.

Question Everything

Part of what makes mysteries complex is that very few things are what they appear to be. People are friendly on the outside but are secretly trying to hide their guilt. Those who wouldn't hurt a fly can commit murder under the correct circumstances. The simple seems too easy and the complex is often hiding a simple truth.

Hell, it's not like you're even honest with yourself. Reasons for doing things can be muddled by your character's personal tragedies. Emotions and memories can trigger and push in one direction or another. No one is above suspicion, especially not your character.

Address the Action to the Characters, Not the Players

Even if you don't like a lot of improvisational role play, if you address your actions to the characters rather than the players then they'll take on a life of their own. They'll have their own weight, and their own believability. You'll find yourself thinking like the character thinks, and it'll be easier to jump into character.

Tie Everything to the Fiction

Don't worry about the mechanics. They are there to do one thing, which is make sure everything ties back into the fiction. You want to use the **Gumshoe** move, say you want to use **Gumshoe** and then figure out how it will work with the fiction. Pool for ideas and then figure out how your character is going to fulfill that move in the fiction.

Same thing happens in reverse. If you think you're going to go **Open Up** to someone you can have your character talk to their father about how they need to find their best friend's killer so that she can feel like she can sleep at night. You can talk about it, have the whole scene, and then roll the dice to complete the **Open Up** move.

The focus should always be on the fiction. It doesn't matter if you feel that the moves come out of the fiction, or you want to make a move and make

that move fit within the context of the fiction, or you can do them all concurrently or consecutively, but you can't do it without the fiction.

It's all fiction, you see.

Leave Blank Spaces

There are going to be times when you want to fill in all the blanks, fight that. Even if you solve a mystery, it might not clear everything up. On a smaller scale, don't try to understand every clue as soon as you get it, or have every relationship precisely defined. Uncover those details as you unravel the mystery, because what you might think is the truth ends up changing as you discover more about what really happened.

Everyone's a Suspect

While it's a part of **Question Everything**, this principle really needs its own line. Everyone can be a suspect, as long as you can come up with some motivation. It doesn't have to be immediate, but it could reveal itself eventually. In the end, it's open season, and if there's an opening in a mystery then feel free to put anyone down as a suspect. Another character, someone who people like, someone who people hate, just someone who could be seen as a suspect to the crime. Even the good child can show that with money, resources, and a distinct drive for revenge, they can organize someone getting their brains blown out.

This could lead to your character being a suspect. If that happens, go with it. Find out if your character would do it, or if it's a frame job.

Normal is the New Watchword

People, player characters and NPCs, all have a normal everyday life. Between episodes you should make a point to ask questions about what happened from the end of the last episode to the beginning of this one. Do it for all the characters, and maybe for some of the well-loved, and well-hated, NPCs. Make sure that they do things beyond help your character out, and/or annoy your character's every step. They have lives, and the mystery interrupts that life.

Be a Bigger Fan of the Story

You're all in this game together, be a fan of other people's characters even if your character hates them. When you're all fans, you're all engaged and you're more than willing to throw out suggestions. But in the end, be a bigger fan of the story that you're telling. Don't be so afraid to get a character you like in trouble because everyone likes them.

Treat the NPCs Like Crooks

Be suspicious with NPCs. Be brave and foolhardy with NPCs. Everyone will get a chance to play them, and if people get attached to them... well, then you know it's time to make them a victim, or a suspect in a mystery.

Don't be gentle with NPCs, they get beat up and taken advantage of on a regular basis. They're a little too helpful and get in the way.

That means you should give the NPCs simple goals. Give them one thing that they want and run with it. If they want revenge, then that will drive their actions. If they're looking for closure, then they'll jump at any opportunity. If they're going against their will, every opportunity to get out of trouble is something that they should take. Give them a singular motivation so that if someone else needs to play the NPC, they can.

If the scene changes, then their motivation can change. They may have wanted revenge in one scene, but later on, they might want to run for the hills at the first opportunity. As long as you tie it to the fiction, feel free to have them change their emotions but don't let it get muddled with having more than one drive at a time.

Information Comes at a Cost

The characters want to know things, but usually this uncovers uncomfortable truths and painful realities that were previously hidden. Dark connections, hidden illnesses, illicit love affairs are all brought to light, and the consequences of those secrets will end up hurting a lot of people. But at least you'll know, right? Because knowing is always better, right?

Sometimes You Don't Have to Make the Call

If you're stuck or uncertain on what to do, you can ask the people around you what they think. Or even give them the responsibility if you want. Can't think of a location, ask the player across from you what would be the good place to open the story. Want to throw in an NPC but you aren't quite sure who it should be? Ask the player on your right. You can even give up your moves in a scene if you think it's way better that someone else gets to do things. When you're in control of the scene, don't think you need to shoulder everything if you don't want to.

WELCOME TO BLANK

Now that you've got an understanding of the mindset to play *We Used To Be Friends*, here are the steps to start creating your teenage detective drama game.

Step 1. Choose your Yearbook Profile

These are your character sheets, they're in the back for reference but people should be able to choose one. For a more detailed look at them, turn to page XX.

Step 2. Build your City

After you choose your Profiles, you're going to set up your town. Detective stories are local, so build your local. Crime, corruption, and inequality are the characters' constant companions as mysteries unfurl around them. Everyone will work together to come up with the best, and most satisfying, answers.

There's also a sheet for keeping track of all this information. You use, and reference it during your game.

The Riches: They are the reasons why people are wealthy in your town, and how the police and other authority figures are busy keeping them safe from everyone else.

The Haves

Choose 2

- Technology
- Entertainment
- Old Money
- Real Estate

Technology: There were quite a few people who made their money working with tech. They developed some kind of transformative software that changed how we used the Internet, or they could have come up with a piece of hardware that's in every cell phone. Whatever the technology is, it leads to a lot of money.

Entertainment: The entertainment industry bleeds money, and a lot of it is bled on the higher-end actors and musicians. They may just be going through the motions, but it doesn't matter because how do you say no to 8 figures? Musicians, Movie Stars, Athletes, and Media Moguls can be congregating here, or looking for some time away from the spotlight in your town.

Old Money: Some families have had money for ages. They've come into it through decades, or even a century or two of wealth. You could have gotten it from any of the ways mentioned on the list, but that was before. Now you've got enough money that you use your money just to make more money.

Real Estate: No property too large, no fee too high. That's what these people live by. They buy and sell what they can, and sometime create situations that help them out regardless of who is living on the land they are wheeling and dealing. All that matter is the commission checks that keep coming in.

The Nots: Even though there's a lot of wealth going on, there's also a reason why the two options are millionaire or barely scraping by. Choose two from this list:

- Single Major Employer
- Only Shit Jobs Available
- Lots of Debt
- Lots of Veterans

Single Major Employer: When there is only place to get a job that's worth anything, there's a fight for the few good jobs that are available. The jobs that support that major employer don't pay nearly as well, which means that there's a stranglehold on who gets the good jobs and who doesn't.

Only Shit Jobs Available: When politicians talk about "job creating" they count pretty much anything that pays money, even if it doesn't pay a living wage. If this is chosen, it means that there's really only part-time, minimum wage jobs, with no benefits and no flexibility. It says you work Christmas Eve, you better damned well be there, or you can kiss your job goodbye.

It can be used alone or with Single Major Employer to help reinforce that situation.

Lots of Debt: Because there's a lot of wealthy people around, there's a lot of other people who try to keep up even if they can't afford it. Lots of failed businesses, and credit card bills as far as you can see.

Lots of Veterans: Veterans make up a huge percentage of the unemployed people, particularly if they're younger veterans. If there's an influx of youthful vets coming home, there are likely no jobs available for them, and it's not like life just stops either. They have bills to pay too.

There Goes the Neighborhood

Now that you've got the general background, let's start about making your sections of town. You'll come up with the high school where you all go, and four other places that you can use in your game. You can always make more, but these will give you some places and people that will give you some things to hang your character on.

Who is Important

There are all sorts of people who are important and influential in their own way in your town. You're going to come up with them here by answering the top two questions. There are some Profiles that should

answer these questions. If you have more than one, you can work on it together or answer just a part of the question.

(Delinquent, Socialite) Who are the richest families associated with the two categories you picked earlier?

(Hardboiled) Who is the local detective?

(Sidekick) What are the most popular students in school called as a group?

(Tech Geek) What piece of technology has changed the town?

High School Confidential

To figure out what the school is like, everyone should look at their Profile question and answer it.

(Delinquent)—Where do people go avoid the teachers?

(Hard Boiled)—Who is the teacher everyone hates?

(Sidekick)—What's the most popular thing to do at school?

(Socialite)—How do the rich/popular kids differentiate themselves?

(Tech Geek)—What cool feature does the school have?

When you're done, give your school a name and a mascot. Get ready to cheer for the team at homecoming!

Where you Live

The next place is you're going to need to find out how each side lives. Answer the top two questions, and then answer one more:

What do you call where poor people live, and what makes it difficult?

What do you call where rich people live, and what makes it excessive?

(Delinquent)—What's the secret, hidden spot in town?

(Hard Boiled)—Where's the best place to get gossip?

(Sidekick)—What's does the local community center do?

(Socialite)—What's the name of an exclusive club?

(Tech Geek)—What problems have technology caused in the city?

Name it, Place it.

This is where you come up with your town. Where it's located in the world, and what's around it. Is it out by itself in the middle of nowhere? Is your town a suburb of a major city? Give it some geography and a name. Finish off your Yearbook Profiles and be prepared to start mystery-ing.

Welcome to your city.

HOW TO HOST A MYSTERY

You have your Yearbook Profiles; you have your city. Now you have to start building your mysteries. There are going to be two levels of mystery. The Episode Mystery is the shared mystery, it will determine the length of your session. The Personal Mystery is for each individual character and can be explored at each character's own pace.

What are the Elements of a Mystery?

There are six main elements that make up a mystery. Setting them up before play gives you the important starting point. While these are provided in a certain order, you don't need to follow this order. Figure the elements out in whatever order makes the most sense to the group as they build and explore the fiction.

The Crime (Responsibility–Problem): This is shorthand for what happened. Most frequently it's going to be a type of crime. Something illegal, or wrong, has happened and it's the details around it that the characters need to figure out. It doesn't have to be illegal, missing people, secret admirers, and lost objects can all be "the Crime" but the easiest crimes are the ones where the law has been broken in some way.

The type of mystery that you're figuring out will modify the intensity of the crime. Extortion is annoying, but can be pretty mild, but murder should be reserved for the bigger mysteries that affect everyone. You can also take the time to determine if the results are time-sensitive or not. Is there a deadline by which something needs to be found, or a payment needs to be made? Figure out the important details here.

The Victim (Responsibility–People): Who did The Crime happen to? This is the person who is immediately affected by the crime. Come up with a few details about this person. Are they important? Do they have some ties that might be useful to bring into play later? Use a phrase or two to describe who they are and what kind of situation — emotional, physical, and/or social — that they're in.

The Client (Responsibility–People): This is the person who brings the mystery to the characters. The client is often the victim, but it doesn't have to be. It can be a well-meaning friend, or someone else close to the victim who needs to reach out for help. Figure out why they're coming to the characters, and who will approach the characters. If it's someone else make sure to talk about why they, and not the client, are coming forward.

It's easier when the client is a friend of one of the characters or has easy access to one of them. Eventually, after word of the characters' actions grow, people can approach them on their reputation. Regardless of the situation, you should make the connections as easy as possible for your characters. Remember, most of the clients are going to be teenagers going to other teenagers with their problems. If anyone else approaches them, those clients are there because they are desperate.

The Scene (Responsibility–Place): Where did it happen? At the school? In someone's backyard? At the local Coffee Shop? The location of The Crime helps set the tone. If someone does something suspicious out in the open, then there's a chance that they feel secure that they won't get caught. If they've done it in a dark alley somewhere, then maybe they've planned ahead. The great thing about this is that you get to use this to build up the city, and you can recycle locations to help create a memorable place for your characters to live in.

The Suspect (Responsibility–Problem): You get to pick who is the first suspect. The Client might have a suspicion as to who did this. It could be one of the player's characters! The police might have a prime suspect who might be in jail or is still out on the loose. No matter what, there is already one suspect in play for every mystery. Hell, it could even be the Client who is busy trying to prove their innocence.

The Question (Responsibility–Place): The Question is how you frame the mystery, which has an impact on how the characters would investigate it. If your question is "Why did William Butcher disappear?" it's a different mystery than "Where is William Butcher?" The first is looking for the underlying reasons as to why someone disappeared, while the other one is looking for an individual. This is a very important part of the mystery and helps to frame how the investigation will go.

What are the Levels of Mystery?

We Used To Be Friends has several different mysteries going on simultaneously. There are interactions between the various layers, and some overlap but the significant difference is in their scope. Some are huge and affect everybody, others are personal and only affect one or two characters. They also are used to mark time in the game. At the end of a mystery, the players get to ask some questions and the answers can change your character, the situation, or the town.

The Episode Mystery

This is the most common mystery, since it determines when a play session ends. When the characters solve this one, any changes made are on the immediate, or local, level. The question has been answered, and the client is happy (or not, it really depends on what happens after the mystery) and it's an appropriate time to wrap up the game for the night and schedule your next session.

Because the scope on these mysteries are smaller, they should be less threatening and menacing mysteries. They also need to be small enough to be resolved in a few hours of time. Most of the crimes that should be used are things like extortion, or blackmail. There could be a case of theft, or mistaken identity. My suggestion would be to use things like murder sparingly, but physical altercations can be perfectly fine. Here is a list of some crimes that could easily fit into an Episode Mystery.

Arson	Identity Theft
Assault	Kidnapping
Bribery	Missing Object
Burglary	Missing Person
Cyber Bullying	Mistaken Identity
Drug Possession	Shoplifting
Extortion	Stalking
Forgery	Theft
Fraud	Vandalism
Harassment	Wrongful Accusation

The details of the crime don't have to be serious. The school's mascot has been kidnapped, or the costume could have been stolen. It could be that someone failed a drug test that they should have passed and now they're kicked off the team.

The Victim should be local, and the Victim or the Client needs to be close enough to the characters that they can contact them without any trouble. There isn't a PI office and a receptionist available, so proximity is how they'll usually interact with the characters. The location should be nearby, so there aren't any special visits to a prison on the outskirts of town or traveling to the border to stop someone from crossing.

Once all the elements have been decided, ask the following question.

Which character are they going to approach, and why does that character care?

A group of people sit down to play 'We Used To Be Friends'. Kate, Daniel, Jonathan, Eric, and Jeanne have their characters, but they need to come up with an Episode mystery for the session. They start with the Crime, which Eric says should be extortion. Someone is trying to get someone else to do something that they don't want to do. Daniel suggests that Nadia Shah, the student body president, is the one being extorted, and it's a video of her and her girlfriend Julie making out. If Nadia doesn't push for some changes, that video will go to her parents and out her to people from whom she wants to keep her sexuality a secret. Jonathan says that Julie is the Client, she wants to help Nadia even though Nadia just wants to do whatever the person wants and hopes they go away. Eric suggests that the location is Julie's bedroom, which is where the video was shot and the first suspect is tricky, but Kate says that it should be Eric's character, Gia, who is the first suspect. Eric laughs and agrees. Jeanne suggests that Julie approaches her because Jeanne is on the student council and the extortionist is demanding Nadia to do things that Jeanne is fighting against.

THE PILOT

When you do the Pilot episode of your game, you may want to start with two possible suspects. It can take a lot of time to build your city and come up with your characters, so that may not leave a lot of time for building a satisfying mystery. Usually it doesn't have more than two suspects. If you have two, you can have a multi-directional pull.

Of course, you don't have just to do this in the Pilot. If you feel it would be good to have two suspects in an episode mystery, or even all the possible suspects fleshed out, then go for it. The best example of that is when something gets stolen and it had to have been someone in the room because no one else came in, and no one left.

The Personal Mystery

Every Yearbook Profile comes equipped with a few personal mysteries with which each player can use to start the game. A Personal Mystery is unique to each player, and while anyone can play a clue on any mystery, the character must reach out to another character in order to get help. This allows any characters who aren't really involved in the episode mystery to get a chance to build their own scenes and take part in the episode even if they aren't really pushing the plot towards its resolution. It also provides a great break in the action if things seem to be moving too quickly and you want to take a breather without going to a commercial break.

A Personal Mystery already has a Client and a Victim, that's the character themselves. This is something that they want to uncover themselves. The Crime is outlined in what they want to uncover, and it should be personal to them. Do they want to find out where their parent's money really is coming from? Do they want to be the one to expose some infidelity? Is there something bad that happened to them and they want to understand what happened? Do they have a missing family member who has recently vanished, or just returned? There is a little more leeway in what you can call a mystery because there isn't really a set time-frame for a Personal Mystery. When you solve it, it provides you with a little bit of growth and a way to shape and uncover things and reveal them to the other players, but it doesn't signal the end of anything.

Daniel looks at his Plotter Profile and sees that there's a Personal Mystery that involves one of his step-parents cheating on his actual parent and that he'll expose them for the good of the family. He said that his character is looking into his step-father who is clearly cheating on his mom.

A QUICK NOTE

Look, one of the crimes I didn't mention was rape. That's because it could be a difficult topic for someone at the table. There are a lot of difficult emotions and feelings about rape. Using it, especially if you haven't discussed it with everyone ahead of time, is often an unpleasant surprise and will severely affect them and the fun that they're going to have. This is a game where everyone needs to work together to make an exceptional story, and you need to respect the limits of others. This respect is more important than any sort of "creative license" you might feel.

My suggestion is defaulting to leaving rape as a "mystery" to be solved off the table. Remember that everyone is here to have an enjoyable time.

Interactions

Interactions are mechanical ways that the characters interact with each other, with the mystery, and with the game. Because *We Used To Be Friends* is collaborative, the system has to do some of that lifting to make it easier on the players. Each player should keep track of their own personal Interactions, and the group needs to keep track of the larger story Interactions that take place.

Interactions come in two types: Clues and Conditions.

CLUES

Clues are the lifeblood of a mystery. They're what's left behind, the trail of crumbs that the detectives use to figure out what happened. They can be objects, pieces of information, eyewitness testimony, means, or motivations that you can place on various suspects during the investigation. Every character can find clues when they use their **Gumshoe** move, but certain playbooks do more with clues than others. No matter what, every Profile can solve crimes.

Clues are tangible because they need to tie back into the mystery, but the question is always *which* mystery. There has to be some definition to it. It may be a doctor's file, or a photo of the scene of the crime, or a speeding ticket. What that clue means and who it's associated with waits until you make the move called **Putting It All Together**.

It's important to remember that clues drive the fiction. It's how the mystery is revealed. When they are tied to the fiction, they need to be tied securely.

You can use Clues in the following ways.

To Further the Case Against a Suspect in a Mystery

You find a clue, and it helps you figure out that a suspect is more likely to be guilty than innocent. When you **Put It All Together** (page XX), you should explain how the clue fits with what's going on and why you're placing it on that Suspect. You can use it on your Episode Mystery, or you can use a clue to solve your Personal Mystery. It's up to you on what you think is important at that point in time. You might not care too much about the Episode Mystery, so spend your time working on your Personal Mystery. That's fine, just remember that the end of the session only happens when the Episode Mystery is solved.

To Find a New Suspect in a Mystery

Creating a new suspect might seem counterintuitive, but the more complex the mystery, the more rewards there are for solving it. You also get rewards by making the mystery a little more complex. Whoever places the clue is the one who gets this benefit.

The First Suspect is part of the creation of the mystery and no rewards are given.

The Second Suspect gives the person who creates it 1XP

The Third Suspect gives the person who created it 1 Clue to use on their Personal Mystery

The Fourth Suspect gives the person who created it 1 Clue to use on the Episode Mystery

The Fifth Suspect gives the person who created it a lot of dirty looks from the other players.

You can create more than 3 additional suspects, but there's no extra benefit from doing so. There comes a point in time when a mystery is too convoluted, and it gets out of hand. You want to try to find the sweet spot between a satisfying mystery and one too hard to solve.

To Solve a Mystery

Solving a mystery requires a final Clue to be placed on the suspect. How many clues lead to a final one depends on what type of mystery it is, and how many people are playing. When the last Clue is placed, you finish your scene where you get to have the big reveal. You get to talk about how the mystery all came together, and how the clues all fit properly. That's your dénouement, and part of that means getting some rewards for solving the crime. Depending on the mystery, there is a distinct set of questions. Each one has a mandatory question, and the list itself isn't exhaustive so if you think of better questions that you want answers to, then go for it. These questions should be difficult and create as much drama as they possibly can.

Clues and the Use Thereof

When you get a Clue, while it's abstract, it doesn't mean that it's not linked to anything. The other question is who gets to place the Clue, because if you discover something and don't have a chance to bring it up to anyone else, then it doesn't make sense that another character gets to place the Clue.

That means when a Clue is discovered you have to decide if it's a private or a public one. A private Clue is the type a character discovers when they're on their own, or when they have a realization that they don't want to share with the others. A public Clue is discovered by more than two people, and quickly becomes common knowledge among the group. It could get out and become something that everyone knows; rumors spread quickly and viciously, but the default is that only the characters know what's going on.

A private Clue can be made public at any time the character wants. They could disclose it at an opportune moment, or it could be discovered by another character. Public Clues do not return to a private status at any point in the game. Once a secret or a piece of information is out there, it's out there; for better or worse.

How to Abstract Clues

What we discovered can be difficult sometimes, is how to abstract clues so that they can be used for any suspect. The situation might feel like the Clue can only be applied to particular people, or that it can only go a certain way. Regardless, there's always a way to abstract the Clue back one or two steps to make it possibly apply to more than one potential suspect.

Pulling Back the Details

The first method of abstraction is to pull all the information back a step at a time. If you are hacking someone's computer, or searching their locker, and you find something, it feels instinctual to make it about them. In this case, it's better to just focus on the object that was found rather than make any immediate connection.

If you feel like you need to have some connection to make it easier to place, you can always provide some context as to where the Clue was found. That way you can remember where it was, and how it might be easier to associate it to a suspect when the time comes to put it all together.

Sparrow was left behind, and he starts rummaging through Emma's room. Emma is a suspect in the blackmail case, and Sparrow can't let this opportunity by. He finds a Clue, and Daegan who is playing Sparrow decides that it's a card from the Victim to Emma.

Amber says that maybe it's too specific and says what if it's just a birthday card. Daegan wants to add that they found it in Emma's room so that they remember some details, and everyone is okay with that, so they add the clue "Birthday card found in Emma's room."

Fill up the Space with Other Suspects

If you have a Clue that feels like a square peg that you want to place in a round hole, you can fill the space with another suspect. Where there is space to make a connection, you can put the suspect in there. Make the Cue about them, it just happened to be in the other suspect's possession. Then you can ask the Question, during the mystery or afterwards, why they had it. Where they another Victim looking for answers? Where they trying to set up their own scheme?

*Later on, Amber's character, Brenda, makes a **Putting It All Together** move, and uses the Birthday card found in Emma's room. Amber wants to use it on a different suspect, Bradley. When she places the Clue, Amber says it's a Birthday card from Bradley's birthday last year. It's where they humiliated a whole pile of younger kids including the one that wound up missing.*

It may feel like it's a very tenuous connection, but a Clue doesn't have to always paint the Suspect with a thick brush. It can also direct further information towards them. It can establish a connection to future clues, or other parts of the mystery like the location of the suspect, rather than help establish a level of guilt.

Link it to a Personal Mystery

If a Clue doesn't seem to fit, maybe the focus is too much on one type of mystery. Feel free to add it to a Personal Mystery. That way it can feel like a character's own mystery is tied up in what's going on and makes solving them a little more organic to the story, than something you can do only when you don't feel like you're a part of the episode.

What Does a Clue do in the Fiction

With all the talk about how everything ties to the fiction, and that the fiction ties to everything, how do Clues fit into the fiction? The type of Clue is important to figure out how it applies to the fiction, but when in the mystery is just as important. As the previous section explained, not every Clue needs to be the smoking gun that clearly links a Suspect to the mystery. Some of them hint at it, some of them place connections, and the closer you get to the final Clue the stronger those fictional connections should be.

Things a Clue can be About

Circumstantial evidence is evidence that creates a connection without conclusively proving it. It creates a Suspect, and that's the ideal time to make that link. When you create a suspect, it's far better to use the first clue as a circumstantial tie into the mystery. It's something that hints at their involvement without screaming that they're the ones who committed the crime.

The character finds a clue, which is a fancy necklace with a charm on the end, when they go to investigate the crime scene. Right now, they don't know what it means but because it's a clue it means something. Later, someone places the clue and creates a new Suspect. Edward says that's his and asks where you got it because he lost it and can't remember where it was. The players put the Clue on Edward and the characters start asking him questions about the party last night.

Beyond circumstantial evidence, the major answers to trying to figure out crimes are finding the motive, the method, and the opportunity to commit the crime for the suspect. Effective clues should link the suspect with the parts of the mystery that the players determined at the beginning of the game to try to come up with those answers. Using a Clue to place a Suspect at the location of the Crime will help provide a strong link. Same thing if you have a clue that links the suspect to the Victim, because it can provide you with a good motive as to why the Suspect might have committed the Crime. The method, that's what you tend to want to save for the end, because the method is what links everything together. A strong method to commit the Crime placed on a Suspect will really drive home the idea that they are guilty.

That said, you don't have to be correct. One of the questions you can answer in the aftershocks is **What doesn't feel right about the case?** The answer could be that while you "placed" enough clues on the Suspect it doesn't feel right that they did it. Everyone at the table can use that to create drama for the characters. What happens when you end up falsely accusing someone? What is the fallout for them, and for the people around them? These are questions that can come up repeatedly during the game if you want it to.

Clues are a rewarding, and difficult part of the game. The goal is to try to make them as broad as possible, but sometimes that's difficult enough that you might get stuck. As with everything do what you can to make it useful to as many suspects as possible, but don't worry so much that it stops the flow of play. Sometimes you just end up with more clues than you needed, and they can end up being ideas for future mysteries down the road.

Special Rules

Because this game is collaborative, there are a few extra rules that will get referenced that you need to be aware of.

No Two Moves In a Row

Because anyone can make a move in a scene, the way to help limit a character who might be hogging the scene is to say that if there is more than one player character in a scene, no character can make two moves in a row. That means if one character is the one who finds a clue, another character might have to be the one that puts it all together in order to place that clue in the same scene.

If you feel that you really need to have a character do two moves in a row, that means the scene ends on a cliffhanger.

A cliffhanger happens when the scene ends on a note that leaves the danger or the result uncertain. When it happens, a character who made the move that caused the cliffhanger -- as well as any other characters who are also in the scene -- are put in a dangerous or compromising situation. Someone could show up who has been threatening the players, and find them in a spot where help would be a long way away. It could be someone they don't like catching them in a compromising position. They could get some information that is embarrassing or difficult to deal with. If this is a TV show, this is where the music would swell and then cut to the to next scene.

Resolving a scene after a cliffhanger means that you have to deal with the outcome of the cliffhanger. That will usually take its own move to resolve and then if something else needs to be done then it will probably lead to another cliffhanger. This can happen because whoever ends up resolving the mystery ends up getting the benefits of it, which means that sometimes you want to race to get the clues associated with the appropriate suspects.

What if I want to have a cut scene afterwards, where we just keep going on with the mystery without having to deal with the fallout?

This is possible, but you have to take two conditions to explain how you got away. This can be dangerous because if you end up getting Taken Out then you'll end up in a worse spot than you were before. Of course, sometimes that makes it more interesting.

CONDITIONS

There is no “damage” in *We Used To Be Friends*. People can still die, harmful stuff can still happen, but damage and death aren’t the focus. Instead of a set of numbers, characters gain conditions. Conditions are words, or phrases that get attached to your character and will affect them when they make sense to do so in the fiction. They’re removed when a character uses the move **Open Up** or when everyone agrees that they no longer apply because the fiction surrounding the character has changed enough to remove the condition.

Remember, everything ties back to the fiction.

It’s important to remember that the fiction also dictates when you can use one or more Conditions. Each Condition applies a -1 to your roll. For example, if your character is trying to physically intimidate someone else, but they’ve got a Condition called **bruised black and blue**? Then you’re going to be a -1 to the roll. You’ll get -1 for each Condition you have that applies to the situation. That means if you were **bruised black and blue** and **publicly humiliated** then you might be at a -2 to a roll, but if you have **bruised black and blue** and **broken camera** then you’re only going to apply a -1 to the roll. Don’t try to force Conditions on a situation. A -1 is a big deal, a -2 is an even bigger deal, -3 should *never* happen, ever.

When a Condition gets attached, it falls into one of three distinct categories:

- Physical
- Emotional
- Social

Physical Conditions are the things you can see to you or your stuff.

Black eyes, smashed-in headlights or even something simple, like a soot-covered face, are all Conditions that you can get depending on the situation. If it affects physical stuff, then it’s a Physical Condition.

Emotional Conditions are the ones that hurt you in your feelings. Being abandoned, being terrified, or intimidated are all emotional conditions. If it’s something you’re going to feel, possible for years to come, then it’s an Emotional Condition.

Social Conditions are placed on you when people see you differently. If you’ve got a reputation for being a tough guy but get outed as a softie, your threats aren’t going to have the same impact as they did before you were exposed. Social climbing and falling, public perceptions, gossip and rumors are all Social Conditions that your character can receive.

How Much Punishment Can I Take?

There are only so many Conditions your character can take before they get Taken Out. She can take 3 of a single type or have 1 Condition in all three types. Once that happens, she's Taken Out. That means the maximum amount of Conditions a character can have at one time is four (4). No matter how you organize and plan your conditions, as soon as that fifth condition is attached, your character is going to be Taken Out one way or another.

Taken Out

When you're taken out of a scene, it doesn't mean that you're dead. It means that you immediately go to a cliffhanger where something bad happens to your character: They get kidnapped by the Irish gang at the bar. They get beaten up by group of friends looking for revenge. They get caught and dragged to the police station in handcuffs. They become a Suspect in the mystery, either with a Clue to their name, or because the police are watching them.

The consequences shouldn't be pretty. However, all your Conditions reset to a single one that most applies to your current situation. What came before doesn't really matter anymore... because everything just got worse.

TRAITS

Traits are abstract ideas that help describe and define the limits of a character. How they react, how they look, how perceptive they are, are all defined through these Traits. Each Yearbook Profile has five Traits, and two different tracks that allow the players some choice in how they want their character to act.

Choosing which track is important because it focuses on different Traits. Each trait is important and will define how the characters get into trouble.

EYES: If you need to be aware of something, then EYES is what you're going to need. This ranges from picking up on clues that were left behind, reading a witness' body language, or even picking apart someone's weak spot before jabbing with your taser buzzing in your fist. If you want a character who is going to pick up on all the details, then you're going to need a good set of EYES.

RASH: There is a time for thinking, a time for plotting, and a time for saying screw that and just doing what needs to get done. When you're acting without thinking, that's using RASH. This is a trait for people who don't like thinking, they just want to grab what they need and go. They can overwhelm the opposition with their aggression or pick up clues by grabbing what they can and going. If you want a character who is way less interested in talking, and far more interested in doing, then you're going to want to be RASH.

HARD: Feelings, bah. You can't let feelings get in the way of doing what you need to do. Feelings just make you hesitate and end up getting you hurt. When you need to compartmentalize what's going on, you end up sounding HARD. People who don't get it are just jealous. You can do what needs to be done, regardless of what it might be.

SOFT: Everyone has needs, hopes, and dreams even if they don't want to admit it. You're SOFT on those kinds of people, because you know that they just can't see what they really need. That's what this skill is about, understanding your feelings, and the feelings of everyone around them. You know that people can't exist on their drive for revenge, or their need to self-destruct. There needs to be more to life than just that.

BODY: Everyone can get physical. If things aren't hard for you to accomplish, then that means you have enough BODY to get the job done. This is very much something about the physicality of your character and has nothing to do with their looks.

BASIC MOVES

There are five basic Moves. Everyone in a mystery story has access to these. They will describe what fictional action triggers it, and what results you get depending on what you roll. What's different in is that during character creation you will decide which Moves trigger with which specific Trait. Each Trait can only be assigned to a single Move, which means your character is going to be doing a few moves regardless of what you decide their starting traits are.

As a reminder, Moves all break down into the best result (achieved on rolling a 10+), a good result with a cost (achieved on rolling a 7-9), and a cost (achieved on rolling a 6 or less). As a cooperative game, it's up to the group to decide on the bad thing that happens to your character. This is one of the ways you can have fun, putting your character in dangerous predicaments and seeing how they manage to get out of it.

The following moves will have some examples of how they will work if you tie them to a particular trait. That will give you some idea of how the two work together.

Gumshoe

Whenever you're **looking for information**, Roll+Trait.

On a 10+ you bank 2 Clues and ask 1 Question of the situation.

On a 7-9, you choose one: bank 1 Clue, ask 1 Question, or bank 1 Clue and ask 1 Question but get a cliffhanger.

On a 6- you still bank 1 Clue but you're going to get a cliffhanger.

You may ask one of the following questions. You may spend more banked clues to ask more questions if you want. The rest of the group can answer these questions.

- Who should I talk to next?
- What am I missing here?
- When is something bad going to happen?
- Where does this lead me?
- Why should I care about this?

HOW GUMSHOE WORKS WITH TRAITS

EYES: You're good at noticing the little details. It's the small things that you'll notice in a room, or in how people are reacting. Small bits like the way a collar is turned, to a hint of lipstick on a letter, or the way someone's eyes keep shifting. You're going to notice the tiny details.

RASH: You'll pick things up quickly, things that are forced out of people or access to places that you shouldn't be. You push, and push, and push, and prod, and find out what you need.

HARD: You'll do unpleasant things to get clues. The kind of stuff that would make people's stomach turn. You'll dig in places like sewers and storm drains. Reach into whatever garbage is there to find out what you need. Say mean things that you know will get a reaction, all for the greater good.

SOFT: You get things from people by understanding the emotions behind things. You're good at getting people to hand stuff over, even things that they know that they probably shouldn't ... but you've got just such a trusting face.

BODY: This is when you get physical. Reaching in hard-to-get places, hiding out in small, tight, cramped locations to get what you need. Finding things where other people can't look is how you get your BODY involved.

Putting It All Together

Whenever you want to **use a clue to help solve a mystery**, Roll+Trait.

On a 10+, you may place 2 Clues on a single Suspect or split 2 Clues between 2 Suspects. If you have fewer than 2 Clues, you may place a Clue and bank a Clue.

On a 7-9 you get to place a Clue, and everyone collaborates to either place a Clue on a different Suspect or move a clue from one Suspect to another.

On a 6- the other players collaborate to place a Clue on a different Suspect, and you get a cliffhanger.

HOW PUTTING IT ALL TOGETHER WORKS WITH TRAITS

EYES: You see connections where the clues link up. You understand the little things are the ties that bind, and you can suss out all sorts of connections that other people miss. That's your strength and how you're going to solve the mystery.

RASH: You get 'a-ha' moments. You're too busy running around to put things together, so they're all percolating in the back of your mind. Then, **BANG**, you've got the understanding. Others might view these connections as leaps of logic, but you just got a gut feeling about this.

HARD: You make the connections that no one else wants to make. You know how to put together clues that point at loved ones, grieving widows, and sad children. No one likes it, but that means that you're needed, because the people who seem the most innocent often have the most to hide.

SOFT: There are connections and clues between people. You're more likely to understand what those connections are, and what drives people to commit crimes. Motive and opportunities are what you tend to see first. Personal secrets are things that you're particularly good at ferreting out.

BODY: You need to make it physical. You're all about the maps, and the charts. You put things out there, and then the start to make sense. You understand that things need a tangible and physical connection for them to make sense.

Open Up

When you **connect with someone by revealing something personal**, Roll+Trait.

On a 10+ choose 2 from the first list and 1 from the second list. You can choose the same thing twice.

On a 7-9, choose 1 from the first list, and 2 from the second list. You can't choose the same thing twice.

List One:

- They comfort you and you remove a Condition
- They listen to you and a NPC will do what you want short of confessing to a crime.
- They listen to you and you can ask a PC to do what you want, if they choose to, they get 1 XP
- They understand you and they become a Better Friend
- They work something out with you; bank 1 Clue

List Two:

- You reveal something too personal, and you get a cliffhanger
- You say something offensive, and hurt their feelings
- They tell you what they want from you
- You say something that makes a problem worse
- They don't like what they hear, and they become a Worse Friend

HOW OPEN UP WORKS WITH TRAITS

EYES: You'll talk about things that tend to be piercing. You won't cover a wide range of topics, but you'll go in deep and be able to make a connection on a specific issue. Of course, you may give up more information than you wanted, but sometimes you've got to do that to let things off your chest.

RASH: You blurt things out, things that you might have been holding inside for a long time. You connect with people through your energy, and your fearlessness when it comes to telling people how you feel. There may be blocks, you may not be the first one to say anything, but what you do say is incredibly meaningful.

SOFT: You connect with people. You understand emotions and are willing to talk about them with people. Not just your own, you know that other people need to speak. You're genuine, you're honest. Even if you aren't, that's how you come across.

HARD: When you talk with people, the things you talk about leave them breathless. There's a lot of hard topics, and you don't shy away from any

of them. People know that if they talk to you, they're going to get the truth no matter how painful it ends up being.

BODY: You connect through touch. A hand on the shoulder, a hug here. Physical contact is what allows you to feel connected. It doesn't have to be sexual, though it often is, using your **BODY** to make a connection just seems right to you.

And Action

Whenever you **act where there's any immediate danger**, Roll+Trait.

On a 10+ you get to act with and pick 3 of the following options. On a 7-9, you pick 2:

- You deal with the danger in a way that gives you an advantage
- You don't have to end the scene with a cliffhanger
- You don't take a Condition.

HOW AND ACTION WORKS WITH TRAITS

EYES: You notice how to avoid the danger. You see it coming from a mile away and can prepare and deflect it intelligently. You've got a plan, and you will implement it in the best way possible.

RASH: You take the road less travelled. You act in ways that are unexpected. They left that door unguarded because there's a chance you'd break your neck crossing that beam. You get the first move in, because they were busy talking. Whatever you do, you do it with the least regard to your personal safety.

HARD: You take the difficult road. You'll do dark and dirty deeds to deal with the situation, and make sure that it's dealt with fast. You don't take risks, but you don't shy away from making hard decisions when it comes to getting out of the way. You'll throw other people to the wolves if it means you'll get out.

SOFT: You deal with dangerous situations, by dealing with the people in those situations. You'll know what they're looking for and either make sure they get what they want, or that they get what they *think* they want. It all depends on what outcome you want.

BODY: Sometimes it's all about endurance. Knowing that you're capable of taking a shot or two to make your escape opens up worlds of opportunities that those who don't want to deal with a boo-boo ignore. Or you can be particularly tiny and fit into places that aid in your escape. What matters is that you can physically do it.

Fight! Fight! Fight! Fight!

When you want to **hurt someone physically, emotionally, or socially**, Roll+Trait.

On a 10+ choose one: you give them 2 Conditions of one type, you give them 1 Condition on two different types, get 1 Clue from them.

On a 7-9 you give them 1 Condition of one type, but they choose 1: they make a someone a Worse Friend; they get 1 Clue from you; they give you 1 Condition of one type; they give you a cliffhanger.

HOW FIGHT! FIGHT! FIGHT! WORKS WITH TRAITS:

EYES: You see where people's weaknesses are. Others may throw haymakers, or a volume of blows, but you are the master of precision. Either with sniping words, or the perfect blow that will end things in a single punch. That's how you fight.

RASH: All or nothing. You go into fights, verbal or physical, with reckless abandon like a berserker of old. You don't think, you just do and if people are hurt in the blast then they probably shouldn't stand so close to ground zero.

HARD: You don't want to end the fight today, you want to end the fight tomorrow. You're brutal when it comes to hurting others because you know it's the only way to make sure that you won't have to deal with this in the future. The best defense isn't a good offense, the best defense is to lay your opponent to waste.

SOFT: It might not sound like something you would use to Fight! Fight! Fight! but when you fight with SOFT, you're the quiet one. The one who whispers something devastating into someone's ear, something personal that would kill them to get out. You know everyone's weakness, even if it means going after the ones that they love.

BODY: You've got the physical skills to get what you need done. If it's a personal attack, then you have the evidence on hand in case someone demands proof. If you're punching someone in the face, then you're strong enough, or quick enough, or whatever is physically the right thing to get the job done.

These five Moves cover the basic ground that is needed in a mystery story. Finding out clues, getting in and out of danger, talking with witnesses, taking people down, and solving mysteries. Beyond these five basic moves, each Profile will have their own moves. These are outlined in their profile and help define what make that character special.

FRIENDSHIP IS MAGIC

Friendships and relationships are a major part of the game. Player Characters, as well as NPCs will come and go into the character's lives, and their relationships will change. Sometimes the fiction will drive this change, other times it's going to be an option in a Move that someone makes.

Each Profile has sections for various types of friendships, and a number that lists the maximum amount of characters who can fit with those friendships. Some will have more good friends, and rivals, while others make enemies left and right. Each friendship has its own associated Move that you may choose to bring into play, with various numbers available at each level. This is the total amount of friendship spaces available.

The spaces used are important because the fewer spaces used, the more intense the relationship is and the higher bonus you roll when you make a move. To determine what the bonus is it's +3—the number of friend spaces used, to a minimum of 0.

If a space is all full, and you want to bring in a new character in that type of friendship, the new name replaces an old name in that friendship. If you can only have 2 good friends, and both of those spaces are full, you must replace one of the current good friends with the new good friend you want to have.

Best Friend

Every Profile has a Best Friend move that is unique to the Profile. You can only use this with or on your best friend, depending on what the text says, and there's usually some XP involved in using it.

Who you consider your Best Friend is different. You write it in at the beginning of the game, and at the end of each episode you can look at who you consider your Best Friend and change it. Best Friends aren't always reciprocal either. Just because you consider someone to be your Best Friend, doesn't mean that they think that of you.

Enemies

There are people you just can't stand, and the feeling is mutual. You hate them, and you don't mind going out of your way a little bit if it will ruin them.

Enemy Move

Whenever you **interact with your enemy**, Roll+Enemy.

On a 10+, choose 2 bonuses, and 1 situation.

On a 7-9, choose 1 bonus, and 2 situations

Bonus

- Take +1 forward if you confront them about something they've done
- Take +1 forward if you attack them
- Take +1 forward if you interrupt their immediate plans

Situation

- They start a fight
- They get you in trouble
- They invalidate a clue on the suspect with the most clues
- They embarrass you in public
- You have an emotional moment and change your relationship

Rivals

These are the in-between people. You may have some personal animosity, but you can put that aside for the greater good to achieve a goal. Once that goal is out of the way, you can go back to wondering how you're going to beat them because you know that they're feeling the same thing.

Rival Move

When you interact with your Rival, Roll+Rival.

On a 10+, you choose either 1 bonus, or 2 bonuses and 1 situation.

On a 7-9, you choose 1 bonus and 1 situation.

Bonus

- Take +1 forward if you challenge them
- Take +1 forward if you boast about defeating them at something in the past
- Take +1 forward if you defend someone else in their presence

Situation

- They challenge you at something new
- They do something to get back at you for a previous loss
- They talk about how they defeated you at something in the past
- You find a new enemy to unite against and change your status

Acquaintances

These are the people you know, but not really. You recognize them, you know their names, but you won't have deep meaningful conversations with them.

Acquaintance Move

When you interact with your Acquaintance, Roll+Acquaintance.

On a 10+, you choose either 1 bonus, or 2 bonuses and 1 situation.

On a 7-9, you choose 1 bonus and 1 situation.

Bonus

- Get +1 forward if you help them with a problem
- Get +1 forward if you defend them from an attack
- Get +1 forward if you ask them for a favor
- Have a moment and make them a Good Friend

Situation

- Make a problem they had worse
- Get dragged into a problem that they had
- Remind the characters of a favor owed
- Do something that makes your relationship worse

Good Friends

You might only have one Best Friend, but it doesn't mean that you can't have a lot of good friends. Good Friends are the people you want to hang out with, your circle of friends that you can call if you need help, and in return you'll drop what you can to help them. They're like your chosen family, with all the wonderful messiness that entails.

Good Friend Move

When you interact with your Good Friend, Roll+Good Friend.

On a 10+, you choose 2 bonuses and 1 situation.

On a 7-9, you choose 1 bonus and 2 situations.

Bonus

- Get +1 forward if you notice they are having a problem
- Get +1 forward if you defend them from someone more powerful
- Get +1 forward if you stop doing something to go help them
- Get +1 forward if they defend you from an attack

Situation

- Take on their problem as your own
- Hurt their feelings
- Create a new problem for the both of you
- Make a problem they had worse

Yearbook Profiles

When choosing your Yearbook Profile, don't feel that you need to "cover all your bases." Each Profile has their own way to solve mysteries. The game doesn't require the Hard Boiled to work.

The Hard Boiled

You've been on the receiving end of bad news one too many times that it's made you tough, strong, and a bit vengeful. You find solace in making those who have hurt others, pay. Get tough. Get even.

The Sidekick

You're that nice person that's always there. The one people rely on when they need a favor. You smile, and you do it knowing that this could lead to trouble. But they've been there for you when you really needed it. Besides, you can always learn a thing or two.

The Delinquent

Your life hasn't been the kindest, despite any advantages you may have. It looks like you're acting out but really, you're just running until you hit the thing that stops you, and if it kills you then so be it. It's better than falling backwards into oblivion.

The Socialite

Everything has been handed to you because of your status. Friends, money, opportunity has never been too far from your grasp. How do you plan to use it? For the benefit of others? Or to hide your sins? Or both, as the need strikes you.

The Tech Geek

You know the difference between variations of Linux because you think it's fun. You love poking around and making things, because that's your ticket out of here. People might make fun of you, but they'll come running when they need anything fixed.

THE HARD BOILED

You've been on the receiving end of bad news one too many times that it's made you tough, strong, and a bit vengeful. You find solace in making those that have hurt others pay. Your motto is get tough; get even.

Traits

Choose your Traits:

EYES: +1 RASH: -1 HARD: +2 SOFT: 0 BODY: +1
EYES: +2 RASH: +1 HARD: +1 SOFT: -1 BODY: 0

Hard Boiled Moves

These are all the moves you get as the **Hard Boiled**. You get to choose one (1).

❑ HIT 'EM FAST, MAKE 'EM UNCOMFORTABLE

When you **fast talk your way into some information, a place, or past someone**, Roll+EYES.

On a 10+ choose 1. You get through and bank a Clue, or you get the info you need and bank 2 Clues.

On a 7-9, choose 1 and get a Cliffhanger. You get through, or you bank a Clue.

❑ GET MAD, GET EVEN

You can use HARD with any basic Move. However, you have to choose 1: you make a Friendship Worse, you take a Condition, or you get a cliffhanger.

❑ 3RD DEGREE

When **you talk to a suspect about the mystery**, Roll+EYES.

On a 10+ you bank 2 Clues that you must immediately place on 2 different Suspects.

On a 7-9, you bank 1 Clue that you must immediately place on a new Suspect if possible, or a current Suspect if not possible.

Intimacy Move

Intimacy is kind of a big deal for you, you get vulnerable in ways that you aren't completely comfortable with. It's a touching moment, and you can both make your Relationship Better. However, this doesn't mean you can't do some sleuthing. Bank 1 Clue; 2 Clues if the person you were intimate with is a Suspect.

Best Friend

Your Best Friend is _____. If they do you a favor, they get +1 forward when doing anything in regard to fulfilling favor. If they complete the favor you gain 1 XP.

Other Friendships

Enemies 3 Someone ruined someone's life, how?

Rivals 2

Acquaintances 2 There was some help in a sticky situation, what was it?

Good Friends 1

Personal Growth

You have to stay busy; putting the bad folks away is what allows you to sleep at night. Whenever you solve a mystery, you get 1XP. When you get 5 XP, you can choose one from the following list.

○○○ Gain +1 EYES (Max +3)

○○○ Gain +1 RASH (Max +3)

○○○ Gain +1 HARD (Max +3)

○○○ Gain +1 SOFT (Max +3)

○○○ Gain +1 BODY (Max +3)

○○○ Gain a Hard Boiled Move

○○ Gain a Move from Another Case File

○○ Switch the Traits you have associated with two basic Moves

○○ Add a friendship slot

Personal Mysteries

My Best Friend vanished, and no one else seems to care. I'm going to find them.

Is my [parent] really my biological [parent]?

Mystery Responsibilities

Primary: People. You're going to be in charge of the human element of a mystery. You'll help come up with who the Victim is, who the Client is going to be, and who the first Suspect is going to be.

Secondary: Problems. Crime and danger are what you get to play with. When coming up with mysteries, what the Crime is falls in your hands. If there's a situation where you need to come up with a danger, then it's going to fall to you.

THE SIDEKICK

You're that nice person that's always there. The one people rely on when they need a favor. You smile, and you do it knowing that this could lead to trouble. But they've been there for you when you really needed it. Besides, you can always learn a thing or two.

Traits

Choose your Traits:

EYES: +1 RASH: 0 HARD: -1 SOFT: +2 BODY: +1
 EYES: 0 RASH: 0 HARD: -1 SOFT: +2 BODY: +2

Sidekick Moves

These are all the moves you get as the Sidekick. You get to choose one of them.

❑ THOSE ARE CALLED DIMES

When you **help someone investigate their personal mystery**, Roll+SOFT.

On a 10+ pick two: you let them bank a Clue, you let them place a Clue, or they get +1 forward on their next scene.

On a 7-9, pick one and either take a Condition, or get a cliffhanger.

❑ THE BEDROCK UPON WHICH OUR FRIENDSHIP IS FOUNDED

When you do a favor for your Best Friend, gain 1 XP. You can gain XP once per episode.

❑ YOU CAN'T TAKE THE COOL OUT OF ME

When you want **to fit in**, Roll+SOFT.

On a 10+ you fit in and no one will bother you, and you can add someone as an Acquaintance.

On a 7-9 you fit in, but either someone will bother you, or you create a problem for someone.

Intimacy Move

You're such a nice person, everyone likes you so much. When you are intimate with someone any characters who like this person loses a Condition. The people who hate this person gain a Condition. You included.

Best Friend

Your Best Friend is _____. You can remove all Conditions of a single type from your bff if they change the nature of a relationship of your choosing to the level of your choosing.

Other Friendships

Enemies	1	
Rivals	2	Someone resents a friendship you have.
Acquaintances	2	
Good Friends	3	What secret do you know from your good friend?

Personal Growth

You're all about helping others. You get XP when your Best Friend solves a mystery. When you get 5 XP, you can choose one from the following list.

○○○ Gain +1 EYES (Max +3)

○○○ Gain +1 RASH (Max +3)

○○○ Gain +1 HARD (Max +3)

○○○ Gain +1 SOFT (Max +3)

○○○ Gain +1 BODY (Max +3)

○○○ Gain a Sidekick Move

○○ Gain a Move from Another Case File

○○ Switch the Traits you have associated with two basic Moves

○○ Add a friendship slot

Personal Mysteries

You moved recently, and your parent is secretive as to why.

Someone is trying to hurt a sibling of yours, but they won't say who or why.

Mystery Responsibilities

Primary: People. You're going to be in charge of the human element of a mystery. You'll help come up with who the Victim is, who the Client is going to be, and who the first Suspect is going to be.

Secondary: Places. Not only the where, but what obstacles that might be present in the mystery, or in the scene.

THE DELINQUENT

Your life hasn't been the kindest, despite any advantages you may have. It looks like you're acting out but really, you're just running until you hit the thing that stops you, and if it kills you then so be it. It's better than falling backwards into oblivion.

Traits

Choose your Traits:

EYES: +1 RASH: +2 HARD: 0 SOFT: -1 BODY: +1
 EYES: -1 RASH: +1 HARD: +1 SOFT: 0 BODY: +2

Delinquent Moves

Here are all the moves that come with being a Delinquent, you start with one of them.

❑ WHAT'S SO GREAT ABOUT LIVING?

When **you get a Condition**, you may gain another Condition to bank 1 Clue or gain 1 XP. You can only gain XP like this once per episode.

❑ LOOK, THERE WAS A STRING ATTACHED...

When **someone tries to make you do something**, Roll+RASH.

On a 10+ You may say no, and they'll back down. Bank 1 Clue.

On a 7-9, You can say no, and they'll back down, but you get a Condition or they become a Worse Friend.

❑ I'M UP ALL NIGHT, JUST THINKING ABOUT MYSELF

If you want to **turn someone on by doing something dangerous**, Roll+BODY.

On a 10+, They choose to give themselves to you, or promise something they think you want, and you choose one from the list

On 7-9, They choose to give themselves to you, or promise something they think you want, or they let you choose one from the list:

- Carry +1 forward against them
- Change your friendship with them
- A Clue

Intimacy Move

Woof. Your code word is endurance. If you are intimate with someone, and you're a Suspect in a mystery you can remove a Clue token attached to your name and give it to the person you just slept with.

Best Friend

Your Best Friend is _____. If your Best Friend gets in trouble or gains a Condition, you can take that trouble or Condition on yourself and gain 1 XP. You gain XP like this once per episode.

Other Friendships

Enemies 3 You hate someone for past wrongs. Have you told them why?
.....

Rivals 1
.....

Acquaintances 2
.....

Good Friends 1 Someone looks up to you, why?

Personal Growth

You don't really grow as much as you survive. You get 1XP whenever you're a Suspect in any mystery except your personal mystery. When you get 5 XP, you can choose one from the following list.

○○○ Gain +1 EYES (Max +3)

○○○ Gain +1 RASH (Max +3)

○○○ Gain +1 HARD (Max +3)

○○○ Gain +1 SOFT (Max +3)

○○○ Gain +1 BODY (Max +3)

○○○ Gain a Delinquent Move

○○ Gain a Move from Another Case File

○○ Switch the Traits you have associated with two basic Moves

○○ Add a friendship slot

Personal Mystery

One of your parents died, but you think that there is a chance that they might still be alive.

You've been framed for a crime, who is doing it and why?

Mystery Responsibility

Primary: Problems. Crime and danger are what you get to play with. When coming up with mysteries, what the Crime is falls in your hands. If there's a situation where you need to come up with a danger, then it's going to fall to you.

Secondary: People. You're going to be in charge of the human element of a mystery. You'll help come up with who the Victim is, who the Client is going to be, and who the first Suspect is going to be.

THE SOCIALITE

Everything has been handed to you because of your status. Friends, money, opportunity has never been too far from your grasp. How do you plan to use it? For the benefit of others? Or to hide your sins? Or both, as the need strikes you.

Traits

Choose your Traits:

EYES: -1 RASH: +1 HARD: +1 SOFT: +2 BODY: 0
 EYES: 0 RASH: -1 HARD: +1 SOFT: +2 BODY: +1

Socialite Moves

Here are all the moves that come with being a Socialite, you start with one of them.

❑ STUDENT BODY PRESIDENT

You ignore aNy -1 forward penalties from Social Conditions. You're amazing, and everyone loves you. However, Social Conditions still count for you being Taken Out.

❑ BIGGEST NAME IN TOWN

When someone tries to make a Move against you, you may give them -1 forward to the Move because your family is that important. If you do, give them 1XP.

❑ YOU'VE BEEN LISTENING TO RADIOHEAD, HAVEN'T YOU?

Whenever you want **get intimate with someone by lowering your emotional barriers**, Roll+SOFT.

On a 10+, choose one from the list, and they either choose to either give themselves to you, or promise something they think you want.

On 7-9, They choose to give themselves to you, or promise something they think you want, or they let you choose one from the list:

- Carry +1 forward against them
- Change your friendship with them
- A Clue

Intimacy Move

Intimacy with you is great, but really complicated. It's very nice, but things tend happen to the people you are intimate with. When you are intimate with someone, remove a Physical Condition, but you give them a Social or Emotional Condition.

Best Friend

Your Best Friend is _____. If you're in a scene with them, you can gain a Condition to stop them from getting Taken Out. If you get Taken Out this way, gain 1XP.

Other Friendships

Enemies 1 Someone hates you for your family.

Rivals 1

Acquaintances 3 You're friends with an ex, is it really over?

Good Friends 3

Personal Growth

If someone targets you and gives you a Condition the course of an episode, gain 1XP. Like anything else, you need to wait for another episode before you gain XP. When you get 5 XP, you can choose one from the following list.

Gain +1 EYES (Max +3)

Gain +1 RASH (Max +3)

Gain +1 HARD (Max +3)

Gain +1 SOFT (Max +3)

Gain +1 BODY (Max +3)

Gain a Socialite Move

Gain a Move from Another Case File

Switch the Traits you have associated with two basic Moves

Add a friendship slot

Personal Mystery

Your parents are keeping a secret from you, and you need to know what it is.

One of your exes kept trying to call child services, and you don't know why, but you want to help.

Mystery Responsibility

Primary: Place. You're all about where things are taking place. Not only the where, but what obstacles that might be present in the mystery, or in the scene.

Secondary: People. You're going to be in charge of the human element of a mystery. You'll help come up with who the Victim is, who the Client is going to be, and who the first Suspect is going to be.

THE TECH GEEK

You know the difference between variations of Linux because you think it's fun. You love poking around and making things, because that's your ticket out of here. People might make fun of you, but they'll come running when they need anything fixed.

Traits

Choose your Traits:

EYES: +2 RASH: 0 HARD: -1 SOFT: +2 BODY: -1

EYES: +2 RASH: +1 HARD: -1 SOFT: 0 BODY: -1

Tech Geek Moves

Here are all the moves that come with being a Tech Geek, you start with two of them.

🚫 RESPECT THE PROCESS

When you **provide a piece of tech**, Roll+EYES.

On a 10+ you've got the thing you need. You can either use it or give it to someone else to make them a Better Friend.

On a 7-9 you can get it, but it's going to cost you something. You can pay the cost and use it, or you can make someone a Worse Friend and make them pay for it.

🚫 ONLINE TEST RESULTS

When you **use a computer to get information**, Roll+EYES.

On a 10+ choose two: you get a Clue, you can change a relationship, you place a Clue.

On a 7-9, choose one, and get a cliffhanger.

🚫 'SLUTTY' IS YOUR WORD CHOICE. MINE WAS 'WORLDLY'

When you **ask someone for help**, Roll+SOFT.

On a 10+ they will help you, and you choose two: you get 1 Clue, you improve your relationship with them, you recover 1 Condition.

On a 7-9 they will help you, choose one and the other person can change their relationship with you.

Intimacy Move

You're unlucky in love. The first time you use this move, you gain 1XP. The second time you use this move, you get an Emotional Condition but you get a Clue for it... if that's a fair exchange. Then you switch back and forth between these two results.

Best Friend

Your Best Friend is _____. When you want to give your BF a clue, Roll+EYES. On a 10+ you give them the Clue they need, and they get to place it where they want. On a 7-9, you just give them a Clue or let them place a private Clue.

Other Friendships

Enemies 1 Who was the person who picked on you a lot?

 Rivals 1

 Acquaintances 5 Name someone who comes to you for IT work.

 Good Friends 1

Personal Growth

Gain 1XP when you provide technological help. When you get 5 XP, you can choose one from the following list.

○○○ Gain +1 EYES (Max +3)

○○○ Gain +1 RASH (Max +3)

○○○ Gain +1 HARD (Max +3)

○○○ Gain +1 SOFT (Max +3)

○○○ Gain +1 BODY (Max +3)

○○○ Gain a Tech Geek Move

○○ Gain a Move from Another Case File

○○ Switch the Traits you have associated with two basic Moves

○○ Add a friendship slot

Personal Mystery

Your family is weird. Clearly you have to have been a changeling. Find the truth about your real parents.

Someone has been hacking into some sensitive websites you've set up; you're going to find out who.

Mystery Responsibility

Primary: Problem. Crime and danger are what you get to play with. When coming up with mysteries, what the Crime is falls in your hands. If there's a situation where you need to come up with a danger, then it's going to fall to you.

Secondary: Place. You're all about where things are taking place. Not only the where, but what obstacles that might be present in the mystery, or in the scene.



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