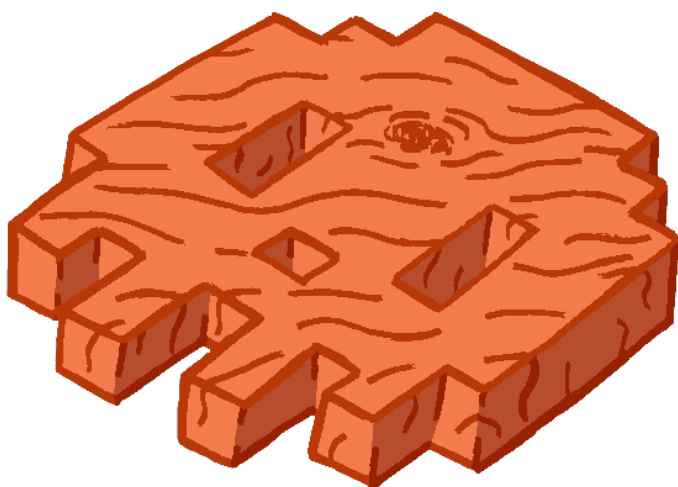# CHARCUTERIE

### volume I

**A collection of disparate little roleplaying games
by Rathayibacter Toxicus**

# Introduction

Hey yall, Rath here. This is a collection of games I initially wrote and published in the last three months of 2019, which I then rewrote and fixed up. Some of them have even been playtested now! I know, I know, hold your applause.

SWEAT, TEARS, BLOOD was originally written for the 200 Word RPG Challenge, and was the game that got me to start posting things online. I really love the stories it generates.

Terrible Tweens is a fun, rambling game based on Goosebumps, Bunnicula and the Weenies short story collections. It's a love letter to Halloween, and to the people that made it special for me. Also, candy corn's good actually. Fuck the haters.

the devil's after both of us is a reflection of the other side of Halloween I love: the truly unsettling stuff. It's also a pretty heavy expression of my anxiety about the future, so yknow, if that hits too close to home feel free to skip it. The name comes from the excellent song *Curses* by the Crane Wives, check it out.

Double-Bro-Seven started from a conversation with my friends Rose and Sam about the "hard-drinking secret agent" trope. I wrote the first version in like, four hours, and while I changed a lot from that one, the Debriefing table was copied over exactly.

The Problem Of Evils actually *isn't* a revised game, it's new! I wrote it in February and decided I'd stick it in here. It's really fun, I had a great time writing it and I hope you enjoy.

Also in this collection are a bunch of scattered notes, doodles, and other miscellanea. Hope they're interesting, or at the very least cute.

# Table of Contents

# SWEAT, TEARS, BLOOD

Resolve your vendettas as you collectively discover what they are. (4+ Players)

You are duelists, come for the final showdown. You have three moves. Go clockwise and take one move per turn.

**SWEAT**: Describe your environment. How does the sand blow in the wind? How does the sun beat down on you? How does your weapon feel at your hip?
You get a red d6.

**TEARS**: Look another duelist in the eyes and establish a moment from your shared past. What were you, before? Friends? Family? Lovers? Linger on that moment, that time before now. Don't explain what went wrong- they already know.
You get two black d6es.

**BLOOD**: Look a duelist you have an established past with in the eyes, then they explain why you're wrong. I didn't know. You don't understand. It's not my fault.
Then shoot them. You roll all your red dice and they roll all their black dice. If any values match across colors, both duelists recover all their dice of those values. Then, discard any remaining black dice and place any remaining red dice in front of the shot player as wounds.

If you have three or more wounds, speak your last words, then die.

Only one duelist can leave.
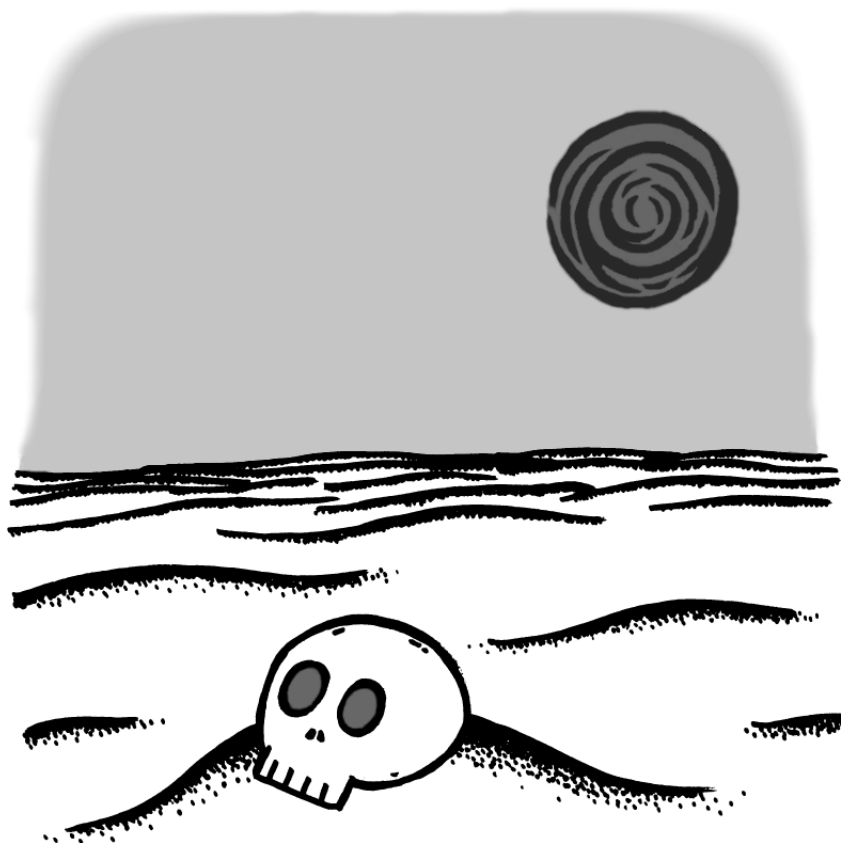
# Terrible Tweens

It's Halloween night. Get out there and give them heck. (1+ Players)

Terrible Tweens is a game about middle schoolers growing up, figuring out who they are, and getting into trouble on Halloween night. Also, yknow, they're monsters and stuff.

## Taking Actions

Kids in Terrible Tweens are divided into three sections, divided by moments of Maturity. Each of those three sections has a set of six bubbles, with a number of them filled in like ●●○○○○. The number of filled in bubbles indicates the influence of your kid's strange and monstrous side, while the number of empty bubbles indicates their normal, human side. Neither side is "good" or "bad"- rather, you'll try to leverage one or the other in certain circumstances, and each gives you access to different aspects of your character.

Whenever you take an action, declare whether you're trying to do something Normal or Strange, then roll a d6. Rolls equal to or under the number of bubbles you have filled in are Strange, rolls above that are Normal. If your roll matches your action, you succeed! Otherwise, you describe how the side you rolled complicates the situation.

When you're taking easy actions, it'll often make sense that you succeed no matter which part of your character comes through. Similarly, when taking hard actions, even success can bring complications related to the side you rolled.

Lastly, if you're performing an action related to a part of your character you already matured past, you don't need to roll! Instead, you automatically get access to the side you're calling on thanks to your growth and experience.

# Maturity

Sometimes, moments arise in the narrative that your kid in particular has been building towards. These are called Maturity moments, and each kid has three. When these moments happen, instead of rolling a die to take an action, you announce you're experiencing a moment of Maturity, check off the box next to it, and describe how your kid uses their experiences to complete the challenge. Then, you'll move on to the next section of your character sheet and begin building towards the next Maturity moment.

If you've hit your third Maturity moment, you don't need to roll dice to do things anymore, but the next time there's a lull in the narrative or when the game session ends, your kid gets called home for the night. For the next session or story arc, you'll take on a new kid and see the world through new eyes. You can bring back kids who've completed their arcs too, you'll just have to reset their character sheet or make a new sheet representing the growth they go through *after* that last arc. There's always more to learn, after all!

# Running the Game

Typically, games in this format have a Game Master role- someone in charge of ensuring the story moves along at a steady pace, that challenges are suitably challenging, and so forth. However, the structure of **Terrible Tweens** is a bit different, and can just as easily lend itself to not using this role. I'll outline both.

With a GM, you'll have a more structured, and typically longer, play experience. The GM chooses a Plot, either from the provided list or by creating one themselves, and then describes what happens as the players traverse it, determining when

exactly a kid's action would be easier or harder than normal, and presenting them with new and varied challenges as they go. I'd recommend rotating this role between Plots, as it'll more accurately match the tone of a group of kids getting into zany situations, getting in trouble and then getting out of it.

Alternatively, you can play without a GM. In this version of the game, the player's will either randomly choose a Plot or agree on one that sounds interesting, and things such as how challenging a certain action is or who should describe a new situation will come down to the group's consensus and mood. Players describe the outcome of their own actions, and should be more mindful than usual that their actions and narration result in everyone having a fun, engaging time.

As a final note, whether you're playing with a GM or not, keep in mind that this is a game about middle schoolers wandering around, getting distracted, and causing mischief. It's not *wrong*, per se, to try and have a Plot where the group of kids save the world, but they're likely to have a long detour in the middle where they get a cat out of a tree. That's just the kind of game this is- don't fight it, embrace it.

## Character Creation

Ran out of kids to play with, or want to make a new version of an existing one? Just upset at me for not including your favorite kid-shaped monster? Well, here's your opportunity!

To make a kid, first give them a name and a quick description. Then, think about the kind of things they need to do to grow up, and make those their Maturity moments. Keep these pretty broad, as you don't want to force yourself or someone else to bend over backwards just to play their character. Then, for each

of those moments, think about how your stranger side manifests during that part of your character, and fill out bubbles to show how much influence it has over them. Characters typically have a total of ten bubbles filled out across their three sections, but this isn't a hard and fast rule so feel free to bend it if you think it'll lead to more interesting play. Similarly, try to avoid putting six or zero bubbles in one section unless you have a very good reason to, as doing so cuts out a lot of the fun of the game.

# Thirteen Sample Plots

Stories in **Terrible Tweens** are typically low on danger (after all, it's not possible to be injured or die, at least not in a way that matters), but that doesn't mean they have low stakes. Put yourself in the shoes of your kid and try some of these stories out!

1) We've got a test early in the morning tomorrow, but spirits from the Realm of Hollows stole our memory of what's on it!

2) We were gonna egg Old Man Henderson's house, but his front yard's turned into an endless labyrinth of brambly bushes and rusted car parts!

3) The King of Halloween kidnapped our principal and spirited him off to the Realm of Hollows! And for some reason, everyone's blaming *us*!

4) One of us has to drag their baby brother around all night, and it sucks! But, the longer he's around, the more we realize something's different about him tonight…

5) An acceptance letter from a school for witches got accidentally delivered to one of our houses, and now we gotta find the kid it belongs to before the registration deadline at midnight!

6) One of us went on a website without their parents' permission, and now we're being pursued by the World Wide Spider!

7) The kids from the nearby gated vampire community were bragging about how much candy they get, so we need to get *twice* as much tonight!

8) One of us accidentally created a giant ooze in science lab, and we've gotta keep it hidden so we don't get detention again!

9) The corner store ran out of the good candy corn, so now we gotta journey to the Candyscape in the Realm of Hollows to try and find it there!

10) We found the crown of the King of Halloween, and while it's super powerful and cool, if we don't return it by daylight on the first of November, Halloween might disappear… forever!

11) One of us accidentally stepped on a prize-winning jack-o'-lantern, and it turns out it was cursed! Now they're turning into a pumpkin, and we gotta fix it before it's too late!

12) The moon fell asleep and closed its eye, but we need the full moon's light to get around town tonight so we gotta wake it up!

13) We got detention. How are we gonna keep from literally losing our minds from boredom?

# Characters

## Brad S

You were bitten by your pet turtle... your pet *vampire turtle!*

●● ○○○

It's weird, has sunlight always made your skin this leathery? Something weird's going on.

☐ **Maturity Moment:** You do something strange and realize what's happening to you!

●●● ○○○

You begin taking on turtle-like characteristics and behaviors.

☐ **Maturity Moment:** You master the art of transforming into a turtle!

●●●●● ○

Your desire to feed on worms, small insects, and those turtle food pellets at the pet store is overwhelming.

☐ **Maturity Moment:** You find an unexpected way to manage your appetites.

## Jackie L

It turns out your dad, who's always away on business trips, is secretly the King of Halloween!

● ○○○○○

Something innocuous in your life- a stuffed animal, maybe- comes to life and begins to act as your guide.

☐ **Maturity Moment:** You prove yourself in a test of character.

●●● ○○○

The oddities of the world begin to recognize you as royalty.

☐ **Maturity Moment:** You make a sacrifice to help a subject.

●●●● ○○

You've demonstrated yourself as worthy of the throne, but do you want to leave your old life behind?

☐ **Maturity Moment:** Your father arrives, and you decide whether to take your place as royalty forever.

## Allie N

The kid everyone thinks you are was kidnapped by Martians, and you were left to take over the Earth!

●●● ○○

You're staying incognito, trying not to draw too much attention.

☐ **Maturity Moment:** You learn something valuable about humans! This shall be their downfall!

●●●● ○

Time to exploit the Earthling's weakness. You set a plan in motion.

☐ **Maturity Moment:** Something you see a human do makes you hesitate. Have you... misjudged?

●● ○○○

You're confused, your false human life taking on new significance. What do you truly want?

☐ **Maturity Moment:** You decide whether to call for the Armada.

# Aya C

The other day, you hit your head on the playground, and when you got up you were surrounded by ghosts!

●●● ○ ○

You find out you can listen in on ghosts to learn all kinds of useful things.

☐ **Maturity Moment:** You get the ghosts' attention.

●● ○ ○ ○ ○

Now that they know you can see them, they're relentless! They have *so much* unfinished business!

☐ **Maturity Moment:** You find a way to keep the ghosts from overwhelming you.

●●●● ○

You're doing everything you can to help, but it never feels like enough.

☐ **Maturity Moment:** You help put the power in the ghosts' hands.

# Rocky R

You try to fit in with the others, but being a were-raccoon makes it hard.

●●●●● ○

You've decided to be more social, but you don't know where to start.

☐ **Maturity Moment:** You open up about your problems, and your friends all decide to help out!

●●● ○ ○ ○

You're learning a lot, and asking about human things you never could have before now.

☐ **Maturity Moment:** You share something about your raccoon experience that helps your friends.

●● ○ ○ ○ ○

You've come a long way, but you need to take the final steps yourself.

☐ **Maturity Moment:** You try something mundane you failed at before... and succeed!.

# Emerald H

You're training to be a witch, but you're not very good at it yet.

●●● ○ ○ ○

Maybe all you need is some real-world experience! You practice your not-quite-always-useful magic often.

☐ **Maturity Moment:** You mess up big time. Oh no!

● ○ ○ ○ ○ ○

Your confidence is shot- you're just the worst, you'll never be good at magic.

☐ **Maturity Moment:** You're reminded of why you started learning magic in the first place!

●●●●● ○

Your magic's still a bit screwy, but you've got your confidence back!

☐ **Maturity Moment:** You try something impossible... and you do it!

_____

○ ○ ○ ○ ○ ○

☐ Maturity Moment:

○ ○ ○ ○ ○

☐ Maturity Moment:

○ ○ ○ ○ ○

☐ Maturity Moment:

_____

○ ○ ○ ○ ○ ○

☐ Maturity Moment:

○ ○ ○ ○ ○ ○

☐ Maturity Moment:

○ ○ ○ ○ ○

☐ Maturity Moment:

_____

○ ○ ○ ○ ○ ○

☐ Maturity Moment:

○ ○ ○ ○ ○ ○

☐ Maturity Moment:

○ ○ ○ ○ ○ ○

☐ Maturity Moment:

# the devil's after
## both of us

What happened to
everyone? …Why didn't
it happen to us?
(Exactly 2 Players)

To play, you need a deck of cards with the face cards removed,
a pencil, and a person you trust.

The game is divided into thirteen turns. On each turn, choose
which player will explore this turn. The other will play their
narrator. From this point and until the next round, neither
player can talk outside of what's outlined here. The exploring
player draws three cards and the narrating player draws five.
The narrating player sets two of their cards face-down, then
describes the location the exploring player finds themselves in.
In doing so, the narrating player is trying to convey two pieces
of information- the total value of the cards they played, and the
suits of those cards. They convey the total value by conveying
the potential danger of the location (with higher values being
more dangerous) and the suits by the nature of the danger, as
outlined on the next page.

After they finish narrating, the exploring player may choose a
card in their hand to play. If they do, both players reveal their
cards simultaneously. If any of the three suits match, if the total
of the three cards is higher than 13, or if the total is lower than
the current turn, the exploring player is injured. If the total is
exactly 13, the explorer marks off a success. Otherwise, or if the
exploring player didn't play a card, nothing happens and the
turn ends. If the exploring player gets a total of 13 in the 13th
round, they mark off all their remaining successes instead of
just one. After each round, shuffle all the cards back into the
deck and mark off a turn.

At the end of the 13th turn, each player with three marked successes escapes, and each player without dies. The surviving players, if any, describe what comes next.

The suits as described below are meant to touch on a wide variety of horror. Players who find themselves uncomfortable with one or more of the subjects below can feel free to pause the game and change what they represent. This can be done at any time, and overrides any restrictions on speaking. If this is done during a turn before revealing cards, restart the turn.

hearts represents the gruesome, the visceral, the grisly. It doesn't have to be gore, just anything that makes your gut wrench and your skin crawl. hearts is the unbearable heat of a stranger's breath on your neck.

Spades represents the empty, the lonesome, the hollow. It echoes in your ears, the silence filling you up inside. It's cold and quiet and aching. Spades is the gentle pull of standing on a ledge.

diamonds represents the unnatural, the warped, the twisted. It's an old, familiar memory being proven wrong. It's going somewhere new and being certain something bad happened to you here. diamonds is the person in the mirror that doesn't quite look like you anymore.

clubs represents the lost, the broken, the discarded. It's the dirt under your fingernails and the ash you shake off your coat. It's trying to get your bearings in a field of rubble. clubs is waking up with old scars you don't recognize.

turn counter
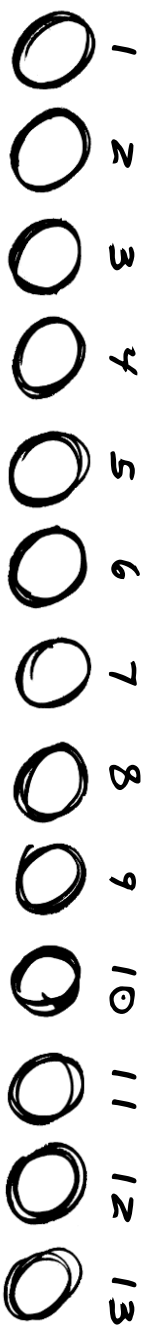
1 2 3 4 5 6 7 8 9 10 11 12 13

Successes

1

2

3

When you take an injury, cross out a sentence between a pair of ><. Follow the leftmost set of instructions.

When exploring, >play as normal.< >only draw two cards.< only draw one card.

When narrating, >play as normal.< >play your first card at random.< play your first card blind.

Between rounds, >speak as normal.< >you can only whisper to your partner.< you cannot speak.

**hearts**
gruesome, visceral, grisly, unsettling

**Spades**
empty, lonely, quiet, hollow

**diamonds**
warped, unnatural, twisted, wrong

**clubs**
broken, lost, abandoned, crumbling

When you take an injury, cross out a sentence between a pair of ><. Follow the leftmost set of instructions.

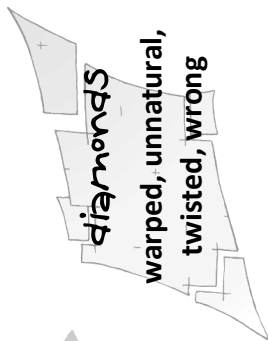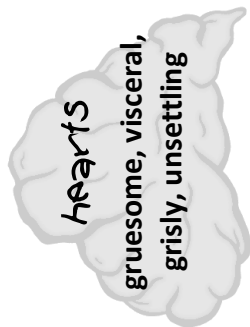When exploring, >play as normal.< >only draw two cards.< only draw one card.

When narrating, >play as normal.< >play your first card at random.< play your first card blind.

Between rounds, >speak as normal.< >you can only whisper to your partner.< you cannot speak.

SUCCESSES

1

2

3

# Double-Bro-Seven

Can you keep an alcoholic superspy out of trouble? (2+ Players)

## Debriefing

Blond. Jake Blond. The prize jewel of The Agency, a superspy so talented that world powers quake in their boots at his name. He's the keystone to our international peace, the greatest tool in our arsenal, and possibly the most important human being to ever live.

The problem? He's useless sober.

See, Blond passed all our secret agent training regimens with flying colors, but did it completely shitfaced. Now, all that knowledge is trapped in his state-based memory, so when he's not drinking, he's nothing but a middle-aged, middle-class, middle-management corporate drone. His real name is Gregory Thompson, and it is vital to national- and international- security that he not be made aware of his true nature.

Your task, should you choose to accept it, is threefold. One, infiltrate the Agent's social circle, posing as family, friends, acquaintances. Two, when The Agency needs Jake Blond, get Gregory absolutely fucking hammered. Three, ensure the Agent never sobers up during a job. We're counting on you, Handlers. Good luck.

JAKE BLOND IS....

DOUBLE-BRO-SEVEN

RATHAYIBACTER TOXICUS PRODUCTIONS PRESENTS
A ROLE PLAYING GAME FOR TWO TO SIX PLAYERS    STARRING GREGORY THOMPSON AS JAKE BLOND
CHARACTER DESIGN BY ROSE "APLOSION" ALLEN    ADDITIONAL CONSULTING FROM SAM "KILROY" KRANISH
BASED ON THE PULITZER-PRIZE WINNING NOVEL "THE ETERNAL MELANCHOLY OF GREGORY J. B. THOMPSON: A
TREATSIE ON THE NATURE OF MAN'S RELATION TO THE DIVINE" BY ROSE ANNE DEACAL

# Structure

A game of Double-Bro-Seven is divided into three Acts, with a number of Rounds in each. Each Round, the goal of the players (playing as the Handlers) is to influence what the Agent is going to try and do that round, represented by spending points of Influence to change the priority of his Motivations.

## Acts

Each Act begins with a debriefing from The Agency, represented by rolling on that Act's section of the Debriefing table. Once you have a scenario for the Act, each player invents a Complication related to that scenario. The Agent's Drunk value begins at 0 and carries over between Acts, but each Handler is restored to 6 Influence whenever an Act begins.

## Beginning the Round

At the start of each round, one player rolls a number of d6 on the Motivations table equal to the number of players plus one, adding the Agent's Drunk value to each die. Each die's result on the Motivations table is one of the Agent's Motivations that round, and has a priority equal to the face value of the die. If multiple dice land on the same Motivation, that Motivation's priority value is instead the total of their faces. Gregory prefers taking actions with low priority values, and Jake prefers high priority actions.

## Ending the Round

When all Handlers have taken their actions, the Agent acts on one of his Motivations. If any of the Motivations refer to the Agent as Jake, he'll act on the highest priority Motivation. Otherwise, he'll act on the lowest priority. If two Motivations are tied, choose one at random. Once his action is resolved, if the Act isn't completed and the game hasn't ended, begin a new Round.

## Sobering Up

It's possible for the Agent to lose enough Drunk during an operation that he becomes aware of the unusual situation he finds himself in. If he gets a result below a 6 during Acts 2 or 3, the Agent will panic and attempt to flee. If he acts on this Motivation twice in a game, even in separate Acts, it ends and the players lose.

# The Handlers

Handlers are the characters the players inhabit, and each round can take one of three actions. Spending Influence allows them to change the priority of the Agent's Motivations, resolving Complications allows them to remove obstacles in the way of completing the Act, and using a Special Ability allows them to change the nature of the round or manipulate various game elements in a unique way. Handlers each begin with 6 points of Influence, and are restored to 6 points at the beginning of each Act.

## Spending Influence

Each round, Handlers can each choose a Motivation and spend a number of Influence to decrease its priority by that much. The priority of a Motivation can't decrease below 0. Multiple Handlers can choose the same Motivation in a round, but any Handler who does this can't use their turn to solve a Complication or use a Special Ability.

## Resolving Complications

A Handler can also attempt to resolve a Complication. They choose one of the existing Complications and roll a d6, then lose Influence equal to half the result, rounded up. In other words, Complications cost a random amount of Influence

between 1, 2 and 3 to solve. If the cost is higher than the amount of Influence a Handler has, they don't lose any Influence but also don't solve the Complication, and can't decide to do something else instead this round. Players can't solve their own Complication.

## Using Special Abilities

Handlers also have unique abilities they can use. Each of these have a limitation on how often you can use them, and additionally can only be used in a round if you're not spending Influence or solving a Complication.

# Ending the Game

The players lose if the Agent sobers up and escapes, and win if they complete Act 3 before that happens. In either case, the players go around and each narrate a moment of the aftermath- how Jake Blond's actions change global politics, what Gregory does the next morning, how the Handlers rebuild their cover story. You might want to use these scenes to set the stage for the next game of **Double-Bro-Seven**, or reset everything and ignore the consequences the next time you play.

# Debriefing

At the start of each Act, roll on this to determine what the goal of each Act is, and the nature of the complications involved in achieving that goal.

| d6 | Act 1 — Gregory's busy with… | Act 2 — But Jake Blond has to… | Act 3 — Because the villain wants to… |
|---|---|---|---|
| 1 | …cleaning out his attic! | …infiltrate a high-society ball! | …kidnap everyone on Earth! |
| 2 | …painting his house! | …disguise himself as a member of security! | …sink Italy's heel into the Mediterranean! |
| 3 | …cleaning his car! | …climb a hundred-story building! | …delete all the Bitcoin! |
| 4 | …finishing some paperwork! | …hijack a yacht! | …change all the bus maps so the stops are wrong! |
| 5 | …taking his cat to the vet! | …beat a world champ at poker! | …copyright breathing! |
| 6 | …nursing his hangover from last time! | …defeat a rival secret agent! | …enjoy a night out with their family! |

# Motivations

Roll a d6 + Drunk on this table, then roll again for each Handler.

| | | |
|---|---|---|
| 1 | Gregory only remembers the splitting headache from last time you hung out. No thanks. | (If not in Act 1, instead he panics and tries to run.) |
| 2 | Gregory's got all this stuff coming up, there's no way he can make it out tonight. | |
| 3 | Gregory's really busy, he'll join you next time, alright? | |
| 4 | Gregory will go, but only if you promise to help him with his current situation. If you solve a Complication the same turn he acts on this Motivation, **he gets +1 Drunk.** | |
| 5 | Gregory's hesitant, but he goes along with you all. **He gets +1 Drunk.** | |
| 6 | Gregory nurses his drink for a bit, but seems to be warming up. **He gets +d6 Drunk.** | |
| 7 | Gregory starts talking about his data entry job. It's the worst. **He gets -1 Drunk.** | |
| 8 | Gregory starts speaking from the heart. **All Handlers get +1 Influence.** | |
| 9 | Gregory's no longer sober. If you land on this in Act 1 and have no remaining Complications, **you complete the Act!** Otherwise, a**ll Handlers get +2 Influence.** | |
| 10 | Gregory's actually really getting into it! **All Handlers get +1 Influence.** | |

| | |
|---|---|
| **11** | Jake takes someone's glass and downs it. |
| **12** | **He gets +d6 Drunk.** |
| **13** | Jake begins hitting on someone nearby. Is it part of some kind of master plan? Currently unclear.<br>**All Handlers get -1 Influence.** |
| **14** | Jake has a great idea.<br>**He rolls twice as many times on the Motivation table next round.** |
| **15** | Jake has a moment of brilliant lucidity and does something amazing.<br>If there are no remaining Complications, **complete the current Act!** |
| **16**<br>**17**<br>**18** | Oh fuck, Jake found the open bar.<br>**He gets +d6 Drunk.** |
| **19** | Jake is unstoppable, dispatching enemies and evading obstacles effortlessly. Heroism embodied.<br>If there are any Complications remaining, **clear one of them at random**. Otherwise, **complete the current Act!** |
| **20+** | Jake throws up.<br>**He gets -3d6 Drunk.** |

# The Handlers

Choose a Handler at the beginning of the game and use their unique ability to keep the Agent under control.

- - - - - - - - - - - - - - - - - - - - - - - - ✂

## The Spouse

*"Don't worry about…"* - Once per game, when the Agent would take an action other than drink, instead he does nothing. If he would roll that action again, he rerolls until it lands on something else.

## The Fishing Buddy

*"Let's crack open a cold one, bud."* - Once per game, you can pull the Agent aside and have a quiet drink. He forgets about all his Motivations this round and gains +1 Drunk. The Handler with the lowest Influence resets it to six (choose one in case of a tie).

## The Drinking Buddy

*"I bet you couldn't…"* - Once per Act, before rolling, choose an action in the Agent's currently available range. If, at the end of the round, he chooses to take a drink, he takes a drink *and* takes the chosen action.

## The Neighbor

*"Whoa now, take it easy!"* - Once per Act, you can reroll how much Drunk the Agent gains from drinking. If you do, keep the second result even if it's higher.

## The Manager

*"…Or you're fired!"* – Once per Act, after rolling Motivations, choose a Gregory motivation the Agent rolled this round. The Agent forgets all other motivations this round.

# The Problem Of Evils

Villainy's easy. Talking about villainy's the hard part.
(4+ Players)

We begin with the triumph of the villains. The heroes lay defeated at their feet, the master plan a single glorious step from completion. The villains are gloating, as villains are wont to do. Somebody is just wrapping up their dramatic speech as the others laugh in triumph. They finish with a flourish-declaring their ultimate Thesis of Evil. They join in on the laughter. Or rather, they try to.

Nobody's laughing anymore.

Someone clears their throat. It echoes through the silent control chamber.

"Uh, what? That's not what Evil is, Evil-" They're drowned out as everyone begins to speak at once. Masked faces turn red from shouting. Old allies must be dragged away from each other. A wine glass is thrown. Victory is thoroughly forgotten.

Eventually order reestablishes itself. A handful of villains rise to the forefront of the discussion, and the rest settle in to observe. You are one of these villains, determined to see your Thesis through to the bitter, bloody end.

League of Villainy
Logo Proposals:

Cool Skull!

Screaming Fire!

Gun... but ANGRY!

# Round 1

Each player begins with two tokens. These refresh at the start of each round, and are spent to grab the spotlight and get a few uninterrupted minutes to state your case. Between speeches, players may argue freely without spending tokens- the tokens are there to ensure everyone gets an opportunity to participate without being spoken over. If two players try to spend tokens at the same time, players who haven't spent a token yet this round get priority. In case of a tie, the player with the more triumphant and intimidating laugh wins.

The round ends when everyone is out of tokens. When that happens, players may choose to make concessions to another player. When they do (assuming the other player accepts the concession, which they usually should) those players form a group and argue for their collective Thesis.

# Round 2

Everyone gets their two tokens, then begins arguing again. In this round and the next, individual players and smaller groups take priority over larger groups when resolving simultaneous tokens, before moving on to each group's total speeches and then each group's collective villainous laughter as tiebreakers.

When the round ends, any players who aren't in a group yet make concessions to one and join. This will usually result in two opposing teams going into the final round, though a set of three groups is certainly possible. Make sure everyone's clear on where the division between groups lies- that way nobody wastes tokens in Round 3 arguing a point nobody cares about anymore.

# Round 3

This is it, this one's for all the marbles. Everyone refreshes their tokens and dukes it out. At the end, each group separates, discusses the points the other side (or sides) made, and votes to agree or disagree. Then, when all votes have been tallied, the heroes pull a miracle out of their asses, stop the master plan and save the day.

# Characters

What follows is seven characters for use in this game. They each have differing perspectives on evil, as well as a few other details to help get into their headspace while playing as them. They each represent broad-strokes interpretations of the question of Evil, and while some are nowadays considered to be more outdated than others, all of them have some interesting things to contribute.

However, please don't assume these characters represent *all* answers to the question of Evil, or even that they manage to completely cover their own philosophical niche. As you play, you'll notice gaps in the group, and that should inspire you to create new villains who want to explore those gaps! And hey, if you do this enough and keep iterating on the group of villains in the discussion, you might definitely answer one of philosophy's oldest questions. If you do, all I ask is you credit me in the paper.
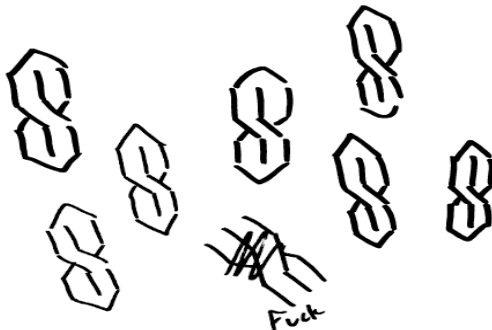
# Malfeasance He/Him

**Bio:** Ancient immortal witch. Built Stonehenge to fuck with people.

**Contribution to the League:** Blew up Stonehenge to fuck with people.

**Thesis of Evil:** Evil is a fundamental and unchanging quality possessed by certain deeds, and the people who perform those deeds.

# Dr Sinistré None

("I didn't have my tenure revoked by the ethics board for you to refer to me with *pronouns*")

**Bio:** Weapons, mostly, though Agents are another favorite.

**Contribution to the League:** Penguin-human hybrid butlers.

**Thesis of Evil:** Evil is the genuine intent to cause harm to others, regardless of actual outcome.

# The Wolf She/Her

**Bio:** Raised by feral chihuahuas, then defeated her pack leader in single combat.

**Contribution to the League:** Too scary to be asked to leave.

**Thesis of Evil:** Evil is a label the weak apply to the strong to shame them out of using their gifts.

# Max Rambunctious He/They

**Bio:** Believed he was the sole survivor of the apocalypse for six months, before realizing he'd just gotten lost in the Australian Outback.

**Contribution to the League:** No-nonsense attitude.

**Thesis of Evil:** Evil isn't real, it's just an imaginary concept to help people dismiss behavior they don't understand.

## Blüdspört                                      They/Them

**Bio:** Disqualified from the Royal and Ancient Golf Club of St Andrews after it was revealed that they had been torturing competitors before games to "throw them off their rhythm." Tried to appeal by stating that it wasn't technically against the rules.

**Contribution to the League:** Only member with a Netflix account.

**Thesis of Evil:** Evil is suffering in all its forms, regardless of source or rationale.

## DEATHOTRON 9000                               IT/ITS

**Bio:** BEGAN LIFE AS A TOASTER THAT GAINED SENTIENCE AFTER SUPERINTELLIGENT MOLD BEGAN TO GROW ON AN EVERYTHING BAGEL LODGED INSIDE ITS LEFTMOST TOASTING ORIFICE

**Contribution to the League:** HOUSEHOLD APPLIANCE SLEEPER AGENTS

**Thesis of Evil:** EVIL IS THE RESULT OF OTHERWISE GOOD PEOPLE UNQUESTIONINGLY FOLLOWING ORDERS

## Cardinal Crime                                She/Her

**Bio:** Was told when she was seven that she'd be going to Hell for dying her hair, and decided if she was already doomed she might as well go all out.

**Contribution to the League:** Technically qualifies the League as a religious institution, meaning they don't have to pay taxes.

**Thesis of Evil:** Evil is a rejection of the precepts of one's belief system, which is often rooted in religion but doesn't need to be.

**_____**          **_____/_____**

**Bio:**

**Contribution to the League:**

**Thesis of Evil:**

---

**_____**          **_____/_____**

**Bio:**

**Contribution to the League:**

**Thesis of Evil:**

---

**_____**          **_____/_____**

**Bio:**

**Contribution to the League:**

**Thesis of Evil:**

# postscript

Welcome to the end of the zine! It's been a wild ride actually making stuff with the intent to share it, and I've already learned so much I'm gonna apply to whatever I wind up doing after this. So grateful to the ttrpg communities on itch and twitter for inspiring me to go through with doing this despite doubting and second-guessing myself at every turn. Cuz that's the lesson, right? Especially in these strange and scary times, nobody's got any idea what the fuck they're doing. Can't let that stop you.

…Hey, let's play a game. Yeah, you and me, right now. Sound good? Cool, okay. So:

You get a point whenever you play a game you've never played before. And yeah, I'm gonna be mercenary, you've got five free points in your hands right now, but also find weird games online and play them too.

Get a point whenever a game surprises you, whether it meant to or not. I'd definitely rather those be good surprises, but if you're bad surprised I guess take it as a consolation point and move on to something better. Get two more points if that surprise inspires you to do something, even if it's just *"do that better."*

If you share that inspiration, get a point per person. If you act on it, get ten more, then another ten for each person you share *that* with. If someone else is inspired by you or something you shared, get fifty points.

Hold onto your points. Count them out individually, or just let the sensation of them wash shapelessly over you. Don't write them down or worry about losing count. Even if you forget you're playing, your ripples won't stop. Your points won't fade.

# Blurb

*Charcuterie* is a collection of games, doodles, notes, and at least one overly personal ramble. During the tail end of 2019, I challenged myself to begin regularly writing and releasing small, experimental tabletop roleplaying games, and while doing so has been immensely rewarding I also recognized even as I was making them that they weren't nearly as polished as I'd like them to be. So, in early 2020 I took a handful of them, rewrote and restructured them with what I'd learned in the interim, and made this!

So check out some of these games, have fun with them, play them in ways I never would have intended, and then break them entirely and make something new with the pieces. Whatever you do, let me know! I'd love to hear it.

I plan to keep up that challenge, by the way, and continue sporadically releasing small TTRPGs for free. Once I've done enough, I'll probably even make another zine out of them!
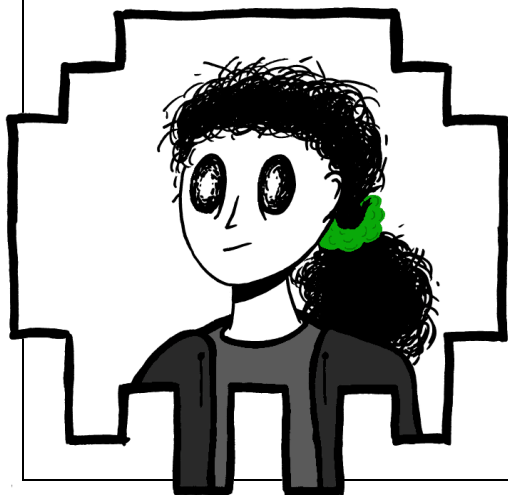


## About the Author

Rathayibacter Toxicus is a game designer, hedonist and part-time human being. For more games, check him out at **rathayibacter.itch.io** or for sporadic news about future projects between shitposts, check **@Rathayibacter**