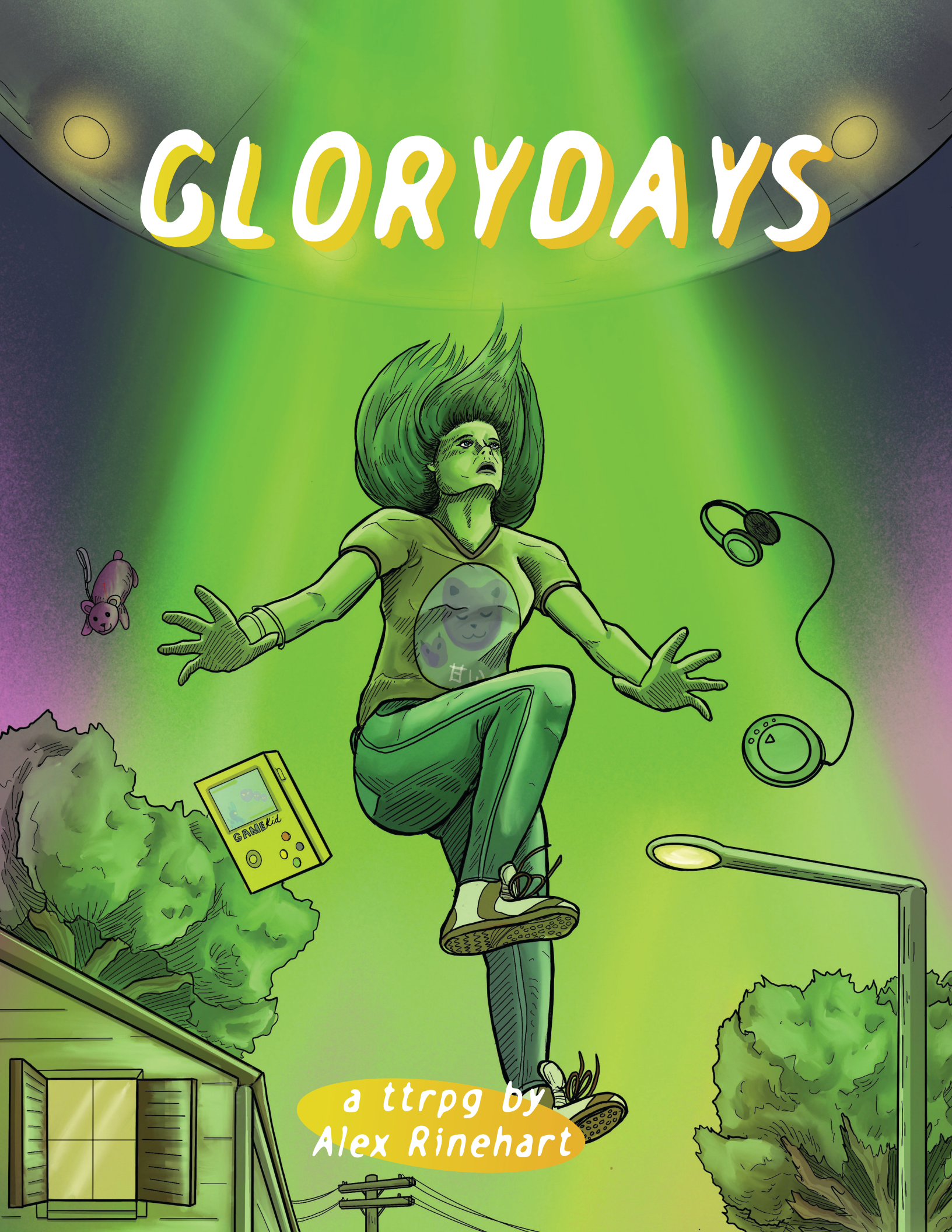
GLORYDAYS



a ttrpg by
Alex Rinehart

GLORYDAYS

YOU DON'T BELONG HERE.

THE YEAR IS 2003.

YOU CRASH LANDED AND INFILTRATED THE LOCAL HIGH SCHOOL. YOU ATTEND AS A STUDENT. THEY HAVE NO IDEA.

IN ONE YEAR'S TIME, YOU MUST DELIVER YOUR VERDICT: CONQUER THIS PLANET, OR LEAVE IT IN PEACE?

YOU ARE NOT ALONE.

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Special thanks to Asa Donald of Backwards Tabletop and Aaron King.

This project is supported by 4Culture and the City of Bothell Arts Commission through its Creative Arts Grant Program.

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YOU'RE ALIENS

During the day, you attend the local high school. You do this to fit in.

—

Hang on. That's not true.

—

It's more accurate to say that you are enrolled in the local high school. If you attended every day, you'd stick out quite far indeed.

SHAPESHIFTING SCOUTS

In Glorydays, you play shapeshifting aliens, here to scout out Earth. Some of your people want to invade Earth. Perhaps you want to as well! But let's not be hasty. Scouts are never hasty.

THE OTHERS

There are others of your kind, hiding among humanity. They may also be students at this school. Some of them want to conquer the world. Keep an eye out for their tells. Confusion over normal tasks. Disappearing at key moments. Hair that never grows. Features that don't quite make sense.

ALIEN CLANS

You represent your clan, they represent theirs. You do things differently. Some clans want to invade today, for the glory of the conquest. You are defending your stake. You will strike when ready. Or, you'll move on, looking for better prey. Time will tell.

SCHOOL AND LIFE

You will tell stories that take place during the school day, that focus on interpersonal drama, extracurriculars, and classes.

You will also tell stories that take place outside of school, where you advance your alien goals, seek out the Others, those would-be conquerors who want to invade Earth. You will put them in their place and remind them that Earth is yours until you say otherwise.

At school, you are the student. Outside of it, you are the teacher. And there's only one lesson: how scouts earn their reputation.

YOU'RE... ACTORS?

All of that is true, but there is another, more true reality here. You are actors, cast in an early twenty-first century teenage serial drama.

WHAT IS THIS GAME?

This is a tabletop roleplaying game where we play actors creating a medium-budget science fiction soap opera TV show aimed at teenagers, called *Glorydays*. *Glorydays* is set in 2003, and follows the story of shapeshifting aliens from outer space who infiltrated a high school to determine whether the Earthlings should live or die, all while balancing schoolwork, friendships, and their higher alien goals. Think Smallville, Supernatural, Gossip Girl, One Tree Hill, or Veronica Mars (which begins airing this year).

In this game, players take the roles of the actors portray the aliens on *Glorydays*. One player is the Director, who's responsible for the other students, teachers, aliens, and more.

The players inhabit the actors and the aliens, while the Director facilitates a collaborative storytelling experience between everyone playing. Together, we play through various arcs to advance their character, and the shared universe.

WHAT DO I NEED TO PLAY?

- 3-5 players, with one acting as the Director.
- Character sheets, which can be downloaded at alrine.itch.io/glorydays
- Pencil, paper
- 2-4 hours per session. You can play one-off, or as part of a season. A typical season might last 4-6 sessions, but there's no limit!

THE GAME INSIDE THE GAME

While it's important to remember that you are an actor (and that you should be having big emotions), we won't spend a lot of time talking about this as we play. Instead, the sessions of our game resemble episodes of the TV show we are creating. We frame scenes, describing who is present, what's happening, and what the stakes are, and cut between these scenes to create tension.

PLAYING GLORYDAYS

Players have two playbooks each: one that describes your role and abilities as an alien, and one that describes your role and strengths as a human student. Each player gets two arcs, special storylines to play through. Whenever a scene gives you a chance to advance an arc, you should take it—but leave room for others as well!

READING

Reading is the process of studying a creature in order to shapeshift into it, and a read is an individual shapeshift that you have learned. For example, "Yesterday I spent an hour reading a rhino at the zoo. I now have a rhinoceros read that I can transform into." It's like the third invention after space travel!

READING IS IMPERFECT

As aliens, you read creatures and shapeshift into them. The longer you read a creature, the more precise the read becomes. The process isn't perfect. Once gathered, a read is concrete and unchanging. Any flaws or misconceptions you had during your initial read persist perfectly over every transformation. Every time you transform into a read, it is identical to every other time.

Reads are subtly wrong in a way that you wouldn't notice at a casual glance, but they don't stand up to close scrutiny. The ears are the wrong shape, the eyes don't look quite right, wag of the tail seems off. The breath smells like violets or carrion. Deep reads don't have this problem, but they require 2 hours of uninterrupted study with the target. A deep read would satisfy even detailed analysis.

READING IS LIMITED

You can only hold a small number of reads in your mind at a time. Once a read is forgotten, it can't be relearned. So go ahead and read your principal to get out of trouble, but it's either going to take up a slot forever, or it's a trick you can only pull off until something more urgent comes along.

Creatures that can't talk aren't able to be differentiated. So while it's possible to read a specific human, once you've learned a dog or a lion, you can never learn another. For more information on reads, see pagepage 18.

WHY TEENAGERS?

Teenagers have a relative degree of independence, few responsibilities, and substantial leeway in terms of what constitutes "normal" behavior.

Some other alien factions have attempted to infiltrate governments by reading and replacing important people, or by reading adults and attempting to become well-positioned as a ruler or advisor. This takes time.

BIG IDEA

[I'M NEW TO THE GENRE]

Most shows in this genre have a big idea powering the show, and a more focused big idea powering the season. In Veronica Mars, we have a teen detective. In season one, she's investigating the murder of her best friend. Buffy saves the world and slays vampires, but in season four she's contending with a government agency who is doing research on demons in her hometown.

An individual episode might advance the main plot, but it's usually going to put forth its own smaller plot that will be resolved in the course of the episode. Unlike a sitcom, actions have consequences that last beyond one episode. If you get evicted in one episode, you still might be homeless in the next!

Conflicts are grounded, and often rely on high emotions and misunderstandings. Violence is rare, though threats of it are more common. Intrigue and lies abound, but usually the kind of lies that can be seen through within the same episode, if not immediately. The technology level tends to be pretty grounded, aside from when a high-tech gizmo would advance a plot, or create a problem to be resolved in a single episode, and then never be mentioned again.

Nonplayer characters (NPCs) are the actors controlled by the director, like teachers, students, and other aliens. In Glorydays, they tend to be stereotypes cranked to the max. The evil, boasting egomaniac. The ruthless gambler, the dumb jock, socially inept nerd, grouchy goth, and so on. The town expands as big as it needs to, growing into whatever plot contrivances are necessary, but it's always small enough that you can be famous if you'd like, and small enough that you can slip into obscurity if you'd prefer. New people can always come and go, and everyone knows everyone else, at least by reputation.

Keep in mind these core principles:

- Problems are grounded and personal
- Emotions and stakes are high, melodrama runs rampant
- NPCs are stock stereotypes
- The town is just as big as it needs to be, and never any bigger
- Tropes abound— first love, cringey missteps, clever quips, and breathtaking cliffhangers.

THE BIG IDEA:

Glorydays mimics a CW show. There is combat, especially in the season finales, but that isn't the point. It's about spending time with your friends, blending in, finding a way home, overcoming fears, falling in love, being a teenager.

Think about the best episodes of Buffy, or the first season of Veronica Mars. Watch Roswell, or any episode of Smallville. Be 14 and hormonal, out of place. Listen to Simple Plan.

It's about setting up expectations, locations, and important items and bringing them into play at terrible times. It's about telling a story together. It's about being a weirdo and almost being discovered. It's about learning what it means to be human.

HOW TO USE THIS BOOK

You can read this book cover-to-cover, or you can jump around to sections based on your role in the game.

EVERY PLAYER

Every player should familiarize themselves with the following items:

- The conceit of the game, and the big picture.
- Who you're playing, what you're doing on earth, and what the tone of the game is. Appendix II shows an overview of 2003, which can be a good introduction, while Appendix V lists specific influences and inspirations for touchstones.
- The core mechanics of how a roll works. Don't worry, you can consult it during play until it becomes second nature.
- Available safety tools.
- Structure of an episode. Don't worry about season finales until you've got a couple episodes under your belt.
- Tips for framing scenes (Appendix III) is a great resource to check out for some tips on cutting early to keep engagement high. Check it out after you've got the basics down.

THE DIRECTOR

The director should be familiar with the core mechanics, as well the genre and tone of the game. In specific, they should read:

- Welcome to Apple Grove.
- Convey the ideas that appeal to you to your players, or keep a reference on hand to sprinkle into plots as you go.
- The Big Mysteries section and the list of inciting incidents in Appendix I. These can inform the structure of an episode.
- Tips for framing scenes (Appendix III) and a sample season opener (Appendix VI). These will help you become more proficient in guiding episodes.
- The Director Principles.

OTHER PLAYERS

If you're not the director, make sure you're familiar with what your character can do. Read your character sheet, and keep in mind your arcs, personality, and goals. In particular, check out:

- Character creation. Feel free to skip anything you don't understand yet, like clubs and stickers. These can be added in after a session or two.
- Player Principles
- The starting arcs for your two playbooks. Don't worry about the rest of the arcs, or about stickers for your first time playing. Keep it simple, and read about those once you've mastered the rest.
- The section on reading. This will teach you how shapeshifting works. Frame a couple scenes as a human before diving in, but familiarize yourself with how it works. 7
- Spending spark. You can ignore this until you earn a spark, then check out this section to see how to use it.
- Stickers and Arcs. After your first episode, read about stickers and paly the sticker game. Once you complete your first arc, look at the list of arcs and think about what you'll want to hit next.

THE PRINCIPLES

Glorydays has a few principles to keep in mind while playing:

1. THE SHOW IS WHAT WE SEE

We will not have scenes taking place "behind the scenes", or between the actors. The scenes we frame will be between the characters (the aliens). Everything at the table is what we see in an episode of the show. Or at least, it's what's in the script. Some things get acted out that don't make it to the final cut — see safety tools, below.

2. THIS IS A MELODRAMA.

Go with your first idea over something that takes time to polish. Make choices that add drama and evoke emotions. Think betrayal, secrecy, and confessions.

3. DIAL IT UP.

Whatever emotions you might be having, crank them up 50%. Overact, and leave nuance at the door. You're a teenager, you're an alien, you're an actor. If we want to get renewed for a second season, you must get a little weird and go a little hard. Try on a different emotion. Play around.

4. YOU CANNOT DIE.

At least, not in a normal episode. Sure, anything goes in a season finale, but if you're well-loved enough, you'll be back. Between flashbacks and sci-fi, no one ever really stays dead on these kinds of shows. For more about Season Finales, see pagepage 10.

5. IT'S 2003.

Cell phones and iPods are common, as iTunes has just launched, but we're still years before the first smartphones. Texting costs money, and phone calls are only free on nights and weekends. If you want to see if someone is free, the best way is to knock on their door and ask. Most houses have cable TV, landlines, and the internet, but the latter two may not work at the same time. For more about 2003 culture, see Appendix II.

6. THIS IS ALL REAL.

To your characters, all of this is real. It needs as little explanation or foreshadowing as the script allows. There's always time to add drama, miscommunication, and unexpected twists. People, events, and mistakes from the past (the 90s!) come up all the time, with no warning.

SAFETY TOOLS

This is a game of communal imagination, where stating things can bring them to life, to make them real in the story. But games are only fun as long as everyone is comfortable. If anyone introduces an element to the story that doesn't jive (anything from "I kiss Melinda" to "I turn into a spider"), we have a number of safety tools to elide those elements while continuing the game with everyone's comfort intact.

These tools can also be used to inform and direct the flow of a story.

Any player can request a cut, fast forward, retake, or fade to black at any time for any reason.

CUT

Sometimes things happen on set that get cut. Maybe you're uncomfortable, maybe your actor is. Maybe the script is bad. At any time, you can yell "cut" and the director has to listen. It's not like they can use that take anyway.

Briefly explain your issue ("Can we do this without spiders, please?") and decide if you want to move to another scene, or retry the same scene without the cut ingredients.

In play, a cut is a hard stop, and a switch to a new scene. If everyone is on board, the same scene can be re-attempted without the cut elements (see retake below). Whenever a cut is issued, make note of why it was cut and be sure not to include that element in future scenes.

OUTSIDE OF SAFETY

Cut can also be used to end a scene when the result seems obvious, or when the stakes are high. Whenever tension is high or low, you can suggest cutting to another player to share the spotlight. Just be clear when you're cutting for comfort, and when you're cutting for story.

RETAKE

A retake is just like a cut, except the same scene is played out again, with any objectionable pieces cut out of it. In play, you might say "Cut! Can we do that again without spiders?" Retakes keep the story moving in the same direction it was going, but with adjustments for comfort.

OUTSIDE OF SAFETY

Retakes shouldn't be used to re-try a failed roll or bad idea, but you can propose doing another take of a scene to take the story in a different direction if everyone is on board. Generally, it's a good idea to build off your first instincts and keep moving, but you can always say something like "I just had an idea, I should have taken Jessica's offer. Can we do a retake where I say yes?"

If all players agree, you can play the scene again, or just have the director narrate how that changes the story. This tool should be used sparingly in this way. The goal isn't the write the best story, but to tell a story together and see where it leads.

FAST FORWARD

A fast forward can be used to glide over something that you want to happen, but don't want to play out. Maybe you think your character and the character of the person next to you would have a romantic evening on the beach, but you don't want to play out going on a date with them.

The difference between cut and fast forward, is that in a cut, that scene no longer occurred. In a fast forward, it's happening, but without acting it out. In play, you can narrate the scene briefly. "We share a tender afternoon on the beach, splitting ice cream, splashing each other, and holding hands."

Fast forwarding over a scene may invite some follow up questions and discussion, but nothing will be acted out.

OUTSIDE OF SAFETY

Fast forward can also be used to skip over scenes where there is no tension or drama, to get to what is interesting. "If there's no danger, can we fast forward over us flying to the beach?"

FADE TO BLACK

A fade to black is appropriate when there's something that your characters do that you don't want to describe even at the detail of a fast forward. "All right, we don't need to act out these two smooching, let's leave that up to the audience's imagination, and keep moving."

Unlike a fast-forward, a fade to black leaves no room for follow up questions.

OUTSIDE OF SAFETY

Like the fast forward, the fade to back can be used for time purposes. In the example used for fast forwarding, the manager might ask people what read they're using to fly to the beach, or describe the weather and air currents along the way. A fade in this way is used closer to a cut, where we'd start the next scene on the beach (or even the next day).

STRUCTURE

Glorydays is played in a season, consisting of a number of episodes. The first episode in a season is called an opener, and the last episode is called a finale. Let's take a closer look at how these are structured!

EPISODES

An episode is a single session of play, made up of each player in turn describing a scene and acting it out together. Each player will describe two scenes in this way each episode. During an episode, characters will face setbacks and make progress towards their goals and character arcs.

Once everyone has framed two scenes showcasing their character, it's time to bring the episode to the end. Each player's first scene can ask questions and establish new stakes, while their second scene should be moving towards closure. The director should encourage scenes to move towards finality. If necessary, one final scene can be proposed to either tie up loose ends, or dramatically end on a cliffhanger by summarizing outstanding threads and revealing a dynamic new threat.

At the beginning of each episode, decide which player's character gets to be the focus of the episode, called a spotlight.

SPOTLIGHT CHARACTER

The spotlight character is the main character of an episode. If there is a big problem, it should be their problem. The story of the episode should be that character's story, and their arcs should be in focus. The spotlight shifts to a new character each episode. By the end of a season, each player character should have a roughly equal amount of time in the spotlight.

When you're in the spotlight, decide what you want to pursue. Is it making progress on the season mystery? Building up or tearing down a personal relationship? Or just making big progress on one of your arcs? Suggest some scenes and play them out!

PLAYING AROUND THE SPOTLIGHT

This doesn't mean that other characters won't be present. They'll still support in scenes and work on their own arcs. But one character will usually stand out in an episode that focuses on them, their trials, goals, or interpersonal conflicts.

SEASON OPENERS

A season opener, or the first episode of a season, is a special kind of episode that serves an introduction to the characters, the world, and the kinds of problems they'll be facing over the course of a season. There won't be a spotlight character, and very few (if any!) arcs should be completed. For an example of a season opener, see appendix VI.

In the first episode, everyone should frame a short vignette to introduce their individual character before uniting the whole group together.

In a season opener, we introduce everyone, giving a brief scene showing what their "deal" is, and who the important people are in their lives. Showcase any themes or arcs they're dealing with right now (Who am I? How can I make friends? Are these people worth saving?), and then move on. Season openers are great opportunities for roundtable episodes.

ROUNDTABLE EPISODES

In a roundtable episode, each player gets roughly equal time in the spotlight. You can have roundtable episodes at any point, but this game works best when they're used at the start of seasons, or after each character has a spotlight episode, showing how they're different and what their next spotlight episode might be about.

Each player will still frame two scenes, but they will usually both be about themselves, rather than supporting or focusing on the spotlight character's story. Use the first scene to introduce important aspects and a small, typical problem, and the second scene to solve that small problem and set up a larger hook for your character.

For example, your first scene might show you getting reprimanded for showing up tardy to class, with the second scene setting up a choice between helping a close friend, or getting to class on time. If you help the friend, we play out that scene, as well as the consequences: most likely a new detention complication! If you show up to class, we know the threat of tardiness still lurks, but your next problem is mending your friendship!

NOTE: NO NEED TO PLAN

You don't have to plan the entire season (or even your next spotlight episode) out ahead of time! Just the opposite, the shorter spotlight portion of a roundtable episode is meant to get you thinking about what kinds of scenes you might want to play out when you've got the whole table's attention.

SEASON FINALES

Season finales are special episodes where the stakes (and budgets) could never be higher. You've got to hang those cliffs, or no one will come back for the next season. You've got to convince the execs you deserve that next season!

Unlike normal episodes, Season Finales should focus on all characters equally, and should have big stakes. They should resolve a big mystery, and turn over old leaves or open up new ones. They can have big, high-budget scenes, and dramatic interpersonal moments. Sex, death, confessions, and betrayals. These are the things that keep our viewers tuning in next season!

NOTE: ONCE EVER ABILITIES

Each character has a Once Ever ability that can only be used during season finales. For example, the Pilot's Call the Fleet ability says, "Summon the alien troops back home. They'll come loaded for bear, intending to conquer the planet. This causes a war, and is generally considered a bad idea."

NOTE: BLOWING THE BUDGET

Season finales are also chances to go big and break all the rules. You can unlock lots of cool things in a season finale, but each one comes with a producer justification (that is, an in-universe explanation) for why we can't do it outside of the high-budget season finale.

We find some way to capture dinosaur reads? Excellent for a two-part season finale! But we can't use them again because of discretion. If there are dinosaurs walking around New Mexico, that's a worldwide news story.

We go to space, get some zero-G scenes in an orbiting alien warship? Great! But we'd better blow it up or send it packing by the end of the arc, because we aren't going back there ever again!

Got fancy laser weapons, or incredible new technology? It'd best break, or come with significant drawbacks that relegate it to a drawer or an incomplete project pile. Maybe it needs some rare fuel that we can't synthesize. Look at that, a new plot hook!

Season finales can also be excuses to travel to a new location (even ones that don't look like Vancouver, Atlanta, or Southern California!)

WELCOME TO APPLE GROVE

Glorydays is set in Apple Grove, New Mexico, a border town on the edge of Arizona. The popular (with the viewers) graduates often end up at the local community college, so they can show up in future seasons, if we get renewed that long.

Arizona has deserts, canyons, streams, mountains, and cities.

Apple Grove has all the features a growing suburb should have: parks, a shopping center, a quiet downtown, remote desert outlooks where teens go to get away, a wealthy area to contrast against the more rundown areas, bars, clubs, and a small party scene, intermittent bus service, a minor industrial park, and a local hangout called "the Complex."

Of course, no town is static. By season four, Apple Grove grows in size considerably to meet the show's needs. We're starting in season one, so what this growth looks like is new locations being introduced as episodes call for them.

Apple Grove is large enough that residents can remain anonymous if they choose, but small enough to gain notoriety or fame for those who strive. Whatever you need is a 45-minute drive away at most, with most things being available right here in town. There are new developments around the outskirts — Apple Grove is a growing place, and we'll take advantage of the freedom that growth presents when later episodes contradict what we've established early on.

There are a handful of fixtures that you can always use to add intrigue to a plot.

THE COMPLEX

The complex is the premier place to hang out after dark. It's a little rough and tumble, with local bands, a bar that's theoretically age-gated, bowling and roller skating on one side, and a tanning salon in the back. It's not a bad place to be — they've got an arcade, after all! — but if something bad happens, it most likely happens here.

THE BASE

There's a military base nearby, and a research lab that often collaborates with the government. It's a major employer of folks in town, and a constant threat (and source of story hooks!) There are always people around who would just love to get a whiff of gen-u-ine aliens.

THE HIGH SCHOOL

Apple Grove has a single public school district, and every student must attend until they graduate or turn seventeen. During the school day, it's a perfect place to blend in and study human culture, and being a teenager means that outside of school hours, no one will question your unusual behavior, or appearance in places you don't belong. The school itself hosts many community events, and is a hub of local civilization. Truancy officers patrol, keeping track of all students and ensuring they're in class. The principal is often missing. The library is always locked, and the gym teacher is never around. There's an empty swimming pool in the basement, and an auxiliary kitchen and cafeteria that are never used. The East Wing was destroyed (some say fire, others tornado) years ago, and has been left to stagnate. It's forbidden to go there for safety reasons, and at least ten students get caught smooching, fighting, or snooping around in there each year.

THE NATURE PRESERVE

Just outside of town, there's a wooded area that is weirdly well protected. Chain-link fences, patrolling guards who claim to be from the forest service, towers with spotlights and PA systems. Story says they're protecting nature, but people who've snuck in to neck say they've seen strange things inside. Things they aren't keen to talk about. The nature preserve is large, secluded, and sparsely populated with weird people, animals, fungi, and abandoned underground complexes.

THE ACADEMY

A private school where the kids are just a little… off. And that's coming from aliens. What's really going on here? Mind control experiments? Robots manufactured to look like people? Something extraterrestrial? Or just poorly socialized teens with more money than manners?

THE BLOSSOM BOYS

Local scoundrels, always up to no good. The Blossom Boys can be counted on for some skullduggery, and are usually blamed whether they were behind it or not. Petty theft, filing off serial numbers, fencing goods, stripping cards, you name it. They number in the dozens, and they are barely literate, except in crime. If you buy them a drink, they'll list two dozen reasons why you shouldn't trust the government.

THE DUCHESS

Ms. Marigold is an eccentric multi-millionaire with a mansion outside of town. Her money, if not her name, is behind almost every foundation, charity, banquet, and public good in town. Friendly but reclusive, she flits between obsessions — she calls them hobbies — and wherever she casts her gaze, money usually flows. And where there's money, trouble follows.

IN SHORT:

Apple Grove has everything you need, and don't worry too much about the continuity. Re-use familiar settings wherever possible (keep a list on notecards nearby), but don't be afraid to introduce a new one whenever the demand arises.

INT. A BUSY RESTAURANT. EVENING.

EMIL and NIKKI sit across from one another at a booth. NIKKI fidgets with the menu, looking down at her hands. Two untouched cups of coffee steam between them.

EMIL
Did I do something wrong?

NIKKI
(Fear flashes over her face)
I'm sorry?

EMIL
I thought I was finally starting to figure out how to blend in.

NIKKI
What are you talking about?

EMIL
The waitress. She asked me if it was my first time here. What gave it away?

NIKKI
No, she... they ask everyone that.

EMIL
Really? Why?

NIKKI
I.. I don't know, Emil.
(SIGH)

EMIL
So nothing is wrong then. Great!

NIKKI
Well, not exactly.

EMIL
What is it?

NIKKI
I wanted to talk to you. I think we should try something different.

EMIL
Like another restaurant? I thought you liked Dupree's.

NIKKI
No, between us.

HOW TO PLAY

Glorydays is a series of conversations and acting exercises. Players will take turns suggesting the scenes they'd like to act out, and then acting out those scenes. Easy as that! When there's uncertainty or drama, we'll break out the dice to determine how successfully actions turn out. These actions can be anything from impressing a crush to leaping over a table.

TEACHING THE GAME

Glorydays has a lot of mechanics, but you don't need to learn them all at once, and trying to do so would be overwhelming. Start out with the biggest ideas (you are aliens pretending to be highschoolers, and you can turn into animals) and the simplest mechanics (here's how you figure out what dice to roll, and whether or not it works out in your favor). Then, sprinkle in more complex ideas over time. These later mechanics help guide the flow of the game over the course of a season.

YOUR FIRST SESSION

All you need to start playing the game is the core mechanic of using grades and approaches to handle tasks, (pagepage 14) and arcs (pagepage 31). Skip everything else for your first session, or when you're learning the game.

YOUR SECOND SESSION

Once you're comfortable with those rules, you can start layering in more mechanics. Give everyone a club and a sticker from their starting playbooks, read about how to gain and spend spark (pagepage 16), and start tracking relationships and factions with the yearbook (pagepage 34).

AFTER THE FIRST ARCS

When you're ready to pick your next arcs, think about how the tensions (pagepage 31) interact.

DICE TRACK

In Glorydays, we roll dice to overcome obstacles. Depending on the circumstances, we use different dice. In this game, dice move across the following track:

d4 » d6 » d8 » d10 » d12 » d12 + d4 » d12 + d6 » d12 + d8…

DICE NOTATION

Throughout this book, we'll use the shortenings to indicate which dice to roll:

Four-sided dice (d4), Six-sided dice (d6), Eight-sided dice (d8), Ten-sided dice (d10), Twelve-sided dice (d12).

STEP UP DICE

To step up a die, move it up (to the right) on the track. If you ever step up a d12, add a d4. If there are multiple dice in a pool and you are stepping it up, step up the smallest die.

STEP DOWN DICE

To step down a die, move it down (left) on the track. If you ever step down a d4, that die is lost. If you have no dice, there is no chance of success. If there are multiple dice in a dice pool and you are stepping it down, step down the largest die.

DIFFICULT SITUATIONS

For some particularly difficult circumstances (like a time crunch, or dangerous situation), the director may ask you to step down a die an additional time before you roll.

GRADES AND APPROACHES

In Glorydays, we roll dice whenever we want to an obstacle. The dice you roll depends on your approach and your grade.

Grades come from classes, like Woodshop or Gym. Each class represents something you do during the school day, and has a grade like A- or C. The grade you have in each class will determine how big of a die you get to roll. Grades are on your human sheet. If you attempt a task without a relevant grade, you don't add any dice from your grade. If you would ever roll no dice, the task automatically fails.

DAMAGED CLASSES

Over the course of the game, classes will become damaged. For each point of damage on a class, step it down one die. Classes damaged below a d4 cannot be used (or damaged) until they are repaired.

Approaches are the way you handle problems. Are you calm and collected? Emotional and direct? Or cocky, and trying to show off?

The approaches you use dramatically change

the tone of the game. Use different default or playbook-specific changes to great effect. If you are running a detective game, the core approaches might be mischievous, sly, and self-loathing, but if you are playing with young children, you might change to happy, sad, and angry instead.

Approaches modify the grade die to be bigger or smaller, depending on how good you are at that approach. Approaches are on your alien sheet.

NEVER THE SAME APPROACH TWICE (IN A ROW)

Because you're a young actor with big range, you can never use the same approach twice in a row. If you were manipulative before, why not try delicate now?

ROLLING DICE

To overcome an obstacle, pick an approach and a grade. Gather a four-sided dice (d4) and the dice related to your grade, then step up or down according to your approach. Once you've adjusted your pool, roll.

- If any dice show a four or higher, you succeed.
- If none of the dice show a four or higher, you fail and gain stress.
- If any dice show a one, you get a complication.

SUCCESS

If any of your dice show a four or higher, you succeed at whatever task you were attempting.

FAILURE

If none of your dice show a four or higher, you fail at the task, and you gain stress (see below).

STRESS

Stress is frustration, embarrassment, or anger at having failed at a task. The more you fail, the more stress builds up. When you gain stress, add a four-sided dice of a different color to every roll you make. If you already have a stress dice, increase the size. Stress can also be applied directly by enemies, compilations, or situations.

ROLLING STRESS DICE

Stress dice can't succeed or generate spark. When you roll a four or higher on a stress dice, it cancels one success. When you roll a one on the stress dice, you get a complication.

GETTING TOO MUCH STRESS

If you would step up beyond d12 stress, instead remove yourself from the scene and gain a condition (see page 15). Then, face the rumor mill (see page 32).

BURN STRESS

Stress can be removed with intimate scenes or by burning stress at the end of a session:

INTIMATE SCENES

An intimate scene is not necessarily a romantic one, but it's usually one on one with another player. It's time spent venting, or sitting in a car (at dangerous speeds, cruising aimlessly, or parked near a scenic overlook) and talking. It can be surfing on the river, or laying on a couch listening to a new album or playing Madden together. Intimate scenes are initiated by spending spark (see page 17).

BURNING STRESS

At the end of a session, roll your stress die, then step it down. If you roll a 1, mark your condition track. When your condition track is full, gain a condition (page 15), and clear the track. Repeat this until your stress die steps down below a d4.

EXAMPLE:

Natalie has a d8 of stress at the end of the session. She rolls a d8, gets a 1, and marks her condition track. Then she steps the die down to a d6, rolls it again. She gets a 4, so does not mark her condition track. She steps it down a d4 and rolls it again. It's another 1, which fills up her condition track. She gains the Condition "Stressed Out", and clears her condition track. Natalie steps down her stress die again, which would move it below a d4, so she is done.

CONDITION TRACK

Each character can only take so much stress before it bleeds over into everything they do. Each human character sheet has a condition track with five empty spaces. This condition track represents that stress. The spaces are filled by burning stress at the end of a session (see above). When the fifth spot on the condition track is filled, the track is cleared, and a condition is added. Partially filled condition tracks are cleared at the end of each season, but persist episode to episode.

GAINING A CONDITION

Whenever you gain a condition, apply a blank sticker to your character sheet. This will cover up a useful sticker, read, club, or grade. On the sticker, write down what the condition is, something like shamed, confused, mad, anxious, or scared. Conditions can be removed by replacing them during the sticker minigame at the end of each episode (see page 39).

OPPOSITION DICE

Opposition dice work just like stress dice but they are temporary, lasting for just one roll. Whenever a faction, person, or force opposes your action, add a d6 of a different color to your dice pool. Like stress dice, opposition dice cannot generate spark or succeed, but a roll of a four or higher on an opposition die cancels one success. When you roll a one on an opposition die, you gain a complication.

COMPLICATIONS

A complication is an injury, a bit of bad luck, self doubt, or anything else that makes your life difficult. Some complications are even more visceral: a threatening enemy, a rabid dog, or an alerted cop. Rolls can only create a single complication, no matter how many ones were rolled (except for dangerous checks, described on page 18).

COMPLICATIONS DAMAGE YOUR GRADES

When you gain a complication, choose the most relevant grade and damage it. Damaged grades are reduced by one size until they're repaired by initiating an intimate scene (page 15).

CREATING COMPLICATIONS

The best complications arise immediately and obviously from the situation at hand. If it doesn't make narrative sense, the complication doesn't need to arrive immediately, but it should appear within the same session.

EXAMPLE:

Young Bobby pulls a knife on Rix and Debra at the dumpsters behind school. Rix attempts to talk him down.

"Put the knife away, man, that will only bring trouble. You don't need trouble right now. You just got out of juvie, man." He rolls, getting a 5 and 1. While we could have Bobby slash Rix and then flee, that doesn't really feel like a success!

Instead of stewing on it, Rix's player makes a call: "I'll pull a complication from my trouble, Urban Exploring. I'll go out tonight, maybe to blow off some steam, and when I'm there something bad will happen. A run-in with the cops, twisting an ankle, or disturbing something better left alone."

The Director agrees. "Bobby flicks the knife closed, lifts the collar on his leather jacket and says, 'This isn't over, Ricky boy. Don't think it's over.' He walks away, and you hear the scream of a motorcycle moments later."

The goal is to keep the scenes flowing. Here, we resolved the incident, and set up a new scene (UrbEx gone wrong) with a complication waiting to happen.

SPARK

Spark is a bit of creative energy, unexpected chemistry, or a moment of ad-lib that makes a performance leap off the page.

GAINING SPARK

If you don't roll any complications, and one dice shows its maximum results (like a six on a six-sided dice), you generate a spark. Spark goes away at the end of an episode, so spend it while you got it!

There are two other ways to generate spark:

- **Choose to fail a meaningful roll** (gain one spark). In order for a roll to be considered meaningful, a majority of players must agree. If failing a roll doesn't have lasting (or at least lingering) consequences, it probably isn't meaningful! *Asking your crush on a date or sneaking into the teacher's lounge to swipe important documents are meaningful rolls. Stealing from a vending machine or climbing to the roof "just because" are probably not.*
- **Melodramatic self-sabotage** (gain two spark). Whenever you make a decision that adds drama, especially if it is counter to your character's desires and goals, gain 2 spark. Any time your choice makes you more vulnerable or helpless, the rule applies. If there are hoots and hollers or covered eyes, the rule definitely applies.

VETOING SPARK

An attempt to gain spark might be vetoed by other players if the stakes feel too small, or if there doesn't seem to be narrative reason for performing the task. If the response to failing a task is "Oh, well, anyway" or "That's a bummer, I guess, but moving on", the stakes are probably too low. Fail tasks and add drama in a way that makes people want to come back after a commercial break, not that just make you look like a loser who can't do simple things.

SPENDING SPARK

Sparks can be spent to invoke one of the following special beats:

- Dictate
- Stress Relief
- Improve
- Foreshadow
- Relationships
- Reject drawback
- Spark dice

DICTATING

Spend a spark to decide how a scene goes. This should be in broad terms (it goes well, it goes poorly). This can be done to help advance an arc, or just to give the fans of the character a win. Going well doesn't necessarily mean a win!

For more details about framing scenes, see page 73.

EXAMPLE:

Micah prepares to ask Lorraine to homecoming. His player spends a Spark so that it goes well. When it's time to roll (Delicate + Debate), he fumbles, rolling a 2. She says no, but lets Micah know that it's only because she's already agreed to go with friends. If he'd asked her sooner, she'd have said yes. And she's free on Friday…

STRESS RELIEF

Spend a spark to create a comfortable scene with another player. This can be acted out or described. Comfortable scenes can be a nighttime stroll, enjoying a nice dinner, a high-speed drive, venting and screaming, smashing broken bottles, gazing at stars, smooching in the park, or any other activity that leaves you feeling better after.

At the end of the scene, each participant asks: did we grow closer? If the answer is yes, the player who initiated the scene picks one:

- Step down their stress die by two.
- Restore a skill, healing a damaged die by 1 (not above its real value).

If the answer is no, or if there is not consensus, the player who initiated the scene steps down their stress die by one and transfers it to the other player.

IMPROVE

Spend two spark to create a scene in which you grow your abilities and skills. This scene can be in the form of a montage, a breakthrough, a choreographed dance, or portrayed in any other appropriate way.

At the end of the scene, pick one:

- Step up a grade's dice size by one, permanently. Improving a C- turns it into a B-. Improving a B+ turns it into an A+.
- Remove a minus (-) modifier to a grade.
- Improve an approach (not beyond +2).

FORESHADOW

Spend a spark to make something — anything — significant. Choose a person, place, event, or even a simple motif and write it on a notecard. At the top of each session, we review foreshadowing to inspire our episodes. For more details about foreshadowing, see page 57.

RELATIONSHIP

As you play, you will establish positive and negative relationships with NPCs. Positive relationships will add dice to your rolls depending on the strength of the relationships. Negative relationships degrade your dice pool instead. For more about relationships, see page 33.

Spend spark to establish or deepen a relationship. At the end of an episode, pick one, then describe what you are doing to maintain, establish, or strengthen these relationships:

- Spend one spark: Grow a new d4 relationship.
- Spend two spark: Improve a positive or neutral relationship by one level.
- Spend three spark: Improve a negative relationship by one level.

You may repeat this until you run out of spark.

REJECT DRAWBACK

Drawbacks are created from your arcs. When the Director offers you a drawback, spend a spark to ignore it. Learn more about arcs on page 31.

SPARK DICE

Spend two spark to add a spark die to any roll. Spark dice are d4s in a different color than regular dice or stress dice.They cannot be stepped up or down. Spark dice cannot generate complications or spark. There is no limit to the number of spark dice that can be added to a roll.

BOOSTS AND HINDERS

Sometimes, things will go your way, or you'll have a relevant advantage. When this happens, you get a boost. Most often this occurs when you have favor or influence with a relevant faction. When you have a boost, step up your lowest die by 1.

Other times, you can't catch a break. If you have disfavor or animosity with a relevant faction, you'll be hindered. This can also happen with normal, unexpected circumstances or environmental effects. When you are hindered, step down your highest die by 1.

If you have multiple boosts or multiple hinders, apply them all, one at a time. After all, your highest and lowest dice may change between applications.

HELPING

Anyone can help with a task. If they are helping, they can grant a boost, or add in their best relevant die shifted down once. Any complications or stress that arise are shared among all helpers.

Helping can be as simple as cheering on the active character.

EXTENDED CHECKS

Sometimes things can't be resolved as a single action. To perform an extended check, gather your dice pool and then roll.

Unlike a normal check, you look at every die: any that are four or above count as a success, while all ones count as failures. In order to succeed at the check, the total number of successes needs to be higher than the total number of failures. You can attempt an extended check as many times as you want, but your dice pool may change as you gather conditions, and the number of failures and successes does not reset between attempts.

For especially long checks, the director may rule that you can only roll towards the ultimate goal once per day, or that you need to exceed the number of failures by 2 or more.

DANGEROUS CHECKS

A dangerous check is an extended check with each dice stepped down one level. Some activities, like fistfights, are dangerous. During a dangerous check, all dice (except stress dice) are stepped down one. This means that a helper who adds a die has that die stepped down twice — once for helping, and once for danger. Each one on a danger check is a complication, usually marking a condition.

Unlike a normal check, you look at every die: any that are four or above count as a success, while all ones count as failures. In order to succeed at the check, the total number of successes needs to be higher than the total number of failures. You can attempt a dangerous check as many times as you want, but your dice pool may change as you gather conditions, and the number of failures and successes does not reset between attempts.

EXAMPLE:

Carland is attempting to break into the Lazier mansion after dark. The guard dogs are hot on his tail. He gathers his dice: a d6 from infiltrator, a d8 from jock, and a d12 from gym. Since this is dangerous, these all get stepped down: d4, d6, d10. He rolls: 1, 1, 5. Ouch! Two failures, one success. He needs two complications. It makes sense that the dogs bite him, so he decides to damage Gym twice. Now he's down to d4, d6, d6, and he needs two more successes.

"Want to quit?"

"Nah, we're getting in!" He rolls again: 1, 5, 6. Two successes, but also a complication. "You know what, this infiltrator has been doing me dirty, I'm damaging that, stepping it down below a d4. Bye-bye!"

At this point, Carland has 3 total failures and 3 total successes. He's down to rolling 2d6. He rolls again… 4, 2. Success! The 2 doesn't help, but it's not a complication, and not a failure. The 4 is a success, which means we're in.

Carland is bloody and panting on the floor of the mansion, but critically he's inside the mansion.

READING

You have the power to shapeshift into any creature you see. There is a limit of how many creatures you can shapeshift into, determined by the size of your reading list. You can also learn to shapeshift into inanimate objects with the help of certain stickers (see page 38).

HOW TO READ

To read, spend one hour examining a creature or object. After, you can shift into the read, transforming into a copy of the target. Once you've learned the target, it's immutable. Every time you shift into it, it will be the exact same, likely with some

imperfections. It takes three minutes to shift into a read.

RUSHING READS

You can attempt to rush this process, shifting in one minute instead of three. Doing this requires a check with stress (see page 15). If you fail the check, you can get stuck halfway between two forms, or lose control of the read, deferring to its animalistic instincts until someone can successfully talk you down.

STUDYING

Reads are imperfect. The teeth are wrong, or the first thing you noticed is over-emphasized. Most people won't notice at a quick glance, but quick reads won't pass detailed scrutiny. You can slow down and study the target, spending four hours instead of one. This creates a perfect copy, with no imperfections.

FORGETTING READS

You can forget a read, but once forgotten, it can never be learned again. Each alien has a limited number of reads they can hold in memory. Whenever you learn a new read, add it to your reading list. Each playbook has its own limits that can be increased with stickers.

SHAPESHIFTING FROM ONE READ TO ANOTHER

You can shapeshift directly from one form to another, but there is a refractory period. You must spend ten minutes in a read before you can exit to another.

LONG-TERM READS

If you spend more than four hours in one read, you have to make a check to leave it. If that check is failed, it can only be repeated once a day, and each time with an additional level of difficulty.

COMMUNICATING IN A READ

Where you come from, universal translators are common tech. So common, you've gotten them tattooed into your DNA. If your read can make a noise, anyone with one of these translators can understand the intent behind it.

But beware: anyone touching someone with a translator will also understand perfectly. Look for other creative ways to pass along secret information. That ASL elective is starting to look pretty appealing, at least for reads with fingers!

ROLLING WHILE READING

To overcome an obstacle while reading, pick an approach and grade, and add an extra d6 to your roll. Each player then describes something helpful or harmful about the read:

- Helpful: add a d6 to the roll
- Harmful: step down the roll
- Neutral: no effect.

Once the pool is built, modify it by your approach as usual.

WHEN TO ROLL AND WHEN NOT TO

Tasks where the read can do it without question do not roll. A fish can swim and a bird can fly. If there's uncertainty (can the fish outswim the hungry dolphin?) roll. Do not roll if the task is inapt, and the read cannot do it at all. A whale cannot pick a lock, and a squirrel cannot drive a car.

EXAMPLE:

Debra (Director): The cops are breaking up the house party. Kids are jumping over fences. What do you do?

Alicia (Playing Amy): Amy runs to the bathroom, turns into a dog and digs under the fence. With all my Fast Reader stickers, it only takes her 3 minutes.

Brett: A dog?! I'm just going to jump the fence.

Debra: We'll get to you, Brett. Alicia, Amy gets a d4 and a d6, and then we all get to weigh in whether we think her form is helpful, harmful, or neutral. I'll start. Dogs are good at digging, helpful.

Charlotte: You're a dog, no one is going to arrest you or pay any attention to you. Neutral.

Brett: Everyone is going to be making sure you're okay and not escaping. Harmful.

Charlotte: You think the kids will look out for the escaping dog when the cops are here?

Brett: Good point, dogs are inconspicuous. Helpful.

Alicia: I just realized that cops are kind of afraid of dogs. Harmful.

Debra: Okay, so you got two helpfuls and one harmful. Add 2 d6, and step down your biggest die.

Alicia: So that gives me a d4 and 3d6, when I step down that's 2d4 and 2d6. I'm doing this Recklessly, which is a +1, so that's back to 1d4 and 3d6. Let's roll it!


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CHARACTER CREATION

To create a character, complete the following steps:

- Select an alien playbook
- Select a human playbook
- Assign approaches
- Pick starting reads
- Choose classes, grades, and clubs
- Pick two troubles
- Decide Housing
- Assign starting stickers
- Establish arcs

CHOOSE PLAYBOOKS

Each character has an alien playbook and a human playbook. The alien playbook gives your character approaches and a role on the ship's crew, while the human playbook gives your character grades and a role in human society (or at least in high school).

Each player should choose different playbooks from each other.

ALIEN PLAYBOOKS

Alien playbooks include the following: a trouble, approaches, maximum number and current reads, personality modifiers, a once ever ability, stickers, and two questions. Let's take a look at these in more detail.

TROUBLE

A trouble is a source of complications that arise from time to time. Players will gain two troubles, one from their human side, and one from their alien side. Your alien trouble represents an expectation, unresolved conflict, or drama from your home planet. Choose these from the list of troubles on page 27, or create your own.

APPROACHES

Approaches represent how you tackle problems and how you act in a scene. Every character has the same three core approaches: aggressive, calculated, and subtle. Each alien playbook provides two unique approaches.

Approaches are rated from -2 to +2. Each playbook has a series of approach ratings. Assign them to your five approaches.

CURRENT READS

This includes how many total reads you can know at one time (not counting your human form or your original alien form) and any reads you may know currently

PERSONALITY MODIFIERS

When you combine your character sheets, your traits on your human side will be modified by your alien side. You might become slightly nerdy or extremely charming. These are suggestions for how to play your character.

A ONCE EVER ABILITY

A special power with wide-ranging consequences, only available in season finales! Each ability includes questions that might affect the episodes when they are used.

STICKERS

Stickers unlock new abilities or change the rules of the game. You will unlock stickers as you play. Many playbooks include starting stickers as well. If it's your first time playing, skip any stickers. 35

TWO QUESTIONS

Each playbook also contains two questions. One is personal, the other is about another player's character.

MELODRAMA

If you're really stuck, at any time, you can choose "Melodramatic" in place of any other approach, using the replaced approach's modifier and marking it as the most-recently used approach like normal.

THE PLAYBOOKS

INFILTRATOR

You pick up on culture, you can blend in with anyone anywhere. With the right costume and the right words, a roomful of people will swear they've known you for years. And what are a few secrets between old friends?

- ***Approaches:*** Delicate, Meticulous. -1, -1, 0, +1, +1
- ***Reads:*** Five. Start with two: something sly, and an additional human read.
- ***Stickers:*** Start with Fast Reader I. Gain either

Honest Liar or Deceiver.

- ***Once Ever Ability:*** Release the mind spores. Every human and animal you have interacted with has been infected with a mind virus. You can control them in large mobs. When you do, add 2d10 to your pool, step it down twice for each task you assign after the first. How will you use this power? Will you have the support of your friends? What happens when you lose control?
- ***Questions:*** As an alien, how do you acquire sustenance? Do you eat like a human, photosynthesis, absorb nutrients through the skin, or something else altogether? When did you learn you can trust ____?

PILOT

If there's a vehicle, you can drive it. Reads have limits. Machines don't. They can always be pushed harder, faster, and to new heights, as long as the driver is up to it. And you? You're always up to it.

- ***Approaches:*** Cocky, Calm. -2, -2, 0, +2, +2
- ***Reads:*** 3. Start with two: something fast, and something flying.
- ***Once Ever Ability:*** Call the Fleet. Summon the alien troops back home. They'll come loaded for bear, intending to conquer the planet. This causes a war, and is generally considered a bad idea. How long after calling them will they arrive? Days? Months? Years?
- ***Questions:*** Someone has noticed there's something odd about you. Who is it, and what gave it away? You overheard a secret about another player's character while traveling somewhere you shouldn't have been. What was it, and who would be most hurt if it got out?

READER

You're really good at transforming into different creatures. You must not forget your true self. You've seen what happens to those who do.

- ***Approaches:*** Emotional, Direct. -1, -1, -1, +1, +2
- ***Reads:*** 5. Start with three: something exotic, something inspiring, and something unsuspicious.
- ***Stickers:*** Start with either Inorganic I, Fast Recovery, or Fast Shifter. Gain either Fast Reader or Versatile.
- ***Once Ever Ability:*** Split your mind into a clone of yourself. It has all the same reads and memories as you, and you can communicate telepathically within 100 miles. What subtle difference sets you apart? Is it stable, or will one of you start to decay physically, morally, or otherwise?
- ***Questions:*** What part of human culture do you "just not get"? Why are you afraid of ____?

RECRUIT

You're a generalist, an average who doesn't stand out, but has few weaknesses. You can fit it anywhere, but do you ever really belong?

- ***Approaches:*** Reckless, Roundabout. -1, 0, 0, 0 +1
- ***Reads:*** 4. Start with a household pet.
- ***Stickers:*** Start with Fast Reader I sticker. Gain either Pragmatic or Dogmatic. Gain Versatile.
- ***Once Ever Ability:*** Gain a new, unique ability like flight, telekinesis, or mindreading. This persists across all of your reads. How will you use this, and how will it affect you now that you stand out from your peers.
- ***Questions:*** What secret are you hiding and hoping no one knows? You saw ____ act with courage and bravery. What were the circumstances?

SCOUT

You can't hold as many forms as the reader or grok a culture as quickly as the infiltrator, but no one has you matched for speed. You can read a form quicker than anyone, and spin up a good story to get yourself out of trouble. Which is good, because you often find yourself in trouble.

- ***Approaches:*** Manipulative, Measured. -2, -1, 0, +1, +2
- ***Reads:*** 2. Start with something subtle.
- ***Stickers:*** Start with Fast Reader III sticker. Choose either Versatile or Extended Reading List.
- ***Once Ever Ability:*** Reveal your true form. Say, you're a shapeshifter, right? What do you really look like? And why aren't you that always? Is it an oxygen-breathing thing? A matter of blending in? A size concern? Who do you reveal your true form to, and how do they react? Who else sees, and what danger does this pose? What special ability does your true form grant you? Permanently gain a cohort of 15 alien enthusiasts you can call upon for minor favors.

- ***Questions:*** When you signed up for this mission, were you running away from something, curious about the world, or were you not given a choice at all? Why don't you trust ____?

SOLDIER

You came to conquer. You find weaknesses in systems and people. Forming relationships is forbidden. Forming relationships is forbidden. You are not allowed to form relationships. You ***must not*** form relationships.

- ***Approaches:*** Haphazard, Assertive. -2, 0, 0, 0, +2
- ***Reads:*** 3. Start with two: something powerful, and something durable.
- ***Once Ever Ability:*** You can travel in time either forward or backwards any distance. After 24 hours in that time, you are snapped back to the moment you left. You may do this 3 times.
- ***Questions:*** You have a secret place or memory you often return to. What is it, and why is it significant? Why do you go to ____ when you are scared or needing comfort?

WANNABE

You realize that you were born into the wrong culture. Earth is your people. Things here make sense. The people back home never got you, and maybe that's for the best.

- ***Approaches:*** Intellectual, Rash. -2, -1, +1, +1, +1
- ***Reads:*** 3. Start with 2: something distracting, and something out of place.
- ***Stickers:*** Start with Outcast and Loose End: What was left behind. You have one tie back to your home planet. What is it?
- ***Once Ever Ability:*** Renounce your people. You've decided to stay behind, to live the rest of your life on Earth, among these people. Why? What will you miss most about home? Who drove you away, and what convinced you Earth would be different?
- ***Questions:*** One piece of human culture makes more sense to you than the alien culture you came from, almost enough to make you want to send a message back home. What is that piece? You once caught ____ in a lie. What were the circumstances, and have you confronted them about it?

HUMAN PLAYBOOKS

Each human playbook has your trouble, grades and clubs (which determine once-per-episode abilities), a star sign, and three roleplaying traits. You can pick any one club to join, gaining its benefit. If it's your first time playing, skip any stickers.

TROUBLE

A trouble is a source of complications that arise from time to time. Players will gain two troubles, one from their human side, and one from their alien side. Your human trouble represents expectations, dangerous hobbies, or bad habits here on Earth. Choose these from the list of troubles on page 27, or create your own.

GRADES

Grades determine what dice you roll. To succeed on a roll, you need a four or higher on your highest die. Grades with an A offer special perks (see Perks, page 25 for more information).

Your playbook will tell you how many points you can spend. To get an A (D12) is 4 points. A B (d10) is 3. A C (d8) costs 2 points. A D (d6) costs 1 point, and an F (d4) costs 0 points.

PLUSES AND MINUSES

Grades can have a + or -. A grade with a + means that after you roll, add 1 to your highest die. You can't use this to avoid generating a complication when rolling a 1. A grade with a - cannot generate spark.

Once all players have assigned their grades, randomly determine a starting player. Starting with the first grade on their list, they may choose to take a + or a -. If they do, the player on their left gets the opposite modifier in their first grade that doesn't have a modifier. Then, move to the second player (the one to the left of player 1) and give them the option of modifying their second grade. Go around the table until all 6 starting grades have had a chance to be modified.

CLUBS

You can pick any one club to join, gaining its benefit. Clubs provide special abilities that can be used once each session. Pick a club from the list on page 26, or create your own.

STAR SIGN

There are twelve astrological signs, which correspond to birth dates on Earth. Just like in real life, your star sign has no impact on anything, but some people ascribe significance to them anyway. The shadow of the 90s looms large, but the turn of the millennium has brought with it seeds of distrust and terror . There's a fear in the air, the buzz of change. And one of the first questions people like to ask you is "What's your sign?", sometimes even before your name. You'd best have an answer ready.

Choose a star sign: Aries, Taurus, Gemini, Cancer, Leo, Virgo, Libra, Scorpio, Sagittarius, Capricorn, Aquarius, or Pisces.

THREE ROLEPLAYING TRAITS

You have three traits that are suggestions for how you might play your character. Tropes are comforting and familiar, and everyone expects the jock to be rude and dim, and the nerd to be awkward and shy. Your character is your own, and will grow beyond these traits, but fall back on them in a pinch.

STICKERS

Stickers let you break the rules in specific ways. They give you new abilities, or improve the ones you have. Some stickers help you keep track of dangling plot threads, or damage to your character.

You can fit four stickers onto your character sheet. You may gain some during character creation, and others at the end of episodes and after completing arcs. These will change some game rules for you, as well as affect how others see you.

Stickers are things like "Fast Reader" or "Extended Reading list". Certain playbooks start with specific ones. New players can ignore these, and add them in when you're more comfortable with the core mechanic.

CLOWN

You don't take things seriously. Sometimes, you wonder if, when it really mattered, you could.

- Traits: Extroverted, goofy, sharp
- Grades: 10 points. Recommended approach: 4xC, 2xD. Recommend English or Debate.
- Stickers: Gain Troublemaker and Best friend or Popular.

JOCK

Running, jumping, throwing, you can do it all. You've got athletic skills, the low-stakes dreams of a small town on your shoulders, and a big game every Friday.

- Traits: Attractive, dim, confident
- Grades: 10 points. Recommend: 1xA, 1xB, 3xd, 1xF. Recommend P.E. or Shop at an A.
- Stickers: Choose Talented or Athletic.

MISFIT

You don't belong here. You represent a specific subculture, maybe emo, goth, or skater. Your people get you. But there aren't many of them around here.

- Traits: Independent, distractable, creative
- Grades: 14 points. Recommend 2xA, 2xB, 2xF. Recommend Art, Technology, or Shop at an A.
- Sticker: Odd One Out.

NERD

You're passionate about subjects that not everyone gets. Maybe it's comic books, video games, super heroes, or trading cards. You know things, at least about the things that are interesting to you. And the rest? It couldn't matter less.

- Traits: Clever, introverted, bookish
- Grades: You get 18 points and must have at least 2 As. PE cannot be higher than a D Recommend: 3xA, 2xB, 1xF. Recommend Science, Math, or Technology at an A.
- Stickers: Star Student. Choose either High Standards or Unpopular and Unfit.

PREP

You're popular, and you know it. Everyone else knows it too. Everyone wants to be you, at least the ones who aren't intimidated by your presence. But it's lonely at the top. Or it would be, if you didn't have so many friends.

- Traits: Bubbly, attractive, aloof
- Grades: 10 points. Recommend: 1xB, 3xC, 1xD, 1xF Recommend PE at a B.
- Sticker: Popular. Choose Flirtatious or Best Friend.

ROMANTIC

Always a new person to date, always reeling from the last bad breakup and falling right into the arms

of the next. Maybe this one will be The One. Either way, it'll make for fun memories!

- Traits: Emotional, Optimistic, Adventurous
- Grades: 10 points. Recommend 2xB, 1xC, 2x D, 1xF. Recommend Social Studies or Technology at a B.
- Sticker: Flirtatious

STONER

Look, man. You're just here because it's the law. Got a light? You see things differently than most, taking a point of view that's unconstrained by traditional approaches. You're seeking enlightenment, no matter where it's hiding.

- Traits: Lazy, cynical, clever
- Grades: 9 points. Recommend: 1xB, 3xC, 2xF. Recommend Philosophy, Debate, or History.
- Stickers: Street Smarts

ASSIGNING GRADES

Each human playbook has 6 classes. You must take a P.E. class, an English class, and either a Science or a Technology class. The other 3 classes can be filled with anything.

The higher the grade you choose, the more points it costs, and the bigger die it grants. You can always take a class at an F (d4). The list of classes can be found in the Course Catalog (page 25).

TAKING SPECIALIZED CLASSES

When you take a specialized class (e.g., Speech within the English group), step up the die for that specialization by 1. All other classes in that group step down by 1.

You may take multiple specializations within the same group, but you may not take both the general and a specialization for the same class (you cannot have "P.E. (Archery)" and "P.E."). Specializations can only betaken at a D or higher.

Chrissy takes a B in Chemistry. Usually, a B would give her a D10. When she wants to make homemade fireworks, since this is a chemistry task, she can instead add a d12 to her pool.

But, if she wants to identify an animal (zoology), she'll roll with a d8. If she had taken Science at a B instead, both rolls would be with a d10.

PERKS

Many classes offer a capstone perk that is unlocked while you have an A in that class. If the grade is damaged below an A, the perk cannot be used. Perks automatically succeed with a check. A player lacking a perk can still attempt to achieve a perk's effects with a check like normal.

COURSE CATALOG

When assigning grades, pick a category or a specific class and assign one of your grades to it.

Physical Education (P.E.)

- Archery
- Dodgeball
  Perk: Once per session, ignore a complication.
- Running
- Swimming
- Weightlifting
- Karate
  Perk: Once per season, you can kick a hole large enough to crouch through through any material.

English

- Speech
- Writing
- Debate
  Perk: Once per episode, you can change one person's mind, but they'll resent you. Gain or adjust a d4 enemy.
- Journalism
  Perk: Once per episode, you can summon a witness who accurately remembers two out of the five Ws (Who, what, were, when, why). It may not be clear which they remember.
- Poetry
  Once per season, you can drop a haiku, limerick, or poem so evocative that it distracts, enthralls, or brings to tears those who hear it.

Science

- Biology
- Chemistry
- Physics
- Astronomy
- Forensics

Technology

- Film
- Robotics
- Computers (Programming)
- Computers (Photoshop)
  Perk: Once per season, you can create a forged document that can briefly fool a government agency.

ELECTIVES

Math

- Accounting
- Probability and Statistics
- Geometry

Social Studies

- Local history
- World History
- Current Events
- Law
- Economics
- Psychology / Sociology
- Philosophy

Shop

- Wood shop
- Mechanics
- Metalworking
  Perk: Once per episode, you can produce a shoebox full of common metals in any shapes or designs.
- Plumbing
  Perk: Once per episode, you can procure enough water to fill a Honda Civic
- Auto shop
  Perk: Once per season, you can build a working vehicle of any size providing you have appropriate materials on hand.
- Electronics

Home Economics

- Chef

Foreign language

- Sign language
  Perk: You can establish 3 hand signals to quickly, silently, and stealthily communicate tactics, messages, and short ideas to anyone who can see you. You do not need to establish them ahead of time.

Business

- Accounting
- Marketing
- Finance

Performing Arts

- Choir
- Drama
- Dance
- Band

Art

- Music
- Painting
- Ceramics

This is not an exhaustive list of classes. Talk to your director about adding your own!

CLUB CATALOG

Clubs are activities you participate in outside of your classes. Clubs provide special abilities that can be used once per session. Pick a club to belong to, and add the corresponding ability to your human playbook.

- Archery: You can procure and use a bow and arrow without drawing scrutiny.
- A/V Club: You can access the video lab, including the school's CCTV system.
- Basketball: You can smuggle or distribute a small package undetected.
- Chess: You can predict what an opponent will do. Step down their difficulty by 2, or step up your check to counter them by 2. Or, simply use their predictability to frame a scene where you have the upper hand.
- Custodial: You can use underground tunnels to discretely move around town
- Dance: You can silently communicate simple messages and intentions with your partner, even over great distances as long as you are touching or in sight.
- Debate: You can persuade a person of any reasonable thing until they disclose it to another.
- Drama: You can lie to an authority figure. If it is remotely plausible, they will believe it automatically.
- Fencing: Employ superior footwork, timing and grace.
- Fishing: Set perfect bait, subtly snag a light item such as a key or badge at a great distance.
- Football: You can summon 11 buff guys to provide cover, threat, or intimidation.
- Golf: Steal a golf cart amped up to nearly 15 MPH.
- Honor Society: You can access the school after hours.
- Magic: You can hide a small object on your person, or steal a small object that's worn or held without being detected.
- Photography: You can access the photography lab, including a private darkroom. You can produce convincing photoshops that stand up to the barest of scrutiny.
- Robotics: Deploy a robot to perform remote surveillance and eavesdropping within 30 feet of an operator.
- Teacher's Assistant: You can access the

teacher's lounge, away from other students. Inside is a copier, PA system, and food.
- Track: You can outrun, evade, or chase down a target.
- Volleyball: You can toss, lob, catch, or deliver an object with incredible precision.

CREATING YOUR OWN CLUBS

Talk to your director to include your own club and ability!

RULES FOR LONG SESSIONS

We're assuming a session is 2-4 hours of play. If you're playing longer than that, please feel free to refresh these abilities at about that frequency. Some of these (like lying to people, or sneaking into places after hours) may have consequences!

TROUBLE

Troubles are a source of constant complication, and complications follow you everywhere you go. A show isn't a show without drama, and drama comes from troubles. Pick two troubles from the list of troubles, and add one to your alien playbook and one to your human playbook. If you need a complication, look to your trouble to bring something in. Some troubles are generic, others can only be alien or only human.

LIST OF TROUBLES

- Great expectations
- "That'll be the death of you"— a dangerous hobby, habit, or skill.
- Famous father
- Nose for trouble
- Legal issues
- Dangerhound
- Jumping off of bridges 46
- Thrillseeking
- Amateur photography / video recording
- Younger sibling (that's you)
- Parental duties
- Shameful history
- Living in a shadow
- Bad reputation
- Bored of everything
- Dangerous allies
- Trail of violence
- Known to the authorities
- Framed!
- Blackmailed!
- Low expectations
- Gentle rage
- Bad sense of humor
- Rumors abound
- Destitute
- Illicit tendrils
- Addicted
- Chip on the shoulder
- Something to prove
- Anger issues
- Cut off and forcibly estranged
- Ignorant (proud or otherwise)
- Bad breakup
- Ego the size of Jupiter
- Prodigal
- Eavesdropper
- Powerful rival
- Can't keep mouth shut

MAKING NEW TROUBLES

Talk to your director about making your own troubles. A good trouble should be something that can rear its head at inopportune times. It can be a hobby (who knows what you'll overhear when you're always recording videos), a rival, or a personality trait.

Your trouble can be anything, specific (Urban exploring, father has specific desires for earth) or generic (dangerous hobbies, family issues). Like your lodging, your troubles should be toothy enough that you can draw upon them for drama and, well, trouble, at any moment. Think about the shape of trouble that can arise. If your trouble is amateur photography or video recording, does that mean you're likely to capture something on film that you shouldn't really be seeing?

EXT. ROOFTOP – NIGHT.

The first rays of sunrise creep over the horizon. Empty bottles, cigarette stubs, and other trash reveals the aftermath of a long night. JESSICA and SÉBASTIEN lie among the detritus, almost clinging to one another.

SÉBASTIEN
Okay, what about you, though? This is normal for you?

JESSICA
Which part?

SÉBASTIEN
All of it. The sneaking out, the beer, the sigrets.

JESSICA
(laughing)
Cigarettes.

SÉBASTIEN
Yes, all of this.

JESSICA
I wouldn't say *normal*, exactly, no.

She takes his hand in hers. Suddenly, a bright light flares out the camera. Our pair shields their eyes as a FLYING SAUCER streaks across the sky, landing with a large fireball in a nearby forest.

JESSICA
Is that...?

SÉBASTIEN
Not one of mine. It looked Kimagi, maybe.

JESSICA
We should check it out.

SÉBASTIEN
We should.

WE CAN DO THIS ONCE, BUT WE'LL NEED TWO BOTTLE EPS TO BALANCE THE BUDGET
— PRODUCER GARY

Neither of them move.

JESSICA
Or, we could stay here a bit longer.

SÉBASTIEN
I don't think the saucer's going anywhere.

He leans in for a kiss.

JESSICA
Wait. We can't be the only ones who saw that.


BEER
MOUNTAIN
BREW

DECIDE HOUSING

Where do you live? This doesn't have any mechanical effects, though it may impact certain arcs, inform how you interact with other people, affect which arcs you can take, and impact how you see the world.

Your home should be a source of drama, intrigue and story hooks. You can choose to live anywhere. Here are some options, and some questions and arcs they may prompt:

- ***Community/ Group home.*** What rules must everyone abide by, and how do you skirt them?
- ***Halfway house.*** Everyone's here for a reason. What one do you give?
- ***Abandoned infrastructure*** (subway station, amusement park, etc). Who else lurks here?
- In nature, as yourself or as a read. Who else wants your spot?
- ***On a construction site.*** What rumors do you hear?
- ***At the commune.*** What services do you offer?
- ***With True Believers.*** Do they know your secret?
- ***Among other aliens***. How did you find each other?
- ***Under the stars.*** Where do you go when it storms?
- ***At the crash site.*** What measures do you take to keep it hidden?
- *In a public facility* (e.g. zoo). Who on staff suspects?
- *On a crashed spaceship.* What do you tell the other students?
- *With a foster family.* What do the neighbors think?
- *On a campground.* What stories keep you up at night?
- *With a fake alien family.*
- *At the school.* How long can you keep this up?
- *At your job.* What will you do when they find out?
- *On the streets.* What threats do you face?
- *In a house or hotel.* How are you paying for this?
- *Unsold/ model homes.* Is anything in your life real?
- *As an imposter, pretending to be a missing kid.* Does the family suspect?

ALIEN HOUSING

You could live with other aliens, either older ones who've been here longer, or even younger aliens who are here on a field trip. You're responsible for them, even as they play the adults in your life, trying to keep your cover. Having an 11-year old alien pretend to be a 45-year old parent is a great source of comedy!

Why are these aliens here? To set up your cover, to act as precursors. They don't have the tact, grace, or social standing to act as Scouts like you are, so they aren't allowed to interact with the outside world of humans except where necessary. They've situated themselves as shut-ins, recluses, or oddball eccentrics. They may be fairly new in town, but they're established enough.

PLAYER PRINCIPLES

Before it's time to play, let's talk about some player principles to keep in mind:

- Go hard. Over-emote, get mad, jealous, horny, sad, excited, and every other emotion teenagers have. Keep things fresh and dynamic. Remember: teenagers are always trying very hard to be seen as adults.
- Adults can't be trusted, especially those with particularly high status, those new in town, or those who have had a sudden personality shift.
- Chase your arcs. You've got two goals. If you're ever stuck, look for a chance to knock out the next one.
- Spotlight others and help them chase their arcs. Everyone gets time at the table, help others face and overcome interesting problems. When someone else has a useful skill or read, ask them for help (and offer the same, keeping the focus on them).
- Reuse and reintroduce characters we've met. If you need a scene against another character, reach for one we already know.
- Leave loose ends, and tidy them up in time. Help the director by giving them lots of plots to use against you. Protagonists are only as interesting as the hurdles they face.
- Know your character sheet. Think about what reads you can use, what classes you're good at, what benefits you have from stickers and clubs, and look for chances to use them.

- Describe what we see on screen. Is there a split screen phone conversation? Where is the camera? Is it static? Spinning? Close up, cutting back and forth? Handheld or on a dolly? Who or what is in focus? Is there a voiceover, and if so what is it? Internal thoughts? What's the lighting?
- Be open about the worst thing that could happen to your character, or the hardest choice they'd have to make. Chase it. It makes good drama!

ARCS

Arcs are the story beats that your characters will hit during play. They involve failing, learning, growing, and changing. Over the course of an episode, you will frame scenes that let you achieve the various beats on your arcs. Once every beat of an arc has been hit, the arc is complete, and you will change it out for a new one. Each character will have two arcs at a time.

An example arc might be Join the Football Team, with the steps:

- Try out of the football team and get rejected
- Convince the coach to give you a second chance
- Botch the second chance
- Prove yourself anyway, and earn your place

Each of the beats provide a goal that's specific enough to give you direction, but vague enough for you to fill in the details however you see fit. As you can tell, an arc isn't intended to be completed in one scene, and maybe not even in one episode!

THE TWO ARCS

Each player character pursues two arcs at a time, one corresponding to their human goals, and one corresponding to the aliens goals. Arcs are tracked on arc sheets, each of which has an overarching goal and a number of sub-goals. An overarching goal might be: Experience a romantic human relationship, while sub-goals would include: First kiss, go on a date, ask someone out, get dumped.

ACHIEVING SUB-GOALS

Sub goals can be achieved via scenes in play. Some may come up organically, but more often, players should call for scenes that specifically trigger sub-goals.

EXAMPLE:

Okay, I think I'd like to ask Casey out. Can we have a scene by my locker at the end of the school day?

STARTING ARCS

You can start with any arc you'd like as long as you meet the prerequisites, but each playbook has a suggested starting arc. Each character should have their own arcs, so don't take another player's starting arc until they disavow it.

ARC SHEETS

Each character will be pursuing two arcs at a time, one corresponding to their human goals, and one corresponding to the aliens goals. Each arc sheet has an overarching goal (Experience a romantic human relationship) and a number of sub goals (First kiss. Go on a date. Ask someone out. Get dumped). These sub goals will be achieved via scenes in play. Some may come up organically, but more often, scenes will be suggested and framed specifically to trigger one of these goals.

You can start with any arc you'd like as long as you meet the prerequisites, but each playbook has a suggested starting arc. Each character should have their own arcs, so don't take another player's starting arc until they disavow it.

CHOOSING ARCS

Each character will start with two arcs from those available to them. One arc will come from their human sheet, and one will come from their alien sheet. Certain arcs will be available to all players, while others have prerequisites. For example, the Romance arc is available to anyone with the playbooks Wannabe, Romantic, or Infiltrator, but anyone else will have to complete the First kiss plot before unlocking it. First kiss can come from house party, school play, or other arc sheets.

Once one character chooses an arc, cross it off—no one else should undergo the same arc during a season. A character may undergo the same arc as a previous character in a new season under dramatically different circumstances, but it's better to dig deep and try something new instead.

TENSIONS

Each arc sheet also has two tensions, highlighting how skills from one playbook affect the other. One

tension is an "and" and the other is a "but". The and tension gives a benefit, indicating that skills from one playbook tie into the goal from the other playbook.

I am trying to earn my driver's license, and I'm a skilled pilot. I can drive anything!

The "but" tension is a setback, showing friction between the playbooks.

I am trying to earn my driver's license, but I can pilot spaceships! I need to make this look difficult, or people will be suspicious. Or even, I'm so used to flying spaceships, but being stuck on two dimensions is really limiting!

Whenever you gain a new arc, decide whether the tension will be "and" or "but". Circle it in pencil on both arcs. The next time you gain an arc, you must choose the opposite. You will always be flipping between "and" and "but" tensions. Your arcs will alternate between complementing each other and causing problems for you.

REJECTING DRAWBACKS

Half the time, your two arcs will compliment each other (and), and half the time they will butt against each other (but). When your arcs are opposing, the director will introduce drawbacks. Spend 1 spark to negate one such drawback.

Tensions are an excuse for the director to make drawbacks (but) or introduce lucky breaks (and). You can always suggest a "but" drawback yourself to earn a spark, and you can spend 1 spark to negate a "but" drawback the director provides, describing how you weasel out of the difficulty.

ARC RULES

Some arcs have multiple paths. When you take one of these, you make a choice about how it will turn out. Paths may provide different rewards or stickers, unlock new arcs, or simply showcase who your character is. We are what we do, after all. Once you start on a path (by choosing A, B, or C), you must continue down that path until the arc is complete.

A list of arcs can be found on page 58.

BUILDING YOUR OWN ARCS

An arc is a goal, and a series of steps to get there. Typically, there should be three to five steps, laid out in broad strokes. Larger arcs might have as many as seven or eight small steps, but typically fewer, vague steps is better. The more prescriptive the steps are, the less freedom the players have to work them into scenes, and the more they have to frame their scenes specifically around triggering arcs.

When writing your own arcs, remember the rule of three: It's compelling to fail twice and then succeed. Competency is attractive, but winning all of the time is boring. When in doubt, err on the side of failing.

What goes up must come down. Arcs are about setup and payoff. When the payoff is delayed, give a loose end sticker.

Build arcs around sharing the spotlight. Give someone else the rousing speech they need to succeed, or help someone else overcome a problem. Work together to leverage your own strengths and overcome each others' weaknesses. A cooperative arc is compelling, especially if designed that way from the start. Share the sweat, and share the rewards.

The key to a good arc is giving players what they're after and giving them opportunities and reasons to throw it away. It's getting intimate with the target you wanted to use for intel… and realizing you care about them as a person. It's finding uranium and giving it away to help someone who super needs it for something else.

Directors: give constant opportunities for characters to surrender their goals, especially at the 11th hour when the finish line is in sight.

COMPLETING AN ARC

Whenever you complete an arc, gain two spark, in addition to any other rewards listed on the arc.

THE RUMOR MILL

Face the rumor mill is a common consequence at the end of an arc. People talk. How does this affect you? How will you handle it? Do the two line up? Do you ignore it? Face it head on? Let your reputation build? Or do you punish those who talk, or otherwise try to silence the words?

This should be addressed in a scene, vignette, or narration, and can also be used to adjust how NPCs see you in your yearbook. Whenever this consequence comes up, adjust one relationship based on whether the gossip is positive or negative. If no reasonable relationships exist, add a new NPC, or adjust a faction's standing with you as appropriate.

STORYTELLING

More broadly, whenever an arc calls for storytelling — or whenever it seems appropriate to the game, you can call on a flashback to a previous scene, or just share a significant moment from your past with another character. This doesn't have to be a monologue.

Think about the business—the stuff your characters are doing while they're talking. They shouldn't just be standing in front of a brick wall. Have them desperately racing towards the last open bathroom stall, or playing the most tentative game of footsie under a table. Poking at each other's hands under a moon-lit night, afraid to initiate the first touch. Angrily chopping salamis into perfectly cut links, or trying to hold back tears as they eat the spiciest peppers around. Interject the story with your actions.

RELATIONSHIPS

Over the course of the game, you will gain relationships with various NPCs. These will be tracked in your yearbook.

Relationships have a strength

Relationships go from enemy d12 to friend d12 along the following scale:

ENEMY » d12 » d10 » d8 » d6 » d4 » NEUTRAL » d4 » **d**6 » d8 » d10 » d1**2** » FRIEND

Each time you advance a relationship, move it towards friend. When you degrade a relationship, move towards enemy.

ADVANCING RELATIONSHIPS

To advance a relationship, move it that many steps in the correct direction (advancing a d8 enemy by +2 [or two steps towards friend] would make them a d4 enemy).

ASKING A FRIEND FOR HELP

When you ask a friendly relationship for help with something in their purview, add their relationship die to your pool when asking for help. On a hit, they agree, and you can roll their pool (a d6 + their relationship die) to attempt the task. If a relationship owes you a favor, you can mark it off to skip the part where you ask. If the task is one they couldn't fail (like a teacher letting you into the copy room, or a photographer taking pictures without needing to be candied), there's no need to roll it. Some arcs provide relationships that override these general rules, by giving an enemy or friend who can perform tasks for you in specific ways.

The first time you interact with an NPC, you may add them to your yearbook if you suspect they'll reappear in the story. Most new relationships will begin as neutral. Write how they signed your yearbook (if they did at all). As you play, you may also add hearts, Xs, devil horns, emoticons, check marks, or other doodles to their picture. The meaning of these symbols is between you and your friends. For more information on adding characters to your yearbook, see page 34.

EXAMPLE: FRIENDS IN PLAY

Julie has a d4 relationship with Candice, an amateur photographer. She wants Candice to follow Mike and take a picture of him and whoever he's meeting at the Lo-Rate motel. First, she makes her pool to ask: She has a B (d10) in English, and is using the Subtle approach, which she has at +1. This gives her d6 + d10. She rolls a 4 and 2, which succeeds.

Candice agrees to the request. Since Julie wants Candice to do this quietly, without alerting Mike that he's being followed, Candice has to roll as well. She gets the NPCs default d6 plus the d4 relationship die, and rolls a 1 and a 2. Failure! NPCs don't generate complications or spark, but there's still the matter of the failure here. Candice either fails to get the photo, or gets caught in the act.

The group agrees that the second option adds more drama, so now the question is: does Candice rat Julie out, and what will Mike do with that information?

ENEMIES IN PLAY

Enemies exist to cause problems for you. They're bullies, jerks, rivals, or people who just think there's something off about you.

Every time an enemy could reasonably be involved, they are. Exert their influence over the dice pool. After all other modifiers, step the pool down that many times (3 for a d8), then step up the enemy towards friend.

At the end of each session, step any one relationship down towards enemy. Any enemies that did not appear in the episode also get stepped down one towards enemy.

If you start a session with a d12 enemy, they are automatically added to every roll until they get down to a d4. They have made it their goal to destroy you no matter what.

EXAMPLE: ENEMIES IN PLAY

Bernie hates Jess. Always has. Currently, that hatred is at a d10. So when Jess tries to sneak into the graveyard after dark, of course Bernie is there. The graveyard is just behind his house after all, and he gets paid to mow it on holidays.

Jess gathers her pool (d6 + d10) and prepares to roll. But first, Bernie exerts his influence, stepping it down 4 times! Now the roll is (d4 + d4), and it seems likely that Bernie will catch her.

Jess rolls… 3 and a 2. Rats! But, before we play out how badly this goes, Jess steps up Bernie's relationship towards friend: now it's only at a d8. The next time he sticks his dumb nose in her business, he'll only step down the pool 3 times.

THE YEARBOOK

Each character has a yearbook, which is just a sheet of paper to track each NPC. A character's yearbook entry should have the following:

- Name
- Relationship rating (positive or negative,e with the die size)
- How you know them (friend, teacher, beggar on 7th Ave, reporter)
- Any special abilities or rules they have (usually from an arc)
- (Optional) a sketch or headshot
- (Optional) a quote or nickname
- (Optional) a message from the NPC, how they signed your yearbook ("Have a great summer! Call me if you have another scoop!)
- (Optional) any doodles, notes, or annotations.

The yearbook tracks more than just students and staff at school. Use it to track all NPC relationships.

ADDING RELATIONSHIPS TO YOUR YEARBOOK

Whenever an arc tells you to gain an enemy or friend, you may add a new NPC to your yearbook, OR advance an existing one. When in doubt, it's best to keep the cast of characters fairly small, but the web of relationships large. Lean towards reusing NPCs instead of creating new ones, but favor establishing new relationships with existing NPCs over modifying relationships you have.

More specifically: if an arc tells you to gain a d4 relationship, you can create a new NPC and write down Lisa Greene (d4), but before you summon someone wholecloth into existence, it's a good idea to look at other players' yearbooks and see if there's someone who has already been introduced that you can make a relationships with instead. And, if neither option appeals, you can simply adjust an existing relationship, improving it by a d4 (one rank) instead.

It's fine to have one friendship continue to grow stronger, or to have an enemy turn into a friend (or vice versa!), but having just one or two relationships continually bounce up and down can get stale. It's better to have one good friend, one strong enemy, and a handful of intermediate acquaintances.

STAKES

Some arcs will tell you to establish stakes. This means giving significance to something. Get invested. Ask a crush to watch the big event, place a bet on its outcome, or put something on the line. Make it matter.

Typically, stakes matter in the short term, so you can record them on a notecard or other transient paper. There's no need to track them over an entire season, and rarely an entire episode. But it's the difference between seeing a man sprinting downtown and knowing that he's trying to catch the last train before his girlfriend leaves the country forever...

CONFIDING

Some arcs tell you to confide in a friend. This should be an intimate, emotional scene where you lay it all out on the line. What you hope, what you fear. Monologue and let us see what's going on in that big, hormonal brain of yours. But don't do it against a wall! What else is happening while you vent? Are you fixing a leaking pipe? Eating ice cream in bed? Rounding up lemurs you released from the zoo? Give us some business to watch, to pepper your narration with.

GIVING ITEMS SIGNIFICANCE

You can use stories to apply significance (and thus stakes) to items or rituals as well. It's not just a knife, it's the knife your brother gave you hours before he died. It's not just a dance recital, it's your best friend's last eligible year, and if you don't win in this year, that dream of hers will be over. Tell these stories to other players, or act them out in a flashback.

Any time you're interacting with a mundane object or routine, consider attaching a story to it, giving it significance.

GAMEPLAY

Whenever you take an action, you will choose an approach and a grade.

The character sheet is two sided. It's a report card. And not just in resemblance. You have various subjects, and points to spend on them. To get an A (D12) is 4 points. A B (d10) is 3. A C (d8) costs 2 points. A D (d6) costs 1 point, and an F (d4) costs 0 points. Your playbook will tell you how many points you can spend.

You can fit four stickers on your character sheet. You will gain some during character creation, and others at the end of episodes and after completing arcs. These will change some game rules for you, as well as affect how others see you.

You can take any shape, if you study the creature in real life. That's how you're human teenagers here. But there's a limit to how many shapes you can hold at a time, determined by your class's reading list.

EXAMPLE: MAKING A CHECK

Chris wants to throw a baseball at Marco's window to get his attention. He has an A in P.E., which corresponds to a d12, or twelve-sided die. He's feeling pretty clever about this decision, and is using the Intellectual approach— not his strength! Chris has a -2 in this, so he steps the d12 down twice, first to a d10, then a d8. No problem! He rolls it and gets a 2. Ouch! He lobs the ball a little too hard, and it crashes through Marco's window. He got his attention— but also everyone else's in the house!

SCENES

An episode of Glorydays is broken up into scenes. Each scene showcases one or more characters, and advances the plot of the episode, one character's arc, or both.

For tips on framing scenes and roleplaying, see the scene framing appendix, on page 80.

SCENE ORDER

It's the director's job to prompt the next scene in a broad sense (What are Kim and Allen doing?) and then allowing the next player to frame it in more detail. Players may spend spark to take more control over the tone of the scene, either by dictating the direction of a scene, or using stress relief or improve to set up a scene with a specific purpose. For more information, see Spending Spark, page 17. After each scene, the director will prompt the next player, so that after each scene, the next person has a chance to frame their character and be relevant.

HANGING THREADS

At the end of each scene, if there are any unresolved items, the player who framed the scene should write it down on a notecard and place it in front of them. Most of the time, this will be a consequence they decided to act on later, but it could also be the next thread of an investigation, or other unresolved tension.

FOLLOW-UP SCENES

After the following player frames their scene, the director will ask if there are any pressing follow-up scenes before proceeding. A follow-up scene is one prompted by a with a notecard in front of a player. This hanging thread will be resolved in a short scene that will not produce any more hanging threads. It's a simple, short scene to show the character blowing off steam, invoking a complication, or otherwise closing the loop.

Follow-up scenes should not make any kind of checks, as they should be pure resolution with no chance of establishing further complications.

EXAMPLE: FOLLOW UP SCENES IN PLAY.

Assume Alice, Barry, Caija and Dimi (playing the director) are sitting clockwise around a table.

Alice frames her scene, but takes a complication when failing a Speech roll. She writes down "Consequence: Trouble from home". Barry frames his scene, and before moving to Caija, Alice resolves her consequence. Dimi takes on the role of her character's father, who demands that she show results — and soon. Alice damages Speech, lowering the die by 1. Then Caija frames her scene. When it's done, the director will check if Barry has any hanging threads, and if not, proceed to the next turn at the table.

Once everyone has framed two scenes showcasing their character, it's time to bring the episode to the end. Each player's first scene can ask questions and establish new stakes, while their second scene should be moving towards closure. The director should encourage scenes to move towards finality. If necessary, one final scene can be proposed to either tie up loose ends, or dramatically end on a cliffhanger by summarizing outstanding threads and revealing a dynamic new threat.

RELEVANCE

Most episodes showcase one character and their arcs, but that doesn't mean the spotlight character will be present in every scene. They might be! It's important that when framing scenes you include your character, but continue the thrust of the overall episode. Taking a big swing and saying "Yeah while all that's happening, I'm going to start an unrelated investigation across town" will dilute the overall story. Think instead about how you might contribute to the overall plot.

ADVANCED SCENE FRAMING

At a minimum, a scene just needs a who, where, and what. The what is a starting gun at a race, something to kick things off. Beyond that, scenes should have a purpose. They should either establish character (show that Joey is a big jerk, or how far Denise is willing to go to sabotage Erica's prom) or advance the plot (Joey stealing Ronnie's car keys and planting them in Erica's locker).

In every scene, think about intention and obstacle. What do you want? What's stopping you from getting it? The obstacle must be large enough to feel insurmountable, and the intention strong enough to chase it anyway. What does everyone want in this scene?

ENDING A SCENE

A plot scene should end when the plot has advanced. To make scenes longer and more interesting than just "Alex goes to the barn and hides the duffel bag", add conflict. Ideally, this is done at the staging phase, but the director can also introduce complications. What's the worst thing that could happen when you're hiding that bag? Probably someone coming out and seeing you. Do they notice the bag of stolen goods? Will they remember this interaction later?

CHARACTER ADVANCEMENT SCENES

A character advancement scene is one that serves primarily to establish or change a character, rather than advance the plot. A character advancement scene should alter emotional states for one or more characters involved. How does your mood change? When framing a scene, think about how your emotions will change over the course of the scene. Go from high to low or vice versa.

ASK A QUESTION, AND ANSWER IT

When you're starting out framing scenes, it can be useful to go in with a question you want answered. But thinking in terms of emotional arcs will lend yourself to framing more satisfying and dynamic scenes. You want something. Maybe it's information, maybe it's a date, maybe it's a nuclear reactor. Are you going to get it in this scene? Probably not! But by the end of it your emotional state should be different, you should have a new direction to go next, and/or we as the audience should have a clear idea of what tactics you are willing to employ in pursuit of your goal. What won't you do to reach your intention? When that's established, the director can keep dangling that in front of you, urging you closer and closer to that particular cliff. When they do, chase the carrot with all the reluctance you can muster. That's compelling drama.

CLIFFHANGERS

Leave cliffhangers for your characters. End the scenes with a pair of bad options and start the scenes with terrible decisions, the best choices from the options on hand. Always consider your intention, your desire, what you want, and the conflicts and obstacles that prevent you from getting it.

SCENE FRAMING TOOLS

These are levers the director should be pulling to add drama to an existing scene, or encourage other players to think about when framing them.

Set up, pay off. Introduce hanging elements in a scene and pay them off later. The chandelier factory, the subtle foreshadowing.

Telegraph what you think is going to happen, and either give it to them or subvert it. Think about Wile Coyote walking off a cliff and looking down. We see what he expects, and he doesn't get it. You can just as easily imagine him lazily reaching out one arm, accidentally grabbing the road runner by the neck as he runs by and looking at the camera like, "Uh, wait, that worked? Now what do I do?"

Here are some scene framing tools for you to use:

- Reveal drama.
  Expose a secret or lie. Blackmail, threaten, or extort, or announce that someone else is doing the same.
- Give them what they want.
  What happens if a character gets what they want? Give it to them in the worst possible way. Your crush returns your phone call in the middle of a compromising alien situation.
- Offer stakes.
  You can get what you want, but there's a cost or a risk. Will you pay it?
- Misinterpret.
  What could someone walk in on and draw the wrong conclusions from? People aren't rational. Have them storm out, throw punches, make ultimatums. (always at the least convenient time).
- Provoke.
  NPCs can ask nasty, nosy questions. Directors can too. Do it. Do you have an opinion about this scene? These people? Why does Donna look down on you? Asking pointed, probing questions creates drama and encourages players to think hard about the answers.
- Chase.
  NPCs should have obvious goals, and be willing to fight dirty to achieve them. Directors, ask yourself who is unhappy by the status quo, and what they're willing to do about it.
- Think between scenes
  We can always learn that an NPC is taking action in the background. When scenes grind to a stall, ask how the players respond to Chad doing something unhinged and illegal with that gas can he stole…
- Use hidden information.
  What would happen if everyone laid out all of the information they had? What's stopping them from doing that? What do people believe based on the limited information they have? Pull that thread. Have people jump to conclusions based on incomplete information. Spread gossip, even well-intentioned, based on an overheard snippet.
- Raise emotions.
  People are sad, mad, horny, and confused. Dial it up. Have characters rush headlong, directly at their goals, consequences be damned. Get loud, get passionate. Don't be afraid to act in the wrong direction.
- Invoke tensions and complications.
  Everyone has a tension and two troubles. Use them. The director should be aware of what's plaguing the characters. Keep a list if needed, and introduce them whenever things get stale. You have slimy tendrils? What happens when one of the many pies you've got your fingers in comes running to you with complications? Or when you have to choose between eating your cake and having it after?
- Reuse existing relationships and loose ends.
  Whenever you have the chance, re-use what has already been established. Set pieces, items, locations, and characters especially. If there's ever a new person, place, or thing being introduced, ask if you can re-use an existing one. Everyone has a web of relationships, and if there are loose threads in this session or season already established, bring them in. Even if they aren't resolved, keep them in the rotation.
- Say yes.
  Whenever a hook is offered, summon your inner Molly Bloom (not the poker player, the other one). If it seems against your character, that's a perfect excuse for another scene wrestling with that choice. Do you punish yourself for it? Seek solace and advice from another? Indulge in vice to forget? Or just change, a little bit, to become the kind of person who says yes to that particular hook.
- Detention.
  Two people hate each other? Stick 'em together in a closed room, or put them on a group project. Make them collaborate and stew. What dreads arise?
- Ask the hard questions:
  Ultimately, a scene is down to one decision. Will you chicken out? Do you get what you want? What are you willing to offer, and what does it ultimately cost you? Everything else is just acting out the result. Put players directly in situations where they have to answer these questions. The door is marked "Terrors this way", but something you desire may have passed through. Will you follow?

RUNNING SCENES

Once a scene is framed, it's time to act it out. This is improv. Talking back and forth with other people playing other characters. There's no script, so trust your gut and say what comes naturally.

Ask yourself: who is your character, at their core? Are they a clown? A coward? An egomaniac? A priss? A leader? A lady's man? Fall back on that. Tropes are tropes for a reason: they work.

What needs to happen to advance the plot? How would your character react with the information they have? What interesting and relevant actions can you take? How can you advance your arc. 65

If all else fails and you're stuck in a scene, go harder. Ramp up the intensity, the emotion, the insanity by a few notches. You'll be stuck no more. Let the fallout that arises come in a future scene. Make problems for your characters and revel in the chance to fix them or be punished by your choices later.

What do you want? What's stopping you from getting it? What are you willing to do to get it? Frame the scene by asking these questions, and let the scene answer the question of "does it work".

CUT IT ALL!

End scenes a beat earlier than you think necessary. Leave some ambiguity. Don't frame boring scenes. No one wants to know when Batman brushes his teeth. Keep the intensity high by cutting away when things get slow, and picking back up when they are hot. For more tips on cutting scenes, see Appendix I.

Where did Trish get that gun? Dunno, we can leave it as an open question, ask about it during the scene, or have a flashback if we really need to know later. Hint: the only time we need to know later is if it's going to cause more problems. Did she steal it from someone who wants it back?

STICKERS

Stickers are things you gain that break the rules, just for you. They can let you read faster, shapeshift into inanimate objects, give you a new best friend, change your approaches, or just affect how others see you. When you complete certain arcs or gain a condition, you get a sticker. Conditions are stickers that apply stress in appropriate situations. Each player can have four stickers at any time.

EXCEPTIONS

Some stickers (like forged grade) go in specific places, and do not count to your total. Condition and Loose End stickers do not count towards your total.

TYPES OF STICKERS

There are four types of stickers:

- Stickers that apply a permanent benefit.
  This could be changing your approaches, adjusting your grades, or affecting a relationship.
- Stickers that apply a benefit as long as the sticker is active.
  This might change how you roll dice, alter your prerequisites for choosing arcs, or offer a unique ability.
- Stickers that apply a label that informs your charter.
  The blackmailer sticker doesn't do anything, except it's a label that you have that you carry around with you. It informs how you act, and how others see you.
- Special stickers, like Gold Stars, Conditions, and Loose Ends.
  These do not count against the limit of four stickers, but are placed elsewhere on your character sheet. These stickers provide unique effects, described later.

USING STICKERS

Stickers that apply a permanent benefit alter your character as soon as they are gained. When you get a sticker like this, immediately make the change (such as updating your approaches or grades). Even if the sticker is covered up or replaced, the change remains.

Stickers that apply a long term benefit will tell you when they apply. To use these stickers, simply follow their instructions at the appropriate times.

Stickers that solely apply a label aren't explicitly activated, but it's a good idea to remind others that you have them when framing scenes, or to bring them up yourself. Some of the time, a sticker like this will just inform roleplay, but a particularly apt sticker can boost or hinder a roll.

"I have the Smart sticker, can I use that to my advantage when bluffing my way into the library?"

MARKING STICKERS

At the end of each episode, mark each sticker you own with a dot. When you would gain a 5th sticker, you must replace the sticker with the most dots, losing its ongoing benefits.

SPECIAL STICKERS

Some stickers don't occupy your typical four sticker slots. The most common of these are:

- Conditions, which add stress in appropriate situations.
- Gold Stars, which let you build your dice pool, adding a grade to any roll.
- Blank stickers, which cover up a better sticker, offering no benefit.

- Loose Ends, which help you track narrative beats that will come up again later.

These special stickers don't gain dots at the end of the session like other stickers.

SEASON FINALES AND BLANK STICKERS

Season finales are also a great time to use up any loose end stickers that characters may have accumulated. Tug those threads to resolve them (replacing them with blank stickers), or simply remind everyone that they're still outstanding, and bring them up in the next season.

REFRESHING STICKERS

Some effects let you refresh a sticker, replacing it with a fresh copy. When you do, lose all dots, but keep any other modifications to it.

NEW STICKERS

Stickers must replace either a Blank sticker, or the oldest sticker you have (the one with the most dots), except in the case of an upgrade (Fast Reader III always replaces Fast Reader II). If two stickers are tied for number of dots, you may choose between them. If a sticker provides an ongoing benefit or ability, it is lost when covered.

If you would ever be instructed to gain a sticker you already have, either refresh it, or gain a Gold Star instead.

UPGRADING STICKERS

Some stickers have upgraded versions, like Inorganic I, Inorganic II and Inorganic III. Whenever you would upgrade a sticker, replace it with the next highest tier, even if it is not the oldest sticker on your sheet. Higher tiers cannot be obtained without owning the previous.

CHANGING APPROACHES

Some stickers change your approaches. If an approach would get lowered below -2, decrease another instead and gain a blank sticker. If an approach would increase above +2, increase another instead OR gain a gold star.

STICKER MINI GAME

If you did not gain a sticker during an episode, you will play the Sticker Mini Game at the end of the session to gain a new sticker. Whether you got a new sticker this episode or not, you will still add a dot to every sticker you have.

RULES

All players add a dot to every sticker they have. Then, if you didn't gain a new sticker or condition this episode, play the Gossip Stage.

To play the Gossip Stage, each player who didn't get a sticker takes a turn as the center of attention. Every other player shares a rumor about the center of attention based on the events of this episode. After you share a rumor, choose whether the center of attention is one of the following:

- Emotional
- Stable
- Driven
- Aimless

Keep track of votes. The center of attention breaks ties. Once every player who is getting a sticker has been gossipped about, each player consults their sticker matrix.

USING THE STICKER MATRIX

Navigate to the side of the sticker matrix that corresponds to the highest voted descriptor of your gossip. Choose a space that shares a border with the descriptor, draw an X on the square, and take the benefit. In future sticker mini-games, players can select spaces that border the descriptor, or a square connected to that border. Spaces cannot be selected diagonally.

Each player has their own copy of the sticker matrix, and Xs persist between episodes.

STICKER MATRIX KEY

- Replace: Replace a sticker with an identical version of it, with no dots.
- Upgrade: Replace a sticker with an upgraded version, like Fast Reader III -> Fast Reader IV.
- Reset: Erase all of the Xs on your grid, including this one. Do not gain a sticker.
- Condition: Replace a condition with one of the condition replacement options.
- General: Gain a general sticker.
- Read: Gain one of the stickers that improves your ability to read.

AIMLESS

RESET	REPLACE	GENERAL	CONDITION	REPLACE
CONDITION	REPLACE	GENERAL	GENERAL	CONDITION
GENERAL	UPGRADE	READ	UPGRADE	GENERAL
GENERAL	UPGRADE	READ	UPGRADE	REPLACE
REPLACE	GENERAL	UPGRADE	GENERAL	GENERAL
REPLACE	CONDITION	GENERAL	CONDITION	RESET

EMOTIONAL

STABLE

DRIVEN

STICKER LIST

There are seven types of stickers:

- General
  General stickers can apply to anyone, and usually describe your human role. They can be picked by the sticker game.
- Emotions and Behaviors
  Emotions and Behaviors stickers describe how you act or are perceived by others. They can be picked by the sticker game.
- Reads
  Read stickers improve your ability to shapeshift. They can be picked by the sticker game.
- From Arcs
  Arc stickers describe how you've been changed by the experiences and plot lines you've completed. They can only be gained from completing specific arcs.
- Starting
  Starting stickers describe abilities or perceptions you have from the time we meet your character. They can only be gained from starting playbooks.
- Special
  Special stickers break the rules of other stickers. They don't gain dots, usually don't take up sticker space, and can only be gained from special circumstances or other stickers.
- Replace a condition
  If you have a condition, you can replace it with one of these. If you have one of these replacements, you may upgrade it per its description.

Sticker marked with * are also available as a starting sticker.

GENERAL

- Cassandra:
  Before another player rolls, predict the highest number that will show across all of the dice. If you are right, put a tally here. When you get 5 tallies, replace this sticker with Fortune Teller.
- Dedicated:
  Increase your lowest approach by 1.
- Forged C:
  Cover up any grade with a C.
- Hard to Hate:
  When adjusting your pool by factions, never step down more than once.
- Headstrong:
  If you don't have a condition, you may take a condition to automatically succeed on a roll.
- Helpful:
  When you help, either boost twice or add your highest die without stepping it down.
- Mercurial:
  Swap the scores of two approaches.
- Nerves of Steel:
  Step down your stress die by 1 (to a minimum of d4).
- Pleasure to Have in Class:
  Teachers love you.
- Studious:
  Step up all your lowest grades by 1.
- Teacher's Pet:
  Gain +1 status with Geeks or Teachers and -1 status with jocks or punks.

EMOTIONS AND BEHAVIORS

- Adventurous:
  Seeking the next thrill or adventure
- Aggressive:
  Quick to reach for violence or threats
- Bubbly:
  Contagiously joyful
- Dangerous:
  Unsafe to be around, or at least that's what people say
- Mysterious:
  Never what they expect
- Outspoken:
  Never make them wonder what's on your mind
- Smart:
  Full of ideas, many of them good

READS

- *Inorganic:
  You can shift into an inorganic object, like a key or paddle. This occupies one of your read slots like normal.
- *Inorganic II:
  You can read and transform into complex mechanical objects, like a gun or a pulley.
- *Inorganic III:
  You can read and transform into complex electronics, like a camera or pager.
- *Extended Reading List:
  Add an extra slot to your reading list.
- *Fast reader:
  Every time you take this sticker, halve the time it takes to learn a new read (round down). One sticker is 1 hour, two stickers is 30 minutes, and so on.
- *Fast Recovery:
  Every time you take this sticker, halve the recovery time before you can shift to a new form (round down). One sticker is 5 minutes, two is 150 seconds, and so on.

- *Fast Shifter:
  Every time you take this sticker, halve the time it takes to shift into a new read (round down). One sticker is 90 seconds. Two is 45 seconds, and so on.
- Subtle:
  Once per scene, you can take one ability from a read you know (such as opposable thumbs, strength, flight, echolocation, or weight) and apply it to your current read. When you do, add a dot to this sticker.
- *Versatile:
  Each time you get this sticker, choose one ability (such as flight, digging, echolocation, prehensile tail, pouch, lift five times your body weight, climb, swim, breathe underwater, pouch) from one read you have, and give it to one other read. If you ever lose the source read, replace this sticker with <empty>.

FROM ARCS

- Always Faithful:
  Raise an approach by 2 and lower a grade by 1.
- Athletic:
  Step up all physical die rolls twice. You cannot benefit from help on physical die rolls.
- Blackmailer:
  Rumor has it you know where the bodies are buried. Rumors has it you aren't afraid to dig them up for personal gain.
- Brave:
  Spend a spark to ignore one complication per roll.
- Bully:
  Change your two highest approaches to Aggressive and Manipulative, change your two lowest to Delicate and Intellectual. If you already have any of these approaches, swap your scores as needed.
- Cautious:
  Step by step, day by day.
- Coach:
  When you give someone advice, add a d4 to their pool. You do not share consequences.
- Competent Leader:
  Advance one relationship by 3 steps, or two by 2 steps.
- Dedicated:
  When acting alone, gain a boost or step down Stress twice.
- Easy Mark:
  They say you can never be too trusting, but they hadn't met you when they said it.
- Enabler:
  Raise your lowest approach by 1. Unlocks the Enabler arc.
- Excess:
  Raise two approaches by 1 each. If you roll the max number on a die, roll it again, taking the second result.
- Former Student:
  Lower all grades by 1, advance all approaches by 1.
- Good Egg:
  Pure of heart, even when trouble finds you.
- Good Friend Loyal to the End:
  Everyone wants you in their corner.
- *Honest Liar:
  Change two of your approaches to be Manipulative and Direct. Raise them both.
- Intergalactic Houseguest:
  Once per session, you may attempt to steal or smuggle a piece of alien technology from your guest. On a hit, gain a single-use piece of alien technology. This technology can accomplish a small miracle of science, like cleaning, duplicating, or restoring an item to its previous state. On a miss, you are discovered. The second time you are discovered, replace this sticker with a Loose End for homeworld troubles, and gain the houseguest as a d8 enemy.
- I Should Be Napping:
  Gain a sleep die at a d6. The first time you act each scene, roll your sleep die. On a hit, step up all your dice this scene. On a miss, step the sleep die down. When you could refresh or upgrade a sticker, you may choose this sticker, removing all dice and stepping up your sleep die by one. If your sleep die would step below a d4, replace this sticker with a blank.
- Moderation:
  Whenever you would roll a d12 or a d4, instead roll a d6.
- Never Back Down:
  When attempting a task you've previously failed at, reroll all 1s, taking the second result.
- *Outcast:
  Lower your standing with each human faction by 1 step, but roll twice when being affected by a faction.
- Problem Solver:
  When you assist with a check, step up the dice pool twice.
- Rebellious:
  Might've done it before you told me to. Probably not, though.
- Reformed Bully:
  When you cajole or heckle an opponent, step up once. If you're doing it in support of another player, they step up twice instead.

- Risktaker:
  Before rolling, you may step down your pool twice. If you do, gain a d4 and a spark.
- Romantic:
  You count as a romantic for determining prerequisites for arcs.
- Science Fair Winner:
  Change your approaches so you have Delicate and Intellectual. Lower Delicate, Raise Intellectual.
- Showboat:
  If you don't have Aggressive and Intellectual as approaches, replace two of your existing approaches with those. Then, increase Aggressive by 1 and decrease Intellectual by 1.
- Scorned:
  Increase two approaches by 1. Decrease one approach by 1.
- Sneaky:
  Didn't see you there. Seems like I never do.
- Storyteller:
  You've got a big imagination, don't you? Unlocks the arc Take a picture, it'll last longer.
- Sufficiently Advanced Technology:
  You have a piece of technology of unknown purpose. You may activate it to achieve any one effect achievable by alien technology (Director has veto power). When you do, replace this sticker with a blank sticker, and gain Loose End: Unintended Consequences.
- Unwanted Advice:
  Replaces Coach. When you give someone advice, roll Direct. On a hit, you step up twice. On a miss, you step down twice.
- Well-known to the Authorities:
  Doesn't mean they like you. They might answer your questions, especially if you answer some of theirs.

STARTING

- Best Friend:
  Gain a relationship at d10. When your best friend is aiding a roll, negate one complication on your roll. If a complication still exists, add tally to this sticker. When this sticker has three tallies, replace this sticker with Worst Frenemy.
- Daydreamer:
  You can flash back to a lesson in class. Spend a spark to step up a die.
- Deceiver:
  Add a d4 when lying or deceiving.
- Dogmatic:
  Choose one approach. Raise it by 2, lower all others by 1.
- Flirtatious:
  After character creation, you may turn all - grades into neutrals or turn all neutral grades into +s.
- High Standards:
  You must roll a 5+ for it to be considered a success. If you roll a 4 on a d4, roll again and add the result. If this re-roll shows a 1, that's still a complication.
- Odd One Out:
  When your dice pool contains exactly 2 dice and they are not the same, add the smallest die to your pool that is not already present. Example: If your dice pool was a d4 and a d8, you'd add a d6.
- Popular:
  Gain +1 status with each faction.
- Pragmatic:
  Choose two approaches. Lower them both by 1. Whenever you use either, you may roll twice and take either result.
- Star student:
  After character creation, turn any +s to -s at the next highest grade. Example: Turn a B+ into a C-.
- Street Smart:
  Once per action, if you do not succeed and do not get a complication, you can take a compilation to re-roll all dice.
- Talented:
  You may step a d4 to a d6 once per roll.
- Troublemaker:
  During Dangerous checks, don't step down your highest die.
- Unfit:
  Step down physical rolls by 2 unless helped, then only step down by 1.
- Unpopular:
  Step down social rolls by 2 unless helped, then only step down by 1.

REPLACE A CONDITION

- Blank:
  A new sticker can be placed over this. Treat a blank sticker as if it was tied for your oldest sticker.
- Class:
  Write the name of the class. Get it as an F. You may replace this sticker with the same class one grade higher.
- Club (tryout):
  Write the name of the club. You cannot use its special ability until you replace this sticker with the club. Take this again to replace it with Club and gain access to the once per session ability.
- Approach:
  Gain a new approach at -2. You may take this again to increase the approach by 1 each time.

SPECIAL

- <Loose end>:
  Whenever you gain this sticker, annotate what it's for. Whenever you are looking for plot elements, or in a season finale consider using this one. When you do, replace it with a blank sticker.
- <Condition>:
  When you gain this sticker, cover up a positive sticker, grade, club, or approach, or grade. When covering a sticker, it need not be your oldest one. Write down what the condition is. Whenever it is relevant, add stress. Conditions can only be removed by playing the sticker mini game and choosing Condition.
- Fortune Teller:
  When someone fails a roll, you may add a tally to this sticker to give them a d6 to add to their roll. When this sticker has five tallies, replace it with Cassandra.
- Gold Star:
  Choose a grade that doesn't already have a gold star. Once per session, add this grade to another roll. Describe how an insight here was unexpectedly helpful.
- Worst Frenemy:
  A friendship soured. Gain a d10 enemy. They will impede your progress wherever possible, except for sharing secrets. When this die is affecting your pool, cancel 1 success unless spark is generated (then cancel spark instead). If the roll still succeeds, you may spend 1 spark to advance this relationship one towards friendly.

FACTIONS

Factions are groups of people (or aliens), each with their own goals and agendas.

Glorydays has eleven factions, six human and five alien.

FACTION FAVOR

As you complete arcs, you will gain favor and lose favor with factions, representing your shifting relationships with those organizations.

When you reach the maximum favor (d12) with a faction, you gain a special perk associated with that faction.

FACTION GOALS

Each faction has a goal, which is represented by a major clock and a minor clock. A clock is a track with some number of segments. When you advance (or tick) a clock, you mark a segment. When it's full, something exciting happens. Let's take a look at major and minor clocks:

MAJOR CLOCK

A major clock represents a long-term goal. A major clock is a five-segment clock that advances each time that faction's minor clock is complete. When a major clock is ticked, it represents significant progress towards the current goal. When the last segment is ticked, the faction is about to complete their goal. Unless they are opposed in the following episode, their goal will be complete!

MINOR CLOCK

A minor clock represents a short term goal, or abstract progress towards a major goal. A minor clock is a three-segment clock that ticks at the end each of session, unless the faction's goal was opposed. When the final segment of a minor clock is completed, it is reset, and the next segment of that faction's major clock is ticked. 76

ADVANCING FACTION GOALS

At the end of each episode, if the faction was not opposed, tick the next segment of the minor clock. If the faction gets a major, specific win (such as infiltrating a government), complete the rest of their current minor clock immediately.

Whenever a minor clock is complete, clear it and check the next segment on that factions' major clock.

INTERACTION WITH FACTIONS

When you interact with a faction, add their faction die to all rolls. Just like with relationships, factions have a die rating ranging from ENEMY d12 to FRIENDLY d12. A friendly die is simply added to your pool, while an enemy die instead degrades the pool that many times.

Example: Adam is breaking into a compound controlled by the Terraformers. Since he has them at an ENEMY d6, he will step down his die pool twice.

STICKERS AND FAVOR

Certain stickers adjust favor. For example, "Teacher's Pet" gives +1 to Geek or Teacher and -1 Jock or Punk.

HUMAN FACTIONS

TEACHERS

Underpaid adults who just want to make sure they still have a job next year.

MAJOR GOAL: Keep the school's reputation intact.

MINOR GOALS:

- Preserve normalcy. Clean up after incidents, replace and repair after disruptions. Cover
- Neutralize threats to the school. Put troublemakers in detention, cooperate discretely with authorities.
- Cover up strange events. Deal with reporters, stop videos from spreading, and avoid police attachment
- Reassure parents. Find missing students, quarantine suspicious areas.

STOCK CHARACTERS:

- Mrs. Christina Watersmith. Old and constantly wearing a smile. She will deny anything unusual happening, even directly under her nose. Her pension maxes out next year.
- Mr. Max Bones. Changed his name on his 18th birthday. Couldn't make it as a cop. Carries a taser, and gets paid extra for acting as the police liaison. Loves to review security footage and interview teachers and students alike about strange goings-on.
- Vice Principal Julie Ho. Knows every student by name. In charge of discipline and resents it. Quiet, insistent, and intent on becoming principal.

PERK: Access to the teachers lounge, private bathroom, copy machines, and more.

CUSTODIAL

From sunup to sundown, they're always at the school. There's nothing they haven't seen, no mess they can't clean, and no machine they can't repair.

MAJOR GOAL: Advance the Order of the Janitorialus

MINOR GOALS:

- Preserve the hidden order. Recruit three promising students. Test initiates. Maintain sacred spaces and the secrecy thereof.
- Keep the school clean (in every sense). Erase evidence of the order. Hide irregularities that might draw outside attention. Perform janitorial duties.
- Sustain the hidden machinery. Repair the boilers, tunnels, wards, and other restricted areas. Ensure nothing falls into disrepair or disuse. And above all, discourage those who would go snooping around.

STOCK CHARACTERS:

- Benjamin Herring. Chief custodian. His long beard of red hair has long since gone gray. He's been at the school as long as anyone can remember, seemingly aged 65 the entire time. Jingles with each step with a keyring larger than reasonable for a school of this size. He's easily distractable, with a sailor's mouth. Often trails off in the middle of one vulgarity or another.
- Winnie Anyango. She knows all of the machines around and under the school, and can diagnose problems by sound alone. She doesn't say much, but when she does it's with a loud voice.
- Sebastian Gallardo. The newest recruit. He's never without a mop or broom, though no one's ever seem him using it. He appears at every jammed locker, often before the students realize they're stuck. Carries a pencil tucked behind each ear. His hands are stained black.

PERK: Access to maintenance and steam tunnels, covertly connecting all areas of the school, and major in-town hubs.

GEEKS

Speak softly and carry a USB stick. They're among the smartest of their class, and they know it too. If they had the social skills to match, they'd be unstoppable.

MAJOR GOAL: Get the school recognized for its scientific discoveries.

MINOR GOALS:

- Advance scientific knowledge. Conduct experiments, build prototypes, collect unusual samples, and watch out for anything not easily explainable.
- Push technology to its limits… and beyond. Patent an invention. Investigate anomalies. Get hands on and reverse-engineer alien tech.
- Live and die by science. Investigate every supernatural rumor, with an eye for debunking. Salvage alien artifacts, by trade or theft if necessary.
- Get street cred. Prove yourself to your peers,

preferably by persistent applications of gray matter.

STOCK CHARACTERS:

- Luiza Chernyshev. Loves chess, anime, and cosplay. Wears a different hoodie every day. Skipped two grades, and could have skipped a third.
- James Aguilar. Talks a mile a minute. Has an encyclopedic knowledge of every comic published since 1937. Believes in aliens, but only the kinds on Star Trek.
- Ellis Cortez. Permanently stooped. Constantly muttering to himself, and often accompanying with a laugh. Knows that films peaked before technicolor.

PERK: Access to one piece of illegal technology, like a credit card skimmer/flasher, or a fake ID press.

JOCHS

The muscles aren't the only thing, but they are an important thing. Let's be clear about that.

MAJOR GOAL: Win the state championship.

MINOR GOALS:

- Keep teammates eligible. Cover up naughtiness, destroy evidence, and intimidate witnesses.
- Recruit talented athletes. Learn who's fast, strong, or capable, and coerce them to try out… by whatever means necessary.
- Eliminate distractions. Boost team morale, intimidate rivals, and ensure nothing gets between the players and the games. 79
- Increase school spirit. Make sure everyone loves the sports team. Barter and deal to ensure every home game is stuffed full of people, so when that game-winning point gets scored, everyone knows about it. No matter what it takes.

STOCK CHARACTERS:

- Lukas King. Three sport letterman, with an ego to match. Not too bright, and not too nice. Threatens people who don't vote for him for homecoming king.
- Dante Delorme. Track star who's as fast mentally as he is physically. He's got it all. Looks, charm, speed. Helps the others study, which often means letting them cheat off him.
- Ben Maina. Deliberately misspells his last name to generate hype. Best player on the team. Naively believes he'll be an all-star after high school. Contagious smile.

PERK: Twice per season, get access to the travel bus or athletic facilities, secure an invitation to an exclusive event, rally the student body, or gain a foolproof alibi.

PUNKS

Rebellious, young, and overflowing with attitude.

MAJOR GOAL: Attend as little school as possible, and coerce others to do the same. Disrupt, distract, destroy. Do something to be remembered.

MINOR GOALS:

- Defy authority. Enter the quarantine zones, and stick your nose where they don't want it stuck. Sabotage school initiatives and reveal embarrassing secrets at every turn.
- Disrupt school events. Skip class, cause a scene, and convince others to join the rebellion. Turn as many as possible against the system. Question everything, and encourage others to do the same.
- Leave behind a lasting mark, ensuring your name is whispered about for years to come. Expose hypocrisy. Humiliate authority figures. Pull a legendary prank.

STOCK CHARACTERS:

- Gleb Mironov. The new kid on the block, at least before you all rolled into town. Shy, and self-conscious about his accent, despite his flawless English. Has a favorite finger on each hand.
- Mathias Almaraz. A decent enough artist, but lacking in confidence. Pulls off masterpieces with a couple spray cans every weekend.
- Maria Luiza Ho. Vice principal's daughter. Deeply resentful of this fact, and does everything she can to make her mom's life difficult.

PERK: Access to an anonymous, unassigned locker that can't be tracked.

CHEERLEADERS

Athletic, popular, and pretty.

MAJOR GOAL: Make this the best year ever.

MINOR GOALS:

- Get the school into the news. Whatever it takes, there's no such thing as bad publicity if it gets us famous!

- Bring students together (behind you, of course). Unite around a cause, even if it's a fake one. Boost school spirit, and keep traditions alive. Gather blackmail, and deploy or threaten it to keep everyone in line.
- Plan legendary events. Throw the best parties, and let them run all night long. Keep the stories and rumors alive until they morph into myths and legends.
- Decide what (and who) is popular. Spread dirt on up-and-comers. Keep it off of the established elite. Strategically drop rumors to build and destroy reputations.

STOCK CHARACTERS:

- Rachael Valette. At 4'9, Gymnastics is her real passion, and she's good at it. Been scouted by colleges since she was a sophomore, and hasn't let it go to her head. Hosts parties when her mom is travelling (most weekends).
- Isabella Cruz. Genuinely passionate about sports, often messes up routines when there's a good play happening. Quick with a joke, and never laughs just once.
- Josefine Pernot. In competition for valedictorian, and judges people by their academic placement. Often misses school for a mysterious illness, but seems to study when she does.

PERK: Twice per season, turn something into a major school-wide event. Create a distraction, rally support, or spread the word and generate buzz (positive or negative) around a topic.

GANG

They have each other's backs and a knife or two at yours.

MAJOR GOAL: Recruit enough muscle and perform a show of force to earn respect where it really matters: on the turf.

MINOR GOALS:

- Collect favors and debts. Make examples of enemies. Secure resources, defend territory, and recruit new members.
- Ride a reputation of fear. Protect their own. Defeat rivals. Prove their strength and ensure everyone knows it. Punish those who cross them. 81
- Build a bond that lasts until death (even if that's next month). Protect gang members from consequences, and avenge them when they come. Demand loyalty. Settle disputes internally, outside of the law.

STOCK CHARACTERS:

- Dara Francoi. She's the real brains behind the gang. Her uncle's a cop, and she loves making a fool out of him.
- Oliver W. Carries a lighter and a chain. Rides a motorcycle without a muffler, and likes to circle the block reaaal slow. Talks with an odd cadence, pausing between words at random.
- Rafaela Valencia. The so called "leader" of the gang. Been involved since he was twelve. Would have served time in juvie if another hadn't taken a dive for him. Covered in scars.

PERK: Once per season, either intimidate, kidnap, threaten, or extort another OR gain access to contraband or a safe haven from the law and other threats.

ALIEN FACTIONS

CONQUERORS

They want to conquer Earth, or whatever remains of it. There's no reasoning with them; they've shown themselves time and time again to be your enemies.

MAJOR GOAL: Enslave planet Earth.

MINOR GOALS:

- Replace key officials. Suborn the mayor. Recruit collaborators. Understand and infiltrate the chain of command, all the way to the top… As soon as you figure out where the top is. The football coach seems important?
- Prepare for the invasion fleet. Obtain property suitable for landing and invasion. Capture strategic locations. Silencer witnesses. Document and eliminate potential sources of resistance.
- Expand the empire. Establish a base of operations. Trick, coerce or enslave the population. Convert or eliminate dissenters.

STOCK CHARACTERS:

- Xilton the Brave. Actually quite cowardly, unless there's anyone watching. First in command, and certain the challenge will come any minute now.
- Tornesh the Stubborn. Argues every point. Even though she's usually right, her failure to pick her battles has led to her being written off more than is prudent.
- Orion the Exile. Needs to prove himself. Reaches for violence as a first resort. Earth isn't a destination for him, it's a trophy and a

potential path to forgiveness.

PERK: Gain a specific human (such as the principal, mayor, or janitor) as a read. Once per season, they can guarantee that this read won't be in a particular location, allowing you to pose as them.

TERRAFORMERS

They want to create a new home for themselves. Unfortunately, their natural forms require large amounts of sulphur and expel chlorine gas.

MAJOR GOAL: Turn the earth into a new paradise (for them!)

MINOR GOALS:

- Expand industrial production. Drive out other construction firms. Secure contracts and build a reputation. Reduce red tape. Make preparations to build at scale with no notice.
- Seed the atmosphere. Bring back acid rain. Release gasses to increase average temperatures. Contaminate local ecosystems and construct atmospheric processors.
- Drill beneath the town. Establish permanent colonies, infrastructure, and machinery under the guide of highway expansions, fertilizer factories, water treatment plants, and more.
- Deforest the woods outside town. Trees are the enemy. Buy land, silence whistleblowers, outbid or sabotage competitors. Bribe zoning and environmental boards. Intimidate activists. Convince the mayor.

STOCK CHARACTERS:

- Mick Hardy, Construction Foreman. Seven and a half feet tall, always holding a construction mallet around the back of his neck. Squints a lot, speaks in an ever-changing accent.
- Mi'lek Mun. Prefers their natural form in an underground bunker biodome and bathhouse, but has a fleshsuit that, when covered in too many layers of clothes, is almost unobtrusive.
- Nordon Bilk B. Mostly comes out at night. Prefers to use a wheelchair and a big canister of "oxygen". Calls almost all of the shots.

PERK: Gain an underground haven, safe from prying satellites and law enforcement. Its location is known only to the Terraformers.

EXTRACTORS

A group of offworlders who pride themselves on blending in. They spent a combined six hours consuming Earth media, convinced they've captured all of its subtleties. They… have not. No matter. They see Earth as an inviting buffet of natural materials. Carbon, helium, iron, and water, all ripe for the taking. The extractors see Earth as a get-rich-quick scheme composed on the lines of galactic arbitrage, and they've got dollar signs in every one of their eyes.

MAJOR GOAL: Strip Earth of its natural resources

MINOR GOALS:

- Control quarries and mines. Set up desert digs. Secure drilling rights. Build processing facilities. Ship resources off world. Eliminate competing claims.
- Exploit Earth's resources. Survey for rare deposits. Acquire heavy machinery. Protect and secure extraction sites. Suppress environmental concerns. Boost production by all means possible.
- Build a workforce. Set up false recruitment fairs to entice cheap labor. Kidnap, abduct, brainwash, or suborn strong workers. Squeeze every ounce of productivity out of an increasingly unwilling workforce. Recover and develop alien mining equipment. Construct refineries.

STOCK CHARACTERS:

- Forklift. As wide as he is tall, which is to say "not very". Comparably sized temper. Has a voice like gravel and a smell like diesel. In charge of morale, which is to say throughput.
- "Call me Jim" Ransom. Pleasantly fat. Wears suspenders and sweats like a sprinkler. Wipes his brow with an endless variety of patterned handkerchiefs. Wears a grin formed almost entirely out of fear. Always worrying about logistics.
- Shirley From HR. Tall, rail thin, and as stern as an eagle. Has a mind for the bigger picture and likes to press subordinates on how the details are coming along. Directly in contact with off-world superiors.

PERK: Once / season, convert up to 20 lbs of one raw material into any other (e.g dirt to diamonds, or iron to uranium).

ANCIENTS

The last refugees from a largely extinct race. They're looking for a host planet with a large populace and workers they can use to reestablish and rebuild their civilization, one colony at a time. It's not known exactly how the ancients reproduce, but it involves a host body, and those hosts rarely complain afterwards. Because they're dead. As the name implies, the Ancients take a long view, and none of their moves seem immediately obvious to an outside observer. What favors will they eventually ask for?

MAJOR GOAL: Build a civilization of loyal servants.

MINOR GOALS:

- Bestow technological gifts. Recruit influential hosts. Reveal technological secrets to high-priority Earth targets in exchange for favors to be named later.
- Recover lost ancient knowledge. Set up interstellar beacons to see if other refugees have survived, and if they'll answer the call. Disseminate advanced technology to select, capable earth scientists, guiding their hands to the specific breakthroughs the Ancients need.
- Exchange miracles for loyalty. Manipulate scientific progress. Keep their existence secret. Instill a pernicious dependency among Earth scientists. Solve difficult engineering problems.
    - Cure an incurable illness.
    - Reveal advanced battery designs.
    - Develop capacitive touch screens.
    - Provide impossible materials.
- Build Earth into a colonial stronghold. Establish hidden colonies. Seed key technologies. Find suitable hosts. Arm the worthy. Prepare for reproduction.

STOCK CHARACTERS:

- Larian Lotter. The youngest of the Ancients. Eager and quick to action. Tries to learn as much about everything as possible, but has trouble figuring out what it all means.. An absolute fiend at trivia.
- Starwanderer. The oldest of the ancients. Despondent, distractable. Talks to the memories of people who have been dead for ages, and takes solace in the wisdom they provide. Leaves most sentences unfinished,
- Janette Jornstrom. Prefers to take the form of a deer when not infiltrating labs. Has more than a dozen identities at various human institutions and laboratories and never mixes them up. Has a telltale white patch behind her left ear in every read she takes.

PERK: Gain a piece of modern-day human technology, such as a smartphone or a Nintendo Switch.

INFILTRATORS

The Earth is more than its resources, its people, its technology. It's an egg, ready to be implanted and incubated, projected until it's ready to hatch into something much, much bigger.

MAJOR GOAL: Protect the incubation at all costs.

MINOR GOALS:

- Halt scientific progress, especially around drilling, geography, geothermals, and anything else that might expose or threaten the egg.
- Preserve the status quo. Maintain human identities. Keep evidence of aliens out of headlines. Debunk scientific mysteries. Infiltrate the media, including these new "podcasts". Manufacture plausible explanations, cover up incidents, intimidate, bribe, or silence witnesses, and redirect investigations.
- Prepare the hatch site. Create a nature preserve, stage radioactive spills, disease scares, military exercises, and other incentives not to explore the northwestern Chihuahuan desert. Entice attention elsewhere with reports of gold.

STOCK CHARACTERS:

- Bruno the Unbecoming. Indecisive, with a different human form almost every day. A huge fan of swans. Has a habit of holding three conversations at once, and rarely indicates when switching between them.
- Kelvin Mburu. Doesn't really "get" the whole egg thing, but it's important to his wife. Wears bright suits, often with polka dots or other strong patterns. Has a grin that feels like a threat, even when it's genuine.
- Justus Cote. Presents as a doddering old man. It's a ruse. Extremely intelligent and focused on the mission. Will not hesitate to use violence to further his goals. Keeps razor-sharp claws on his right hand, which always rests in his pocket.

PERK: Once / season cover up a news story, or otherwise scrub evidence of an event.



BIG MYSTERIES

Each group's Apple Grove will be different. There are some mysteries we've outlined and only hinted at the contents of. We want to leave space for you to fill in, to make your own. Below are six mysteries and a handful of guidelines for how you might answer them. Follow what you find most compelling, but never be restrained by what you see here.

IS EVERYONE WHO THEY SEEM?

In a world with shapeshifters and alien technology, it's possible that you don't know the people around you as well as you might think. Or that a swap happened, that you've been interacting with three different math teachers all year. Or that day when your mom was acting sorta weird was the first day that someone else took over her role. Who did it, and why? What happened to your real mom? Is she still out there? Does she remember you? When did the swap take place, and why now?

WHO ARE THE PARENTS?

One of your options for housing is to live with fake parents, in homes established as a part of town. What follows are some suggestions on different fake family living situations:

- Scouts in training. This is your mission, but more junior scouts can get a safe view of your work by coming early and blending into the community. This is a preliminary mission, and you may remember your own.
- Kids on a field trip. They're playing adults, but they're younger than you, doing their best to get by. What happened to their guide? Are they still around?
- Alien adults who aren't scouts. They're serving the mission, same as you. But scouting is a reputable job, and one they don't have the skillset for. They observe, and try not to make waves or call attention to themselves. Sure, they're your elders. But Scouting is a military operation. And they aren't military.
- Actual superiors (family or military). Why aren't they running the show? Is this your proving ground? If you screw up, will they bail you out of trouble? And if they do, what does that mean for your prospects in the unit? What happens if you make a decision they disagree with?
- Semi-retired scouts. Scouting is the hard work. Laying roots is easy. It's the reward for a scout whose best days are behind them. An easy mission. Are they comfortable handing over the reins? Or do you have to pull jurisdiction each time, reminding them of your rank on this mission?
- Actual humans. They have been manipulated or brain controlled into behaving. Do they know what you are? Why aren't they sharing about you? Is this part of a bargain, one where they get to see the stars? Or are more sinister means being used to keep them in line? How much can you trust them, really?
- Robots or holograms. They are incapable of deviating from simple routines, but require incredible power supplies. How do you justify them never leaving the house? What lengths will you go to to keep them powered? And most importantly of all, how long can you keep the jig up?
- There are no parents. It's a mind-altering field, or a series of elaborate ruses. Why do you need parents when you can just use another one of your reads on a different adult? And if anyone comes asking, you can read them, or their boss, and make sure the leads don't get followed.

All of these half measures work fine and well until some nosy detective starts pulling strings remotely. Then you've got a real problem on your hands — and that makes for great season–long television, baby! An invisible adversary trying to pull strings from afar? An inquisitive investigator trying to unravel your entire tenuous existence? Some bureaucrat who doesn't realize what they're doing, how close they're coming to undoing this whole operation? That's what viewers love!

Depending on what route your group takes, the answer to this one question can dramatically re-shape your campaign. This can be an entire season investigating the parents, or just a constant backdrop of new drama to introduce in background scenes.

WHAT EXPERIMENTS ARE GOING ON AT THE MILITARY BASE?

People report seeing strange lights and hearing strange sounds coming from that direction. Everything is strictly classified, of course. Last month, someone stumbled into town hours before sunrise, saying they'd escaped. That they'd been experimented on. By noon, it had been scrubbed off

the morning news, and the official police statement changed from "a drunk drifter" to "what incident?"

- Alien technology. Yours wasn't the first ship that crashed here, and the military has been reverse engineering the tech, making faster, stealthier ships. Ships they've almost figured out how to pilot.
- Captured aliens. Maybe yours, maybe one of the other factions. Doesn't matter. You'd share the same fate if they know. Endless pokes and prods, tests and trials. And once you're finally dead, it's the autopsy table. Unless we can rescue whoever's in there, find out what they know.
- Genetically engineered people. It's not easy to make ends meet. And when the military comes around asking for recruits, it's easy to look at the sign-up bonus and forget about the fine print. Are they making super soldiers in there? Or simply seeing how far the human genome can be stretched?
- Myths and legends. It's not just aliens in Apple Grove. Something is making all of the myths come true. Excalibur turned up in Wales, and just barely made its way back here. A research team in Scotland is plumbing Loch Ness, and the sonar is delivering promising results. And bigfoot? He's not far off either.
- Tomorrow's tech. The Ancients or another faction have infiltrated the military, and are providing a sneak preview of what's to come. They're making advances that shouldn't be possible for another twenty years, and not thinking about the price tag.
- Indentured Scientists. It's so classified, even they don't know what's going on. They know their piece. How it all fits together? That's someone else's problem.

WHAT'S THE DEAL WITH THE ACADEMY?

Only the wealthiest of families can afford to send their kids to the Academy. But rather than coming out well-adjusted, well-read, and bristling with connections, they all come out… a bit odd. If they come out at all, that is. What's going on in there?

- Puppets. The students are sleeper agents, programmed with a critical task. Once they get into position (with a wonderful reference, of course), they'll unknowingly transmit back everything they see, waiting for the keyword that sets them to their true purpose. It's a shame this process wipes out the existing personality…
- Clones. The kids sent in are vanished. Maybe they're back with the family, or maybe the family never knows. But what's left behind are genetically identical copies, copies with a divergent set of memories, goals, and a desire to be the only true clone.
- Aliens. Aliens have been here for much longer than you've been alive. Human culture is so complicated. Wouldn't it be easier if there was an institute all their own? A place to discuss their plans openly, directly beneath the unsuspecting noses of all the humans?
- Hatchlings. The infiltrators are preparing for the hatching of the great egg. But in the meantime, there are smaller eggs, and more stewards to be born. They are raised at the academy, brought up with the rituals needed to safeguard the egg.
- Humans. There's something odd about the institute, but it's not outside mortal ken. The people are are odd because of what they're learning. Are they being crafted into weapons? Scientists? Fodder? Or something altogether more sinister?

WHY IS THE NATURE RESERVE SO CLOSELY GUARDED?

Nature is important. But even the most raving of advocates typically stop at a fence and some strongly worded signs. This nature preserve has guard towers, an array of cameras, an electric fence, and way more tech than seems appropriate. What's really going on here?

- Alien ground. One of the factions has secured the nature ground for their own personal ends. The infiltrators have their egg, the extractors their mines, the terraformers their projects. Whatever's inside, they want to keep prying eyes out!
- Crashed spaceship. Yours or another. It would be a shame to let it fall into the wrong hands. Which raises the question: whose hands is it in? If the government knew about it, surely it would be at the military base. Another alien faction? An eager enthusiast? What will they do with the technology within? 89
- Animals, but wrong. They aren't trying to keep you out. They're trying to keep what's inside from getting out. Contact with something (radiation? Your shapeshifting tech?) has transformed the animals inside. Deer with

the bulk of bison, squirrels with tails made of mushrooms, birds that cry with the roar of a grizzly.

- Relocating woods. The trees move at night. Never when they're being watched, which is maybe why there's so many cameras, so many eyes on the preserve. Can we lock it inside if we set up a perimeter? Or is that like penning up a tiger with a ball of yarn?
- Nature experiments. Not as well funded as the ones by the government, and not as authorized, either. Something is going on in here, and they're willing to spend a lot of money to make sure no one knows what. Illegal grafting? A mine that revealed secrets better left hidden? A testing ground for alien laser weapons? Or something entirely more sinister?

WHAT HAPPENED TO OUR SPACESHIP?

It had to crash somewhere. The question is who has it now, and what will they do with it? What secrets of your people does it hold, and what technologies can be extracted from it. If you ever want to leave this planet, what will you to do get it back?

- The government. They found the ship, and didn't find bodies. That means they know you're here. The ship has almost certainly been taken apart, analyzed, and rebuilt a hundred times over. And it's almost certainly as well-guarded as any state secret.
- Underground. Maybe you got lucky, and it fell into a sinkhole, or tore a hole through soft dirt. It can't stay hidden forever.
- Enthusiast. It's a skywatcher's lucky day, as a jackpot fell right into their backyard. Have they told everyone? Started a museum, inviting crackpots and tourists alike to see a real, gen-u-ine space ship? What will happen once the word gets out?
- Junkyard. A giant hunk of metal won't be too easy to find among the rest of the giant metal hunks. But junkyards are guarded by the meanest dogs you've ever seen, and dozens of scavengers tear over the rough, each seeking a diamond. And what a diamond you've left behind. Perhaps it's already been found and sold for parts.
- Underwater. You made a big splash your first day on Earth, and now your only way home is sleeping with the fishes. I hope you brought a big bag of rice! Someone will have heard the splash, noticed the generated tidal wave. Fishermen on their fisherboats will be scanning with sonar, and who knows what they'll turn up or who they'll call when they do.
- The middle of the desert. It's safe from prying eyes, if not the savage sandstorms pelting its exterior. Your ship might be gone for good, unless you can tell one dune from another. You might need to find a more permanent hiding spot before a reflection from your ship catches the eye of a lone desert wanderer.

SHIFTING WITH CLOTHING

When you shift into a read, close-fitting clothing and piercings shift with you, disappearing until you return to that read. Carried and worn items, especially those worn rarely, are lost. Many shifters wear the same clothes and accessories every day to maximize the chance of them surviving a shift. This also helps with branding.



RUNNING THE GAME: DIRECTOR ADVICE

As the director, you'll be wearing a lot of hats. You'll act as referee, ensuring everyone gets roughly equal focus. You'll have the final word when introducing plots and framing scenes, and you'll play the role of most characters at the table (calling in other players when you need to play against another). This section is full of advice to make these hats a little easier to wear.

DIRECTOR PRINCIPLES

- Re-use NPCS. If a scene needs a character, reach for one we already know.
- Know the players' active arcs, and offer chances to key them up. Frame scenes that can trigger arcs, even if they do nothing else.
- Use character names wherever possible.
- Put characters in hard spots. Make them make tough choices.
- When possible, have scenes and characters do two things. Advance an arc and act as a foil, or mirror another character's journey.
- Add drama: misunderstandings, big emotions, miscommunications, jealousy, high stakes, inopportune groundings, projects with bad partners, impending deadlines, flat tires, and dead batteries. Murphy's Law all the time. This is high school. Every day feels like the end of the world.
- Drop hooks—and rope for yourself. Resist the urge to tie up every arc or scene with a tidy bow. Leave villains swearing revenge, have lingering shots on unhatched eggs, even if you never return to them.
- Always be thinking of the next arc.
- Play in factions, think about what people are planning next. While the players are dealing with the jocks, what are the aliens up to? What about the goths?
- Reuse locations. Apple Grove can grow, but to make it feel lived in, revisit the same handful of locations. Plus the more we re-use sets and locations, the happier our producers are!
- Check loose ends. Anyone with loose end stickers should be on their toes!
- Always think about the season finale and how to amp it up when we've got budget!

THE ABCS OF SOAP OPERA STORYTELLING

Always three [plots] there are. Never more, never less.

Taking lessons from serial comics (and from soap operas, where they took their lessons from!), there should always be three stories: an A plot, B plot, and C plot. Your A plot is what's getting the most screen time, which often ends up being the most vocal players. Your B plot comes up in the background, and (in a show) is usually a personal issue. While bigfoot is making appearances (A), the rent is also due. With luck, these can tie into each other with a satisfying resolution: catching bigfoot gives enough of a reward to keep the landlords at bay. But, it's okay if they don't — now that bigfoot is gone, we can focus on the rent issue. Or on being recently evicted. Rough. This becomes the A plot.

This is how it goes, there are three plots at one time, the A, the B, and waaaay in the distance, the C. The C exists just to fill in when the A is resolved. At that time, the B becomes the A, the C becomes the B, and a new C slithers quietly onto the scene.

Often, the A plot and B plot may be two players each looking to do different things. In that case, you may be able to switch between them, giving both equal spotlight. The purpose of this structure isn't to be restrictive, but to give you, the Director, enough of a head start to always have something on deck, ready to pull out.

PUTTING THE C IN FACTIONS

Look at a faction, what are they up to? Keep it in the background, drop a hint here or there, but don't linger on it. This is your C plot, resigned to the background. It's best if you can juggle player ordeals, and not need to touch on the factions very often. But keeping at least one of them in the background of scenes gives you rope to keep things moving, their plots can advance.

Don't try to internalize all of the factions, don't even think about the ones not in play. But when things are drying up, or players aren't making enough moves or decisions themselves to keep things interesting and moving at pace, ask yourself what the factions are up to. What's the worst thing the jocks could be doing? What trouble have the emos caused this time? Those nerds are always sticking their noses where they shouldn't be, what is it now?

STRUCTURE OF A SEASON

Each session of Glorydays is expected to take 2–4 hours of play, and represents one episode of a TV show. These episodes combine to form a season. A season is expected to take six to ten sessions.

A season starts with a roundtable episode showcasing each character and their current stations and problems, then gives one to two episodes focusing on each character in turn. A season ends with a season finale where something big and unexpected shows up, resolving season arcs, and returning to a status quo for the next season.

STRANGE EPISODES

Once a season there should be one episode that's "pushing the limits" or using a gimmick. Generally these are roundtable episodes that don't focus on one particular character. A musical episode. A Very Special Episode that tackles social issues, perhaps in a ham-fisted way (Bump, Set, and Spiked Punch). An episode with no spoken dialogue, or one that takes place in non-chronological order (perhaps even backwards!), a body swap episode, or one in the far past, or on an alien planet. Have everyone rapidly aging, or stuck in the body of a child. Once a season, get absolutely wild with it. Swing for the fences, even if you fail miserably. Let the writers and the fans argue about Canon and filler episodes later. For now, we've got a show to air.

Holidays make for great episodes. Among the many possibilities:

- Hiking or Camping
  Get lost in the woods. Producers like this because you can reference almost getting eaten by bears without actually needing to film a bear!
- Thanksgiving
  Gather around a table and tell stories about previous episodes. Who are we waiting for before things can really get started? Great for the budget if we can do it as a bottle!
- Christmas
  Figure out who is your secret Santa, change the heart of a Scrooge, find the perfect gift for a friend, meet strange, possibly sinister, people while volunteering or caroling — and insist on learning their stories.
- Halloween
  Tell ghost stories, resolve a supernatural experience, dress up in costumes and have a game of mistaken identity, go to an ill-advised party, create mischief.
- Valentine's Day
  Plan the perfect date, fall in love, have everything go wrong, spend it alone — or with friends.
- New Year's Eve
  Make a wish, one and all. Will it come true? What will you do if it does? New years are endings and beginnings. What will you leave behind? What will you bring forward?
- Beach episode
  Pack a cooler, grab your towel, and leave the conflict behind. Gather around the bonfire, share stories, and watch how your relationships change and grow. What's stopping this from being a perfect, stress-free day?
- Baseball / championship episode
  The stakes are high, and for once our enemies want to beat us in a fair fight. Scout out your opponents, clear your mind, and seize the trophy!
- The Funeral
  Someone has died, and it's time to celebrate their life… while avoiding the extended family who inevitable comes out of the woodwork. What was your relationship to them? Who is taking it the hardest? How do you pay your respects? Where does everyone slip away to? What private moment do you overhear?
- Wedding
  The wait is over, the joyous day is upon us! And, for at least two of the people here, stress is in the air! Who's getting married, how do you know them? Sneak away for an intimate scene somewhere within the church. What steps do you take to prevent the special day from being ruined?
- Bottle episodes
  Bottle episodes are ones confined to a single location, where the threats are usually off-screen, and the "action" is usually in the form of telling stories. The in-universe reasons for bottle episodes are endless: power failure, gas leak, locked doors, murder mystery! The behind-the-scenes reason is almost always the same: budget.

STRUCTURE OF AN EPISODE

In the same way that most episodes of your favorite TV show follow a similar formula, each episode of Glorydays follows a pattern, though the content will vary wildly.

START

First, choose what kind of episode it is. Is it a season

opener or finale? A roundtable episode? Or a spotlight? Decide what arcs are going to be in focus. If it is a spotlight episode, decide who the spotlight player is.

REVIEW FORESHADOWING

At the start of every session, review all significant notecards. Each significant item has to either be present in a scene, or fully invoked and paid off. Each time the item is present, mark it. The more marks it has, the bigger impact it will have, and the more substantial the payoff can be. It can solve a problem without being a deus ex machina — it's been there the whole time! Directors: look for sensible ways to invoke significant items early, paying them off. By the time something gets to 5 marks, it's starting to become very significant indeed!

EPISODE

A cold open establishes the tone of the show or episode. Is there a big, jarring inciting event? Once you know who the spotlight is and what arcs are in play, the players can discuss if any themes, NPCs, or locations jump out as obvious hooks. Ultimately, it's the director's job to frame the cold open, which may not involve any players at all! An escapee from the academy, a ship crashing down, two women arguing in a lab. All of these can be great cold opens that set the stage for what's to follow.

Then, go around the table until everyone has a chance to frame two scenes. Once everyone has framed two scenes, consider what needs to be done in order to reach a resolution on open plot threads and to complete the arc. Frame as many scenes as necessary to bring the episode to a close. See Framing a Scene (page 73) for advice on maintaining focus and keeping the spotlighted character and arc in the limelight.

COMMERCIAL BREAKS

Every hour or so, get up, stretch, snack, use the bathroom, drink some water. Gossip in small groups (2-3 people at a time, not the whole table) about what you hope and fear will happen to your characters, then come back and make it so.

END OF EPISODE

At the end of each episode, six things need to happen:

- Recap
- Burn stress
- Degrade relationships
- Adjust factions
- Sticker mini game
- Home life ritual

RECAP

Recap what happened in the episode, in just a few sentences. Take note of any loose ends. As a group, decide what song will play over the closing credits of this episode. Spend any unused spark on relationships.

BURN STRESS

Roll your stress die, then step it down and repeat until it steps below a d4. Each time you roll a 1, mark your condition track. When it's full, clear the track and gain a condition (page 38).

DEGRADE RELATIONSHIPS

Step any one relationship down towards enemy. Any enemies that did not appear in the episode also get stepped down one towards enemy.

ADJUST FACTIONS

Check the faction clocks for each faction. Ff they were not opposed this episode, check the next minor tick. If the faction got a major, specific win this episode, instead complete the rest of their current minor clock immediately.

STICKER MINI GAME

Mark each sticker you have, and play the sticker mini game (page 39).

HOME LIFE RITUAL

Each player, one at a time discloses something that is affecting them outside of the episode. It can be a conflict with a friend, an issue at home (wherever "home" may be, see page 30), or anything else on their mind. Once the issue is identified, roll a d6. On a 1–3 the issue appears and gets worse. On a 1, it's the worst outcome possible. On a 4–6, the issue appears in a positive direction. A 6 is about as good as it could possibly be. Explain how the issue comes up, and narrate or act out a brief scene with the character on your left and how they find out about it.

These home life events can be entirely off-screen, coloring character progression between episodes. Significant events (like death) can lead directly into cold opens or set the stage for future episodes, or just impact character relations. In this way, characters

continue to grow beyond what we see on the screen.

EXAMPLE:

Ron's biggest concern is his girlfriend Janelle, who is studying abroad. They had a bit of a fight, and he hasn't heard from her in a month. Before he rolls, he decides that the worst outcome is that she finds a new beau overseas. Rob rolls and gets a 4. Good news! He gets a postcard from Janelle saying France is lovely, and she can't wait to tell him all about it. Ecstatic, he runs over to Casey's house to share the news.

ARCS

Arcs are a collection of story beats that suggest the growth of a character. They're the goals you're seeking. Each time you complete one, you'll change just a little bit. By the end of a season, maybe you won't recognize who you've become.

Everyone, especially the director, should be aware of what arcs and beats each character is pursuing. If someone has "Make a bad decision", be prepared to offer them cigarettes and the keys to a stolen car. Introduce NPCs who exist to offer temptation, to facilitate the beats, and to offer choices. Nasty, tempting choices. Keep the story moving, and keep the beats hitting.

Once you've finished these example arcs, you can form a writers' room, discussing what you'd like to see happen to your characters, what goals they have, and how they should change. Make your own arcs with your own story beats and see what scenes they evoke.

ARC STRUCTURE

Each arc has a number of story beats that need to be completed in the order presented. Whenever any arc is completed, it rewards two spark to the character who completed it, though most arcs also offer additional rewards as well.

Some arcs offer paths, where a choice can be made. Once a path is started down, there's no turning back.

STARTING HUMAN ARCS

The starting arcs are the simplest possible arcs, usually with just a few simple beats. You can start with any arc you'd like, as long as you meet the prerequisites, but these are recommended.

COURT JESTER [STARTING CLOWN]

You know how to use humor as a weapon and as a shield.

Prerequisite: Clown

- Make someone laugh.
- Save someone from an embarrassing situation by drawing attention to yourself instead.

STAR PLAYER [STARTING JOCK]

You're the best around, and everyone should know it.

Prerequisite: Jock

- Use your muscles or athletic skill to impress.
- Call a shot. Establish stakes. Attempt it.
  If it didn't work, gain 1 spark and keep this Arc.

IN TOO DEEP [STARTING MISFIT]

Everyone belongs somewhere. Even you, probably.

Prerequisite: Misfit

- Make a mistake.
- Get into trouble attempting to justify or explain it.
- Make a bigger mistake.
- Save the day after you've been written off

TWO LEFT BRAINS [STARTING NERD]

It isn't easy being this smart. But it'd be harder not to be.

Prerequisite: Nerd

- Use your brain to get into trouble.
- Use your brain to get out of trouble.
- Use your brain to create a scheme. Who do you invite along?

HEARTBEAKER [STARTING ROMANTIC]

So many hearts, so little time.

Prerequisite: Romantic

- Fall in love.
- Fall in love again.
- Have your heart broken.
- Forget about it by lunch. Who do you vent to?

TOO COOL FOR SCHOOL [STARTING STONER]

There's better things for you to be doing, as long as you can find them.

Prerequisite: Stoner

- Cut class.
- Find trouble when you should be in school

A. Deal with it alone, stepping up your dice until it's resolved
B. Pull someone else out of class for help
- What lesson do you learn?

STARTING ALIEN ARCS

The starting arcs are the simplest possible arcs, usually with just a few simple beats. You can start with any arc you'd like, as long as you meet the prerequisites, but these are recommended.

NEED FOR SPEED [STARTING PILOT]

Gotta go fast!

Prerequisite: Pilot

- Challenge someone to a street race.
  A: Win and gain a d4 enemy. 101
  B: Lose and justify the loss. Gain a d4 friend.

NATURE'S ALLY [STARTING READER]

Prerequisite: Reader

- Find a new animal to read.
- Find an excuse to use your new read.
- Use a read in an unusual way.

MIND LIKE A TRAP [STARTING RECRUIT]

It would all be so easy if everyone paid as much attention as you do.

Prerequisite: Recruit

- Try to share wisdom from a teacher or mentor, but be talked over or ignored.
- At a critical moment, flash back to a lesson in class, and explain how you're applying it to the current situation.
- Gain the sticker: Daydreamer.

SPREADING ROOTS [STARTING SCOUT]

Each person has their own world. Their own experiences. Their own *resources*.

Prerequisite: Scout

- Do something nice.
- Help someone in need.
- Call in a favor.

THE WRONG FOOT [STARTING WANNABE]

Prerequisite: Wannabe

- Make an enemy
- Swear revenge
- Bring someone into the plot for revenge. How do they react? Do you follow through?
- Monologue explaining your decision.

OTHER ARCS

TAKE A PICTURE, IT'LL LAST LONGER

You have a camera (still or video) and are constantly recording things. What happens when you catch something you shouldn't?

Prerequisites: Storyteller sticker or AV Club or Infiltrator playbook or Wannabe playbook.

- Record something ill-advised, or accidentally capture something illicit, dangerous, or secret. What is it?
- Share the recording with someone. Who do you tell, and why? What do they
- Decide what to do with it. Choose one:
  A. Confront or blackmail. Gain the sticker blackmailer Gain an enemy at d4, or d6 if they are powerful or influential. You may call upon them once per session to perform an act for you that is within their power. When they're done, roll their pool. On a hit, they snap, calling your bluff. How do you react?
  B. Destroy the evidence. What potential are you giving up? If you save someone from embarrassment, gain a friend at d6, or d8 if they are influential. You may call upon them once to do something in their power. When they're done, roll their pool then degrade the highest die in the pool. On a hit, add a d4 to their pool.
  C. Tuck it away. Gain the sticker loose end, and write a note reminding yourself what it's for.

QUELL A THREAT TO EARTH

You aren't the only ones here. No matter what you decide, no one else gets to choose first.

- Identify and assess a threat to earth. How did you find out about it?
- Choose path A or B:
  A. Underestimate it.
  - *Give it stakes.*
  - *Approach the threat and be embarrassed.*
  - *Reassesss and approach again, overcoming it. What changed? Gain the sticker showboat.*

  B. Give it stakes.
  - *Engage with the threat, removing it… for now. Gain the sticker competent leader.*

ASSIMILATOR

Everyone's trying to fit in, yourself included.

- Witness an event that changes your view of either humans or your own kind.
- Process it in some unhealthy way
- Confide in another
- Make a decision to stay behind or leave forever.
- Witness something that changes your mind, for now.
- Gain any starting sticker from any playbook.

THE MUSIC

The best part of Earth culture is the music.

- Discover Earth music. What song enthralls you?
- Learn about instruments. What's the first one you pick up?
- Start a band. Who do you invite?
- Get booked at a local bar you otherwise wouldn't be allowed to enter.

THE TRUTH

You can't keep everything a secret, can you?

- Realize that some people have to know.
- Reveal your secret to another.
- Reveal your secret to another.
- Confront or be confronted about the level of secrecy.
- Find a crowd. A school assembly, a city council, or similar. Burn the wool over their eyes, or be restrained trying. How do they react?
- Face the rumor mill.
- Gain a gold star and the enabler sticker.

GRIEF

The part of life everyone always focuses on is the end.

- Experience loss, the death of a loved one.
- Cause a scene at the funeral.
- Make a graveside confessional.
- Yell at ghosts.
- What was left unresolved? Gain an additional two spark.

ENABLER

Some secrets aren't meant to be kept.

Prerequisite: Enabler sticker, or at least three NPCs who know and accept your secret.

- Prepare the believers for what's to come. Establish stakes.
- Make a contingency plan.
- Watch it fail miserably. Who gets hurt? Why couldn't you save them?
- Clear your condition track.

THE TOURIST

You can't be on the job all the time.

- See a small-town attraction
- Visit a large town, with a larger attraction
- What Earth sight do you dream of seeing? What (other than budget) is stopping you from going there?
- Share a story about the best attractions from your home world. Did you see them all? What do you miss most?

THE ANTHROPOLOGIST

Humans! They make no sense.

- Fail to understand humans in an embarrassing way.
- Fail to understand a human ritual or practice.
- Attempt to emulate a human behavior, but get it all wrong.
- Face the rumor mill.
- Establish stakes, and emulate a human flawlessly.

TRUE ROMANCE

Smooching smooching is no fun unless there's smooch for everyone!

- Find a path to a kiss: audition for a play, attend a party, or investigate dating rituals.
- Attempt to follow your path, and be stymied by an obstacle. Try again, overcoming it.
- Kiss and be kissed.

REPAIR THE SHIP

It's time to blow this joint.

Prerequisite: Pilot or a B or higher in Shop class.

- Diagnose 3 issues with the ship.
- Acquire a rare material.
- Acquire a rare material.
- Acquire a unique power source.
- Acquire fuel.
- Give it all away for a good cause.

SEND A MESSAGE BACK HOME

Sometimes, you just gotta call mom.

- ☐ ☐ ☐ Become proficient in human technology (check a box when you successfully learn a new piece of human technology, or discover a new use for the same).

- Obtain a powerful fuel source (e.g. Uranium)
- Hijack a satellite link

BUILD RAPPORT

Everyone could use a friend now and again.

- ☐ ☐ ☐ ☐ ☐ Check a box whenever an adult praises you. Check two if they have specific authority over you (such as a teacher, police officer, etc).
- Gain a d8 relationship with an authority figure.

THE FIGHT

Sometimes words don't paint a picture as well as fists.

- Be provoked, and walk away.
- Get provoked again.
- Establish stakes.
- Get into or break up a fight.
- Face the rumor mill.

THE OTHER

Whoops!

Prerequisite: Romantic or Infiltrator or had first kiss.

- Flirt with a cutie.
- Spend time together.
- Learn they have a partner. And a jealous one, at that.
- Start a fight or talk your way out of it.
- Gain a d8 enemy. Gain the sticker Scorned.

THE FARM

A quiet place where nothing bad ever happens.

- Shoot tin cans behind someone's farmhouse. Where do you get the guns?
- Steal the gun at an inopportune time.
  A. Lose it.
  Explain yourself. Degrade a relationship.
  Gain the sticker: Loose end: missing gun
  B. Secret it away.
  Gain the sticker: Itchy trigger finger

THE SUBSTANCE

Strange laws here on earth. Plenty of materials, many of them forbidden.

- Get offered an illegal substance. Choose a path:
  A. Refuse
  Gain a gold star
  B. Partake
  How does it affect aliens differently?
  Refresh 2 stickers. Gain the sticker Risktaker.

TRYOUTS

- Choose a team like Cheer, Curling, or Baseball.
- Try out for the team. To see if you join the team, make a roll.
  A. Fail.
  Prove yourself.
  Become a manager. Increase your lowest grade or approach by 1
  B. Succeed
  Impress your teammates and gain social status with them.
  Gain a new club.

THE COPS

There's more than one authority around, and you're not the biggest.

- Get in trouble with the cops
- Explain yourself.
- Do them a solid, or make their lives miserable.
- Gain a d4 relationship, ally or enemy, as appropriate. Gain the sticker Well-Known to Authorities

THE TORMENT

Some folks just ain't nice.

- Face a bully.
- Attempt to talk it out. Fail.
- Use your powers, perhaps an appropriate read, to deal revenge outside of school hours. How do they know it's you, and why will they never tell?

JEALOUSY

So many emotions in these human frames!

- Become overcome with a human emotion like jealousy, rage, or shame.
- Let it consume you at an inappropriate time.
- Attempt to overcome it. Fail.
- Who do you turn to so you can master your emotions?
- Establish stakes and grapple with it again.
- Gain the sticker: Work in progress, and increase an appropriate approach by 1.

THE ALOOF

You've got your own problems.

- Blow off another in a time of need.
- Face the rumor mill.
- Have a road to Damascus moment, a sudden

change of belief. What causes you to care about others?
- Intervene when you could have walked away.
- Gain the sticker: Good egg.

THE BIG GAME

Some days matter more than others. Game day? It matters the most.

Prerequisite: Jock, or a sporting club.

- Establish stakes.
- A conflict arises, requiring you to be in two places at once. Choose a path:

  A. Skip the game, letting your team down.
  Face the rumor mill.
  Degrade the Jocks faction. Gain a d6 enemy of the team captain.

  B. Skip the conflict. Win the game.
  As you are carried on the shoulders of adoring fans, what terrible fate befalls those you love because of your choices?
  Gain favor with the Jocks. Gain a d4 ally of a sports parent. Gain a gold star, and three stickers: shame (condition), regret (condition), and Loose End: Revenge.

THE EXAM

You'll be tested in more ways than one.

- Prep or don't. If you don't, what do you do instead?
- Wait a day.
- Prep or don't. If you don't, what do you do instead?
- Wait a day.
- Prep or don't. If you don't, what do you do instead?
- Take the exam. Roll the relevant grade. For each day you prepped, add a d4 to the pool. For each day you didn't, step down a die. On a hit, step up your grade in that class. On a miss, gain a custom sticker based on what you were doing instead, like lazy, party animal, or supportive friend.

STATUS

What matters more than being loved? Something, right? …Right?

Prerequisite: Prep or Infiltrator

- Show off a fancy gadget, gizmo, or expensive accessary
- Wonder if they really like you. Fear they don't.
- Try to impress them
- Take it bigger.
- Wonder to a friend what they all think about you, what they say when you're not around.
- Spiral.
- Spin out, make a big mistake.
- Face the rumor mill. Try to do it with a smile.
- Gain the sticker Confident. Gain 4 additional spark.

THE DREAMER

There must be something better out there.

- Wonder what else there is to life besides school, besides the invasion.
- Idly tell a friend about your dreams.
- List the things you want to see on earth, to experience outside of this town, this world.
- Think about running away. About leaving it all behind.
- Decide to stay, for now. What keeps you here?

UNTAPPED WEALTH

Discovering what friendship is made of.

- Use science, wit, or alien technology to produce a valuable substance.
- Show off your newfound wealth.
- Be warned against it.
- Establish stakes, and suffer a minor downfall due to your own hubris.
- Confide in one of the few friends you have left.
- Destroy or cut yourself off from your source of wealth, and promise to do better next time.

STRANGER IN A STRANGE LAND

You don't belong here. At least, not yet.

Prerequisite: Nerd, Wannabe, or Recruit

- Eat lunch alone.
- Attempt to integrate into a social group. Fail.
- Try to make a friend. Fail.
- Face the rumor mill.
- Lash out in frustration at your literal alienation.
- Help someone with a problem.
- Make someone laugh.
- Form a genuine human connection.
- Gain a d6 relationship. Budding friendship.

ELECTION

Power is everywhere for those who seek it.

- Seek a position of power, like student council.

- Design a poster. How is it vandalized?
- What campaign promises do you make, and which ones will you keep? Who do you anger with the ones you have to break?
- Win votes from various factions. The election will take place after any three arcs have resolved. Until then, you can curry favor. While this arc is active, you may spend two spark to advance your relationship with one faction by one level, as long as they are involved in a scene.
  Any student faction you have at least a +2 relationship with votes for you. Any with at least -2 vote against. For each of the rest, make one attempt to persuade them, using their faction modifier. On a hit, they vote for you, on a miss they vote against.
- If you win the election, gain a custom sticker with your new title, role, or position. It doesn't take up a sticker slot.

THE ILLNESS

So frail, so temporary.

- Get taken out by a common human disease. Chicken pox? A simple cold? What will it be? Who helps you in your time of need?
- Your alien nature reacts in an unusual way. What is it, and how does this compromise you? What rare or uncommon medicine do you require, and how do they obtain it? Take a loose end: favor owed sticker. Advance one relationship by one step.

THE ABDUCTION

You may not have made the mess, but it's your job to clean it up.

- An adult has been abducted. What lure did they use to get them to come outside? The bark of a beloved, deceased pet? The voice of a loved one? The smell of homecooked goods, the way mom used to make, a lifetime ago?
- How do you rescue them? What does it cost?
- Was it a rival who took them, or one of your own? If it's a rival, how do you save face with them? What do you tell the adult when it's all over?
- Gain or boost a d4 relationship.

HOMETOWN HERO

They'll like you. One way or another, they'll like you. With enough prompting, they'll even love you.

- Discover or manufacture a crisis.
- Attempt to solve it. What goes wrong? How is it now out of hand?
  A. Defer to an authority. Mark a dot on 2 stickers. Gain a d4 ally.
  B. Solve it yourself. What favor, debt, or risk do you incur? Gain a loose end.

THE GIVEAWAY

The jig is up.

- Learn that someone is on to you, suspects you of being somehow abnormal. What do they know, exactly? What gave it away?
- Describe your tell, and do your best to cover for it. Was it the fact that your hair changes length when you re-adopt this read? A cultural reference you missed? A lie you've caught yourself in?
- Placate or otherwise ensure their silence.

THE SIGNATURE.

Everybody's gotta sign, even you.

- Track down a yearbook signature from an elusive student. Gain a relationship at a d6, then roll it. On a hit, advance one relationship. On a miss, advance it towards enemy by one.
- Track down a yearbook signature from an elusive student. Gain a relationship at a d6, then roll it. On a hit, advance one relationship. On a miss, advance one towards enemy by one.
- Track down the final yearbook signature. Gain a relationship at a d6, then roll it. On a hit, advance one relationship. On a miss, advance one towards enemy by one.

BUILD THE PERFECT PLAYLIST

The perfect song for the perfect moment.

- Find a song that fits your mood
- Find a song that fits the theme
- Land the needle drop at a point of action, intimacy, or heartbreak.

A LITTLE GUIDANCE

Everybody listen up…

Prerequisites: Jock or Pilot.

- Find someone who needs motivation.
- Figure out what drives them.
- At the right time, give a motivational speech. If they succeed with your prompting, gain the sticker Coach. If they fail, lower an approach by 1 and reset your sticker grid.

A FRIEND IN NEED

We all need a little help from our friends.

Prerequisites: Coach sticker.

- Find a friend with a problem.
- Try to help. Fail.
- Ask a friend to help. Fail.
- Confront your friend about the problem. If they tell you to butt out, gain the sticker Unwanted Advice. If the real solution was inside them all along, gain the sticker Problem Solver.

GUTS

It's not about not being afraid, it's about doing it anyway.

- Chicken out of something dangerous or uncertain
- Face the rumor mill
- Gain confidence, and prove it to yourself or others.

WRITE A PROTEST SONG

Things ain't right, and me and my banjo have something to say about it.

Prerequisite: Band or singer

- What are you protesting?
- Perform it live. Who attends? Who takes it the wrong way?
- Answer for your choice, or defend it publicly.
- Face the rumor mill.

MAKE AMENDS

It's not about being perfect, it's about getting better.

Prerequisite: Bully or Reformed bully sticker, or you just treated someone badly.

- Apologize. Have it rejected.
- Make a grand, public show of emotion or sincerity.
- Confront the target privately. Ask what it would take to be forgiven.
- Privately reconcile that information, or confide with a friend.
- Forgive yourself, if you can.

IT'S IN THE AIR

Love. It's all around us.

- Go on a date
- Date someone new
- Go on a date
- Fall in love, or call it off.
- Confide in a friend.

REFORMED BULLY

Neener. Neener. Neener. That's what power is.

- Oppose someone from meeting an arc beat.
- Oppose someone from meeting an arc beat.
- Fight about it, verbally, physically, or otherwise.
  A. If you win the fight, gain the sticker reformed bully
  B. If you lose the fight, gain the sticker bully

HOT ROD

Just how fast does this thing go?

Prerequisite: Pilot

- Spot a car, motorcycle, or other vehicle and explain why it's compelling. Who owns it?
- Steal the vehicle for a joy ride.
- Get caught. Add a d6 enemy.
- When this rival reaches a d12 enemy, explain how you steal the car for keeps.

IMPRESS A CUTIE

On my planet, you'd be an eleven, and that's not even a number we have.

- Identify a cutie. Get invited to (or crash) a party they will be at.
- Attempt to impress or entertain the cutie. When you succeed, put a check mark next to this arc. When you fail, put an X next to this arc.
  If you get four checks before three Xs, gain an additional three spark.
  If you get three Xs or the party ends before you get four checks, they leave without you. Face the rumor mill.

THE MUTILATION

It's not barbarism, it's science! The lab coats make it science!

- Acquire local wildlife or livestock
- Establish stakes. What are you hoping to learn?
- Perform your experiments What hard-to-get materials do you need?
  A. Cover it up
  B. Make a spectacle of it

THE EX

All's well that ends well. As for the rest, well…

- Introduce someone you have a history with.
- Ask them for a favor.
- Team up and work together on something. A class project? Something personal? Why do you need their help specifically?
- Reminisce about what went wrong. Do you give it another try, or keep things awkward?
- Add a loose end: Things Unspoken.

THE KIDNAP

You're making a big mistake

- Get abducted by a rival clan.
- Slip your bonds
- Infiltrate the spaceship. Choose a path:
  A. Sabotage (plant fake data, remove critical pieces). Clear this faction's current minor goal clock, and gain and a sticker: loose end: Scientists, Confused and Angry.
  B. Plant wires (siphon their data). Gain a loose end: Alien Data.
  C. Destroy it entirely. Gain a d10 enemy.
- Make your escape and reap the rewards

DELINQUENCY

Rules are made to be broken. And me? I was born to break them.

- Get detention What did you do?
- Meet someone Do you hit it off?
- Make a bad decision together Why do they need your help?
- Gain a d6 delinquent friend, or a d10 delinquent friend and lose favor with [faction].

POWER TRIP

Unintentional transformation, partial shapeshifting, or other out-of-control side effects

- Transform into a new read at a critical moment. Something goes wrong. What is it?
- Escape the danger.
- The problem re-manifests itself at an important time.
- The problem re-manifests at an important time.
- Gain control or otherwise deal with this occurrence?
- Expand your reading list and gain a new read marked "Quarrelsome" or "Unreliable", deciding how it acts up when you need it, or lose a read and its slot in your reading list.

THE DATE

Everything's more fun with a partner.

- Ask someone out on a date.
- A call for help comes in during the date. Do you bail on the date, or on the call?
- Go on another date. Your powers act up during the date. In what way, and how do you justify it?
- Come clean, call off dating, or establish an elaborate ruse. Adjust relationships accordingly.

THE IMPOSTER

I don't think we're alone…

- Realize that another student isn't who they say they are. They're an alien, just like you. What gives it away? Choose a path:
  A. Keep it secret. How does this backfire on you? Gain the Cautious sticker
  B. Confront the student. How do they react?
- Find yourself in a situation where it would be advantageous to expose them. Do you do it?

THE MESSAGE

Do you hear that? There it is again! Someone at the school is passing secret messages. Who are they intended for, and what are they planning?

- Reach under a table for a secret message. Roll a d6:
  1-2, find used gum. Cross out a sticker.
  3-5, you find nothing.
  On a 6, you advance the conspiracy.
- Each time you advance the conspiracy, answer one of the following questions:
- Who is passing the messages?
- Why can't they communicate more directly?
- They are planning something big. How can it be stopped?
- When all questions are answered, confront the message passers. Can you stop them? Face the rumor mill, then either:
  A. Decrease your standing with two factions 1 point each, and advance your standing with one faction by 2 steps.
  B. Increase your standing with two factions by 2 points each, then gain the Outcast sticker.

EARN THE RESPECT OF A RIVAL GANG OR ALIEN FACTION

You gotta prove yourself. And the only thing some of these gangs understand is a hard fist.

- Get humiliated by a rival gang
- Get your ass kicked by a rival gang
- Demand a rematch. It goes poorly.
- Give in to a demeaning request or demand

without a fight
- Make a final stand. Lose.
- Confide to a friend why you've given up.
- Try again anyway. What gave you the motivation to try again?
- Gain +1 with two different factions, and a d4 ally, a defector from the gang whose respect you earned. Add the rival gang leader as a d8 enemy with a favor owed to you.

THE TECH

There's so much we don't understand. Not yet. Maybe not ever.

Prerequisite: Misfit, or Nerd, or Science Fair Winner, or Adventurous, or Rebellious.

- Learn about a government-found piece of alien tech. What is it, and where are they taking it?
- Steal something from a convoy Who sees you escaping? Choose a path:
  A. Destroy it. Gain a d10 enemy from the government.
  B. Give it back. Gain a d6 ally from the government who owes you a favor.
  C. Use it. The director will dictate an effect conceivably achievable by alien technology (a miracle cure, teleportation, mass destruction, conversion of elements, crop circles, widespread disease, localized time loop / travel, etc). An alien faction is alerted (Complete one of their minor goals).
  D. Keep it. Gain the sticker: Sufficiently Advanced Technology.
- Overhear a conversation about the fate of a similar item. Add it as foreshadowing.

CAUGHT!

Lips are two of the best things about this read.

- Get caught smooching somewhere public. Who was it with? What complications will this create?
- Face the rumor mill.
- Confront a gossiper with your smooch buddy present.

SCENE KID

Can you feel the music the same way I do? No. You wouldn't be here if you could.

- Go to a concert.
- Sneak out and get away with it. Where do you go, and why?
- Sneak out and get caught. What gave it away?
- Get grounded, and sneak out again. Choose a path:
  A. Get Caught. Gain the Rebellious sticker.
  B. Get away with it. Gain the Sneaky sticker.

INSOMNIAC

What's keeping you up at night?

- Pull an all-nighter.
- Fall asleep in class, and get called out for it. What are the consequences?
- Develop your own sleep schedule. What are its flaws? How does it work, what problem does it cause?
- Snap at someone, or otherwise have it all come tumbling down. Choose a path:
  A. Adjust back to a normal sleep schedule. Advance two relationships, and step back another. Who did you meet or help at an usual hour?
  B. Double down. Gain the I should be napping sticker.

DARK FOREST

Two little ones went into the dark forest. Neither returned.

- Get a warning against something dangerous.
- Do not heed it.
- Be reduced by someone more powerful than yourself. Is it the one who warned you, or someone else?
- Gain the sticker Loose End: We Have to go Back and a favor owed to the NPC who saved you.
  If the dangerous thing has been destroyed or otherwise removed from play, instead gain the sticker Loose End: They've Done it Again.

GET EXPELLED

You don't belong here. Don't fit in. Don't mesh with the other kids. Maybe this isn't the place for you.

- Get in trouble at school.
- Serve your detention. Who do you meet there? Gain a d4 ally.
- Get in trouble again. Get suspended.
- Get in trouble again. Get Expelled.
- Gain the sticker Former Student.

ZOOLOGIST

So many beautiful, wonderful creatures to study.

- Gain a read that can fly
- Gain a read that lives in water
- Gain a read that lives underground
- Lose a read and confide to a friend why you regret it.
- Gain a read others consider useless.
- Prove them wrong.
- Gain a read no one else has.
- Save the day with a read.
- Gain any three stickers from the Read list.

THE PRANK WAR

There's this great human ritual…

- Commit a prank.
- Commit a bigger prank.
- Commit a bigger prank.
- Get warned that you're going too far. Choose a path:
  A. Ignore the warning.
  Execute one final prank. How does it all go wrong? Replace this arc sheet with Detention and gain an enemy at d8.
  B. Heed the warning.
  Execute one final prank against someone who deserves it. Who is it and why? Gain a prankster collaborator at d8. Once per session, roll their pool to create an elaborate Rube Goldberg machine, or lure an unsuspecting mark to a specific place.

THE FEAR

It's not the dark, but what's lurking within.

- Confide in a friend about something that scares you.
- Establish stakes.
- Face what scares you.

THE MENTOR

Other people are wiser, full of experience. Maybe it's time we listen.

- Disappoint someone you respect.
- They ask you to do something for them.
- Fail.
- Try again.
  A. Fail
  Confront them
  Gain a d8 mentor, and d4 stress whenever you use them.
  B. Succeed. How do they reward you? Is it enough? Gain a d6 mentor.

USED

Was it ever real?

- Start a relationship.
- Pump them for access, information, or other utility.
- Fight about it. Choose a path:
  A. Abandon the goal, chase the relationship. Gain d6 ally. Refresh a sticker. Gain the sticker Romantic.
  B. Throw away the relationship, pursue the objective. Gain a d12 enemy, spurned lover, and the sticker Dedicated.

THE AGENT

We need someone on the inside.

- Infiltrate a level of government (student council counts)
- Consider abusing your power. Give it stakes.
- Seek advice from a friend about the choice, and what it could mean. Choose a path:
  A. Suborn your superiors to your cause.
  B. Play it straight and keep the power for something bigger.

THE OPPOSED

If we don't do something, someone else will.

- Catch wind of a plan one of the other alien factions is hatching.
- Investigate to find more details.
- Attempt to thwart them.

THE ORG

- Infiltrate (or join) an organization
- Gain a position of power
  A. Blow it all for a one-time gain. Adjust standing with a faction, add a d8 enemy, and a d10 friend with a favor.
  B. Play the long con and let an opportunity slip by. Gain the stickers Patient and a relevant Loose End (either position of power, or waiting for the big one).

THE OTHERS

We don't have to do any of this alone.

- Find another group of aliens.
- Approach them, try to broker peace.
- Be betrayed when they seek their own ends.
- Hold a grudge, or move on.
- The Surprise Party
- Can you keep a secret?
- Learn about the tradition of surprise parties.
- Choose a friend and decide to throw one for

them.
- Invite a friend.
- Invite an enemy by mistake.
- Almost reveal the secret.
- Almost reveal the secret.
- Lure them to the party, despite an obstacle.
- Throw the party. Refresh a sticker. Gain the sticker True Friend.

THE TRADITION

We do things differently around here.

Prerequisite: Wannabe

- Learn about a human tradition.
- Confide in a friend about the parts that don't make sense.
- Attempt to replicate it without understanding.
- Attempt understanding without replication.
- Delight in the mystery.

THE FESTIVAL

There is one thing I miss from back home…

- Confide in a friend about a festival from back home.
- Try to replicate it.
- Confide to another about the shortcomings.
- Delight in a day spent with friends.

THE VISITOR

They're coming? Here?!

- Host a parent or dignitary. What secret are you trying to keep them from discovering?
- Meet the visitor. Make a faux pas.
- Offer them a place to stay. How do you insult them by mistake?
- Sneak something past them. Roll to see if you get away with it.
  On a miss, they notice, you argue, and they leave. Gain a Loose End sticker for homeworld tensions, and a d8 enemy.
  On a hit, gain the intergalactic houseguest sticker.

THE SCIENCE FAIR

It's like sports, but for the brain.

Prerequisite: Nerd

- Give it stakes.
- Brainstorm a project.
- Compromise on it.
- Compromise further.
- Double down on the stakes. Choose a path:
  A. Throw it all away for someone else. Who, and why? Gain the Good Friend sticker, and advance the relationship by 2.
  B. Win at all costs. Gain the Science Fair Winner sticker.

DAMN COLD NIGHT

You haven't always had a place to stay.

Prerequisite: Homeless or uncertain lodging.

- Be stood up waiting for someone.
- Spend a night alone in an unsafe place. What's the biggest danger to you?
- Contemplate running away. What makes you stay?
- Meet a stranger who makes you re-evaluate your life.
- Put yourself in a place to be stood up again.
- Gain the Always Faithful sticker.

STRAY CATS

There's something odd about that animal. The way it's moving, I mean. I think it's… listening?

- Find a cat or other animal in a place it doesn't belong
- Discover an alien masquerading as the cat. Choose a path:
  A. Take it in, care for it for a few days, nurse it back to health. Do you reveal your own alienness? Gain Loose End: A Favor Owed.
  B. Follow the spy back to its home base
  Perform reverse espionage. Gain Loose End: What The Cat Saw

THE CONFIDANT

I feel like I can tell you anything…

- Make a friend.
- Become convinced you can trust them.
- Reveal your secret to them.
- Was it a good choice? Gain a d8 ally or rival. At the end of each season, flip a coin to see if they switch to the opposite.

THE TRUE FRIEND

I've never met anyone like you before.

Prerequisite: Prep

- Be saved from a tricky situation by a friend
- Ask the friend for a favor, and watch them pull through. Step up the relationship by one.
- Help the friend with a problem.
- Relish in the fact that you aren't just skin deep. Step up the relationship by one.

- Choose a path:
  A. Help the friend with a problem at the cost of something important to you. Step down the relationship twice
  B. Blow off the friend for something important. Turn the friend to a d4 enemy. Refresh all your stickers.

SCARY STORIES TO TELL IN THE DARK

Many years ago, on a night just like tonight, a group of kids just like us wandered into these woods…

- Learn about the haunted house just over the hill.
- Research a story about what happened there.
- Establish stakes.
- Spend the night in a haunted house.

TALL TALES

Sometimes you say things and I just don't think they're true!

- Tell a lie (with stakes) and get caught.
- Tell a lie that puts you in a bind as you have to prove it (or admit to lying). How do you wriggle out? Choose a path:
  A. Double down on a more elaborate lie. Gain the Storyteller sticker and Never Back Down stickers.
  B. Pull in a friend to make it convincing. Gain the Storyteller and Deceiver stickers.
  C. Come clean. Gain the Storyteller and Honest Liar Stickers.

THE CRASH

Prerequisite: Pilot

- Crash a very expensive car.
- Hide it or cover it up. Who knows or finds out?
- Get blackmailed. What do they want for silence? Choose a path.
  A. Give in. Gain the stickers Easy Mark and Loose End: Blackmail, and a d6 enemy you owe a favor to.
  B. Come clean. Gain the sticker Never Back Down.

THE HOBBY

What do you do for fun?

Prerequisite: Misfit

- Start a strange or dangerous hobby
- Meet an ambassador and try to prove your worth. Fail.
- Try again, impressing your friend.
- Find your people. Gain a d6 ally or new club.

THE MALL

Do they have places like this on your homeworld?

- Discover something off at the local mall.
- Sneak in after hours to investigate. Bring a friend or two.
- Get locked inside. What strange threat lurks inside?
- Confide a secret during the night.
- Survive until morning.

THE CRIME

Did you see that? Should we tell someone?

- Get caught doing something you shouldn't be doing.
- See something you shouldn't see while trying to get away.
- Face the rumor mill.
- Gain Loose End: Secret Secret, I've Got A Secret.

THE HOUSE PARTY

My parents are out of town this weekend…

- Throw, crash, or secure an invitation to a house party
- Watch it all get out of hand. How do you try to quell it?
  A. Confront a creep
  B. Embarrass yourself
  C. Attempt something ill-advised
- How does it end, and what consequences will you face?

THE DELICACY

You have GOT to try this!

- Discover a human delicacy (it doesn't have to be food!) and fall in love.
- Go overboard.
- Be confronted about your obsession. Choose a path:
  A. Rein it in (gain Moderation sticker).
  B. Let it get out of control. What problem does this create? Gain or advance a d4 enemy, and gain the Excess sticker.

THE BREAKUP

Nothing gold can stay.

Prerequisite: Have a significant other

- Confide in a friend about what's working or what isn't.
- Dump or be dumped.

- Spiral out of control, or relish in your freedom.
- Win them back or move on entirely.

THE GHOST

- Confide in a friend about an alien superstition.
- Establish stakes, and a chance to prove it.
- Chicken out.
- Face the rumor mill. Choose a path:
  A. Test the superstition
  Gain the Brave sticker.
  B. Choose not to
  Improve a relationship by 1 step.

THE MISTAKE

Sometimes things just don't work out.

- Approach a situation with bravado.
- Establish stakes.
- Attempt it, and screw up.
- Brush yourself off and make amends.

THE CHORES

Get detention. Serve or don't.

- Shadow the lunch lady or the janitor.
- Get off on the wrong foot.
- Redeem yourself.
- Establish a lasting friendship.
- Gain a d8 relationship.
  If it's the janitor, they will provide keys to the school as long as the relationship is friendly, and have "I know everything that goes on in these halls," able to provide insight on goings-on inside the school once per session.
  The lunch lady has "Secret Snack", which boosts a relationship pool once per session and "Lunchroom gossip," ability to provide insight on social structures or weekend plans once per session.

THAT'S THE GAME!

What follows are appendices featuring alternate ways to play, suggested soundtracks, a description of 2003, advice on framing scenes, and more.

APPENDIX I: VARIANT GAME MODES

No matter how you play Glorydays, the object of the game is to tell a story about aliens, a sense of belonging, hard decisions, and powerful emotions. Just like in a TV show, some of these episodes will have significant plot beats that advance an overall story, while others will seem to meander, and just be time spent with friends. Some might call these "filler" episodes. Talk to your group to find out whether you prefer seasons that are tightly paced, with a strict plot and frequent cuts to the next riveting scene to maintain a breakneck pace. If that's you, go read Jason Morningstar's essay, How to End Things. Other groups may prefer to laze around with their characters, getting to see how they act in various situations while arcs resolve themselves in a meandering way. Both approaches are valid.

There are tweaks you can make to favor one style or another.

PLOT-DRIVEN MODE

By default, Glorydays is character-driven, with each player framing scenes that advance their characters arcs. In this variant, the director starts each episode with a cold open, describing a scene that incites an overarching episode- or season-long plot arc. Then, each player frames a scene describing how their character becomes aware of or is affected by the inciting incident.

Conflict scenes are instead narrated by the director, and detail how the overarching plot is advancing.

Inciting incidents are anything that feels like it could start a schlocky B-movie, an episode of a CW tv show, or a Twilight Zone hook. Ask yourself what the most exciting or dramatic thing that could happen today, and lean into it.

- An experiment escapes from the Academy.
- Strange lights are visible from the Base.
- A nosey official starts poking around, asking hard questions about your parents, origins, or backstory.
- A document needs to be procured or planted. Slip a birth certificate into city hall, fudge a grade to pass a class, pull a zoning permit to see who in town signed off on the underground bunker.
- A spaceship crashes down.
- Shared dreams of a wet humanoid in distress.
- A weirdo comes to town.
- Buildings disappearing, unacknowledged by the town.
- A dead body turns up.
- Doppelgangers and duplicates running amok
- You find a large cache of loose bills tucked away in the nature preserve. Who will come looking for it?
- A new door where a door should not be
- Blurry images. Prom. Afterparty. Alcohol. Too much alcohol. A pregnancy test. A car crashing. Water, rushing in.
- You've been invited to a house party and have to fit in, and deal with the shenanigans that come with:
  Seven minutes of heaven
  Truth or dare
  Escaping from and being busted by the cops
  Booze and other drugs (are aliens affected? How do you play it off?)
  Spin the bottle

For best results, the director should detail three-to-five advancements that happen if the plot goes unopposed. For example, if the ship crashes down, the government will swoop in to commandeer it, the alien will slip away and take a read of a bear, and people will report a bear acting strangely as it tries to learn about civilization here.

Remember, each of the alien factions has goals they are pursuing. Give them obvious plots, like laying a clutch of eggs, compromising a school authority, building and aiming a superweapon, and so on. Then, make an excuse for why it's your problem to solve and do your best. Oh, and try not to be late for class. You've had enough detentions this week.

CINEMATIC MODE

In this variant, each character is limited to 2 non-human reads each episode. This number can be increased by spending spark. Spend three spark to unlock the third read each episode, four spark to unlock the fourth, and so on. Season finales get an additional free transformation.

Whenever spark is spent in cinematic mode, it is not lost, but goes to the director, who can spend it as follows:

- Two spark to bring in a guest star. Name an

actor or actor archetype (action movie star. TV soap opera lead. Real life parent of one of the actors on the show), and the role they'll be playing. Future episodes to bring them back only cost one spark.

- Three spark to raise the budget.
- The director starts with four spark.

RAISING THE BUDGET

There are five budget levels in cinematic mode. The Director can spend three spark to raise the budget to the next level. The budget levels are:

- Low budget. Bottle episodes. Drama is mostly interpersonal, sets are largely indoors, and reads are largely domestic animals. There's no budget for spectacle, so keep the acting strong and the tensions high.
- Network. Outdoor sets are common. Introduce one premier set, like a mansion, cathedral, industrial park, or abandoned mall that can be re-used.
- Medium budget. Reads can be exotic animals, but will largely be cheap CGI. Reads can interact directly with other reads, but not with people. Explosions, space ships, and other sci-fi features can appear, especially if they're at night or in the distance. Scenes that take place in other countries tend to look a lot like Vancouver, BC.
- Premier. Get weird with it. Reads can interact with each other and the environment, even expensive sets and locations. We can travel to other countries, climb their landmarks, and engage with mundane life there.
- Tentpole. Reads look incredible, with fully rigged puppets. Time travel, trips to outer space, destruction of famous buildings are all on the table. You can do anything, and spectacle is key. Story is secondary to engagement.

DIRECTORLESS MODE

It's possible to play Glorydays without a director, where each player takes on the role of a character. The role of a director is shared between all of the players.

Usually, the director is in charge of voicing most NPCs. A director might ask another player at the table to play an NPC in a scene with multiple characters. But in directorless mode, everyone will share in this role, voicing different characters as the story requires. Try to frame scenes that feature a small number of characters so no one has to juggle two characters at a time.

KEEPING CHARACTERS CONSISTENT

When introducing characters in directorless mode, it can be helpful to give them values. Keep a shared rolodex or yearbook where you can write down a couple notes about who they are, what they want, and how they act. Michael Donovan, Sophomore. Polite, curious, a little dim. Loves nature, and wants to know about the nature reserved. Then no matter who is playing the character, they can remain consistent.

SPENDING SPARK FOR NPC REACTIONS

An active player who has framed a scene can spend a spark to dictate the reaction of an NPC to a situation. This reaction can be played out, or simply summarized. I'm going to spend a spark to convince Michael to cut class. That way we can cut directly to him and me at the nature reserve, which is where things will really get interesting.

STARTING SPARK

In Directorless mode, players start every episode with two spark each.

FRAMING A SCENE [DIRECTORLESS]

When framing scenes without a director, players will take turns around the table. The best way to transition between scenes is to state what would logically happen next (the park ranger found us. Either we need to run away, or we're going to be locked up in the watchtower until the cops come). You should also review any outstanding complications, as well as any short term loose ends (those that come from the same sessions, not ones that are persistent enough to warrant a sticker).

At the end of a scene, write down any loose ends that were created in the scene on a notecard in front of you (called a scene card), then pass to the next player at the table to frame the next scene. If they have a scene card in front of them, choose that scene to resolve. Otherwise, they can frame any scene.

FRAMING SCENES WITH YOUR CHARACTER

Most of the time, players will frame a scene around what their own character is doing. If your character was in the same scene as the previous player, it makes sense to continue that scene into the next. If your character was across town, you should cut to what hijinks they're up to, which hopefully isn't entirely unrelated. The best episodes have some sort

of throughline, even if characters are located in separate places. This throughline can be a theme (we're all dealing with green), or a plot (James is investigating the chemical formula of the vial at the library, while Desi is following the scientists to their lab to see what they do with it).

...AND WITHOUT

Just because you are framing a scene doesn't mean your character has to star in it. You might be a support character in the scene, or might not even be present! Taking a backseat can be a gift to other players, or a boon to an interesting plot, but make sure no one feels pressured to sit out of a scene, especially not as part of a pattern.

FRAME WITH INTENT

Don't frame a scene just to have something to do. Rather, ask what the purpose of a scene is. Does it advance the plot? Further character relationships? If it doesn't, cut it and seek a more interesting scene instead.

EXAMPLE: A SCENE WITHOUT DIRECTION

Ben (playing Bruno): Do you think Charlie would want to talk about his problems with his best friend Bruno? I was thinking we could be recapping at the library, or maybe over ice cream.

Chris (Playing Charlie): Great, what's the purpose of the scene?

Ben: Er, I guess just to hang out? And to remind everyone what the plot is.

Chris: I think a recap isn't a bad idea, but maybe we could do that over action. Like imagine if we're running away from the game warden and yelling, "I can't believe you talked me into this." "Yeah, well…."

Ben: I like that.

Chris: Now that you mention it, dwelling on the problems might let us establish who we are a bit. The fact that we're old friends, how we tackle problems. But it's your turn to frame, you call it. 131

Ben: Let's stick to ice cream, but with a goal of establishing characters. We're sitting in the booth at the end of Regina's 1950s Diner. There's an Elvis song playing, or a royalty free soundalike. Regina sets down our orders. I got pistachio, what about you?

Chris: Three heaps of chocolate mint.

Ben (as Bruno): Charlie, Charlie, Charlie. What have you done this time?

Chris (as Charlie): This time? That's rich coming from you.

KNOWING WHEN TO CUT

It's important to spot a scene without having direction, and it's equally important to know when to cut away. We could spend fifteen minutes with Bruno and Charlie, but we probably get the point after just a few lines of dialogue. Anyone can suggest a cut when a scene feels listless. The more prepared you are going into a scene, the easier it will be to know when to cut. For example, if Ben had said "I want to establish that I'm tired of constantly bailing you out of trouble" and Chris had said "I want to introduce some friction between us", then it would be clear when the scene had met its goals. The more you cut, the better you'll be able to hone your instincts for when to cut.

Whenever a scene feels listless or meandering, cut. If you don't cut now, it's only going to grow even more overdue. In general, it's better to cut a beat too early than a beat too late. You can cut your own scene at any time, or suggest a cut on anyone else's. Participants in the scene can veto a cut with a thumbs down gesture.

INT. NATURAL HISTORY MUSEUM -- DAY.

Aurore and Nicolas walk through brightly lit open rooms cut with marble columns, arm in arm. Chet holds up a map behind them.

NICOLAS
Our museums are quite a bit diff...

He trails off as he catches sight of the enormous TRICERATOPS skeleton dominating the atrium.

NICOLAS
F...father?

He falls to his knees.

CLOSE UP ON NICOLAS'S FACE. A HINT OF A TEAR FORMS AS HE BEGINS TO WAIL.

AURORE
Is that your -- are you..?

Nicolas bursts into laughter, leaping to his feet.

NICOLAS
I'm just messing with you.

Aurore punches him in the shoulder. Nicolas rubs it.

AURORE
You're a real ass, you know that?

NICOLAS
It was a joke!

AURORE
Do you see anyone laughing?

She gestures to the crowds around them. The few people still staring avert their gaze, except for one young boy. Aurore lunges at him, and he flinches.

CHET
I'm laughing.

AURORE, NICOLAS
No one asked you, Chet.

CHET
Yeah, well.

He points to the triceratops.

CHET (CONT)
Did you know him, though? I mean, is that what you really look like?

AURORE
SHH! Not in public!



APPENDIX II: WHAT WAS 2003 LIKE?

CULTURE

2003 was a year of change, stuck between the waning of the 90s and the dawn of the new millennium. Culture changed rapidly, and without notice. What follows is a snapshot of what it looked like.

MUSIC

In 2003, the radio waves were dominated by Three Doors Down, Simple Plan (especially "Addicted"), Linkin Park, and that one song by Uncle Kracker. Avril Lavine's debut album *Let Go* was heard as often as Eminem's "Lose Yourself." Fergie had just been added to Black Eyed Peas, and Gwen Stefani's "No Doubt" headlined the Superbowl, but it's 50 Cent's *Get Rich or Die Tryin'* that sold the most copies. The world held its breath for Green Day's *American Idiot*, but it's just not done baking yet. You heard Matchbox Twenty's "Unwell" at least once a day. People didn't hate Nickelback yet. Kid Rock was briefly relevant, as he teamed up with Sheryll Crow for "Picture" in 2002, which continues to get air time.

Pandora existed, but Spotify didn't. Most people listened to the radio in cars or on boom boxes. CDs were purchased regularly, and it wasn't uncommon to see people with portable CD players and over-ear headphones. More common was iPods, as iTunes let you purchase songs for 99¢ each, or digital albums for $10, half the price of many physical releases.

PIRACY

Napster had just been shut down, but Limewire was new to the scene. Internet speeds weren't really fast enough to stream, so instead you downloaded a file and played it back locally, hoping it's what you were expecting. Often, it wasn't. You might have just grabbed a live version, a different song altogether, or worse: a computer virus.

VIDEO GAMES

In video games, *Tony Hawk's Underground* was found on the PlayStation, Xbox, GameCube, and GameBoy Advance, and it elevated skateboarding culture and extreme sports in general. The first *Call of Duty* was released, as was the third generation of *Pokémon* games, *Ruby* and *Sapphire*. Simulation computer games like *Roller Coaster Tycoon*, *Zoo Tycoon*, and the original Sims all remain popular. *Gran Turismo Three* brought racing with real cars to the masses, and they can't get enough. It was the second-best-selling console game of the generation, behind *Grand Theft Auto: San Andreas*.

Steam released, and was universally hated, tolerated only because it was necessary in order to play *Half Life 2*. The service would later revolutionize PC gaming. Windows XP was the operating system of choice, or Apple iMacs that were as bulky as they were colorful.

For card games, *Yu-GiOh* debuted, giving *Pokémon* a brief run for its money.

TECHNOLOGY

Camera phones exploded in popularity, alongside handheld video cameras. The quality was poor (and sending picture texts costed 25¢ a pop), but the technology was ubiquitous. Nokia cell phones abound, featuring games like Tetris and Snake, and the option to download ringtones from a built-in store… for a price.

And that's if you even have a cell phone! There's a good chance you'd be calling a landline—your friend's parents' home phone, shared by the household. Many people carry a personal digital assistant (PDA) to manage their agenda, calendar and—if it had Wi-Fi—email. Phones couldn't do many of these tasks.

Want to hang out? Knock on someone's door and see if they're around.

Google exists, but images and maps do not. You can search for text links, and nothing else. Again, phones cannot access the internet (aside from dedicated web shops to buy ringtones, or very slowly load pages for $5/MB of data [that's about 20 web pages for $5]).

Need to navigate in your car? Print out instructions ahead of time (MapQuest!), have a passenger read from a physical, paper map, or, if you were very wealthy, you could buy a standalone GPS receiver for $1200. Built-in navigation units would come a few years later.

Bluetooth wouldn't become prevalent for another four or five years. Most cars had compact disc (CD)

players, and people had booklets of CDs, each with 90 minutes of music. iTunes allowed you to burn your own CDs. Older cars had cassette tape players. The tapes could be recorded over (with some effort), but lacked the ability to shuffle or skip a song. These had 45 minutes of audio before needing to be flipped. Mostly, people listened to the radio when driving.

Finally, MySpace launched, allowing people to rank their friends and customize their home pages. Choose your top eight friends, include an auto-playing song, and take personality quizzes to see what all your friends are up to. Facebook won't be around for another year.

AOL chatrooms and instant messenger (AIM), were popular ways to communicate, though messages (and emails) can only be checked on personal computers.

Caller ID is rare on landlines, and can be blocked by the caller.

Oh, and those cell phones? Portable charger blocks didn't exist yet. When it's dead, it's dead. To make matters worse, each phone company uses a different charge cable. Most phones have the battery accessible, so in a pinch, you can swap out the battery with a friend's, or, if you really plan ahead, with a spare.

CAMERAS

Handheld cameras were either disposable (with small rolls of film that could be developed at any convenience store), or digital and handheld. Disposable cameras held about 24 photos per roll. Digital video cameras are hot and new on the scene, while many handheld camcorders used tiny analog tapes to record their footage.

NEWS

There was no Twitter and no smart phones. To learn what was going on, you had to look for it. Talk to people, listen to the radio, turn on the TV, pick up a newspaper (!) or go onto online news sites. Word travels slowly, except when it doesn't.

CURRENT EVENTS

The US invaded Iraq, sparking a wave of protests, as well as a movement to rename French fries to freedom fries (it didn't stick).

Dolly the sheep was put down halfway through her expected lifespan, sparking a wave of concern about human cloning. Interest in outer space exploration takes a pause for safety concerns after the Columbia shuttle exploded on its return trip home.

Last year, No Child Left Behind was signed into law, ensuring that schools with low performance received less funding as a result. This would largely be seen as a mistake but was intended to address broad concerns about the educational system as a whole.

Massachusetts became the first state to legalize gay marriage. Marijuana is illegal in all 50 states, which does little to hamper its popularity. The government entrapped of Tommy Chong, resulting in 9 months of jail time.

SLANG

A lot of holdovers from the '90s still permeate through language. Cool things are off the chain (or off the chizzle, for extra spice). On a related note, you can express certainty with fo shizzle. Ideas can be dismissed by adding a sarcastic not! to the end, and people can be dismissed with an L for loser (or the boss-battle variant, what-ever-major-loser, each with its own hand sign). Equally dismissive phrases include as if and whatever, and talk to the hand was a popular hand gesture to shut down conversation.

If he's got a high opinion of himself, he thinks he's all that and a bag of chips. If it's warranted, he might be the bomb dot com. Get real excited? Let everyone know with a well-timed booyah!

You need to chillax (or take a chill pill), but you hang with your peeps, your best friend can be greeted as dawg (updog jokes are at their peak). What's up, what's cracking? That joke is siiick, it's tight! Jewelry is called bling.

TOYS

Bratz dolls debuted, Barbies for a hip new crowd. Tamagachis were out (but will have a resurgence next year). Skannerz was a handheld toy trying to capture the Pokémon craze, allowing kids to scan barcodes for monsters. Jelly Bracelets are all the rage, though they come with scandal as some believed they contain hidden sexual meanings. Primitive home robotics took off, including Furby, the creepy fluff ball that repeats phrases to unsuspecting children in the dark.

MOVIES AND TV

Finding Nemo, Pirates of the Caribbean, and *Lord of the Rings* top the box office, while "Friends" and "Buffy the Vampire Slayer" come to an end on TV. Theatre is dominated by *Wicked* and *Avenue Q*. Last year's *Spider-Man* rocked the world, as did the second *Star Wars* prequel.

The three most popular things on TV were game shows, reality shows, and police procedurals. And sometimes, the lines between these blur. *Fear Factor*, *Who Wants to be a Millionaire, Survivor, The Bachelor, American Idol*, and *The Apprentice* fell somewhere on the spectrum between the first two, while the last is comprised of shows like *CSI, Law and Order, NCIS,* and their offshoots, as well as crime dramas like *Crossing Jordan*. Sitcoms remain popular, with *Friends* finishing up, and shows like *King of Queens, Everybody Loves Raymond, Two and a Half Men,* and *Will and Grace* poking their heads into popularity. Non-crime dramas were far less popular, with *West Wing* and *ER* being among the only shows with broad appeal.

BOOKS

The Da Vinci Code is inescapable, appearing in bookstores and airports across the country. *The Lake House* is a big hit for James Patterson, while John Grisham comes out swinging with *Bleachers*. All three of these would later be adapted into hit movies. *The Five People You Meet In Heaven* is a hit for a minute, bringing Mitch Albom back into attention.

Nonfiction is dominated by *The Devil in the White City*, about a serial killer in Chicago, as well as dozens of books about the wars in Afghanistan and Iraq. Among these, Michael Moore's *Dude Where's My Country?*, Bob Woodward's *Bush at War*, and Rick Bragg's *I am a Soldier, Too* are the most noteworthy.

FASHION

While Ugg boots take over the fashion world, the rest of fashion is less cohesive. A mashup of vintage, indie, and hip-hop inspired looks dominated, with bandanas and hoop earrings becoming common. The iPod was a dominant accessory, but it wasn't uncommon to see people with disc players and over-the-ear headphones as well.

Frosted tips were common in hair, as were bangs or a textured "emo" look. For women, the blunt bob was common, often with mini double buns. Spaghetti strap and scoop-neck camis were everywhere, but it wasn't uncommon to see furry colored vests, layered necklaces, and an overall bohemian beatnik look.

SMOKING

Smoking is pervasive. Every restaurant has a designated smoking session, separated by a thin pane of glass (at best) from the non-smoking session. "Smoking or non-smoking?" comes right before "Table or booth?" Most schools no longer had designated smoking areas, but students (and sometimes staff) still congregated just outside the school in prime spots.

The first vapes (e-cigarettes) started to appear, but their use was extremely limited, and almost unheard of, especially among high schoolers.

USING IT AT THE TABLE

You don't need to internalize this list, but refer back to it when thinking about what problems exist. Dropping in details like the smell of cigarettes, a book on a coffee table, or a specific outfit on a character can add verisimilitude, but it's equally important to think about what's missing. People will be unreachable. An iPhone would be a technological miracle, and something as simple as a touch screen that reliably worked without a stylus would be a huge technological leap, something that aliens might be introducing to the world.

APPENDIX III: SCENE FRAMING

Characters will take turns framing scenes. In its simplest form, framing a scene simply means to describe who is present and where it is occurring. Jack and Billy fight over the last pretzel at the concession stand while Loretta eggs them on.

If you don't know what should happen in a scene, look at your current arcs (or the arcs of the spotlight character) and ask how to advance them. Think about the previous scene, and what would logically follow.

Remember: each player at the table has agency over their own characters. You can add other characters to a scene, but their player (or the director, for non-player characters) has ultimate say over what they do and how they react.

EXAMPLE

Debra (Director): How do you want this to go?

Brett: I'm hoping it goes well, but I don't have any spark to spend, so let's play it out and see!

Enter and exit scenes with intention. Cut early, cut often. Keep the pace high. Don't be afraid to cut when danger is established, or when the first part of a threat is dealt with. What that looks like: three gang members approach. A knife flicks out. We see how Aleina reacts, then cut to a new character. Or, Aliena takes down the first gang member with a swift kangaroo kick. Does she deal with the other two? Do they run away? Doesn't matter, we know she's winning. Cut to what happens next. This keeps things moving and exciting, and is especially important if only one character is in a particular scene. Keep everyone engaged. Anyone can cut at any time, don't take it personally or be a jerk about this power. If other people want a scene to continue, they can veto a cut.

Reuse everywhere. Favor referencing an existing location, item, or character over introducing a new one.

TYPES OF SCENES

There are three primary types of scenes you'll be framing. It's a good idea to call out in a frame what kind of scene you have in mind, and what the goals are. The three kinds of scenes are:

ADVANCE.

These scenes advance the plot, and should have a character's intent and an obstacle to that intent. I want to break into the principal's office and change my grade. The obstacles here are locked doors, cameras, and either a secretary, principal, or security guard, depending on time of night.

DEVELOP

These scenes should show character interactions, and let us get to know our characters more. What kind of person are they? How do they think, what do they want? What are they willing to lose, and what are they willing to do to get it? I'd like to get a scene of me doing a good deed, even as it causes me trouble. Maybe there's a loose dog in the park, but I'm running late to class. These kinds of scenes don't need to have obstacles and tend to be short. While they can be summarized, it can also be fun to act them out, even if it ends up being just a vignette.

RECAP

These scenes serve to remind the players (and the audience) what the plot threads and stakes in play are. They can also offer new perspectives on those details. How do you feel about the fact that your girlfriend is moving to California next week?

SCENES WITH MULTIPLE ROLES

Scenes can serve multiple roles. You can (and should!) develop your characters during advance scenes. You can recap while developing! Having a conversation that reveals truths about you while you are on the verge of being caught stealing something is a classic high-tension movie trick.

One recap scene might have an advisor suggesting a violent approach, while another suggests forgiveness, and a third character advocates for a subtler approach. Scenes like this both develop our characters and recap the narrative. 141

APPENDIX IV: RESOURCES

The hardest part of any game is coming up with names on the fly. We've provided a list of the kinds of names you might have found in New Mexico in 2003, as well a collection of music you might have heard at the time, sorted by mood.

MUSIC

Check out the official Glorydays soundtrack, full of period-appropriate pieces. It's split into five sub-playlists by mood, or check out the main list for 100 songs you might hear on the radio in 2003.

https://alexrinehart.net/glorydays/music

SONGS

PLAID

- "One Headlight"– The Wallflowers
- "Which Wrist First"– Park
- "Addicted"– Simple Plan
- "3AM"– Matchbox Twenty
- "In the End"– Linkin Park
- "I'm Just a Kid, Simple Plan
- "She Thinks My Tractor's Sexy"– Kenny Chesney
- "Round Here"– Counting Crows
- "Signals Over The Air"– Thursday
- "Genie In a Bottle""– Christina Aguilera
- "Good Riddance (Time of Your Life)"– Green Day
- "Smile"– Remy Zero
- "Fight Song""– The Appleseed Cast
- "New Slang"– The Shins
- "Real Good Man"– Tim McGraw
- "The Tide Is High - Radio Mix"– Atomic Kitten
- "My Own Worst Enemy"– Lit
- "Luv Your Life"– Silverchair
- "The Anthem"– Good Charlotte
- "Title and Registration"– Death Cab for Cutie
- "Your Stories, My Alibis"– Matchbook Romance
- "Loop"– Reubens Accomplice

GOLD

- "When I Come Around"– Green Day
- "Swing, Swing"– The All-American Rejects
- "Get the Party Started"– P!nk
- "I Want It That Way"– Backstreet Boys
- "Hey Baby"– No Doubt, Bounty Killer
- "Miss Independent"– Kelly Clarkson
- "Superman"– Goldfinger
- "Drift Away"– Uncle Kracker
- "Bump, Bump, Bump"– B2K ft P. Diddy
- "U Remind Me"– USHER
- "Harder To Breathe"– Maroon 5
- "Slide"– The Goo Goo Dolls
- "Walkin' On The Sun"– Smash Mouth
- "Ignition - Remix"– R. Kelly Bounce, Sarah Connor
- "Rock Wit U (Awww Baby)"– Ashanti
- "Why Don't You & I"– Santana ft Chad Kroeger
- "The Remedy (I Won't Worry)"– Jason Mraz
- "Hot In Herre"– Nelly
- "Long Time Gone"– The Chicks
- "All Around The World (Punk Debutante)"– Cooler Kids
- "Real World"– Matchbox Twenty
- "Father Of Mine"– Everclear

RED

- "Just Like a Pill"– P!nk
- "Emily"– Bowling For Soup
- "Every Morning"– Sugar Ray
- "Andar Conmigo"– Julieta Venegas
- "Sympathy"– The Goo Goo Dolls
- "Top of the World"– The Chicks
- "Drops of Jupiter (Tell Me)"– Train
- "Are You Gonna Be My Girl"– Jet
- "Hero"– Enrique Iglesias
- "Push"– Matchbox Twenty
- "The First Cut Is The Deepest"– Sheryl Crow
- "Girl All the Bad Guys Want"– Bowling For Soup
- "I Wish"– Semisonic
- "Crazy In Love"– Beyoncé ft Jay-Z
- "Frontin'"– Pharrell Williams ft Jay-Z
- "Forever And For Always"– Shania Twain
- "My Sacrifice"– Creed
- "Tal Vez"– Ricky Martin
- "Where Were You (When the World Stopped Turning)"– Alan Jackson
- "Stacy's Mom"– Fountains Of Wayne
- "I Hate Everything About You"– Three Days Grace
- "If It Makes You Happy"– Sheryl Crow
- "Gasoline Kisses For Everyone"– Park
- "It's Gonna Be Me"– *NSYNC

BLUE

- "I'm with You"– Avril Lavigne
- "Ever So Sweet"– The Early November
- "Bye Bye Bye"– *NSYNC
- "El Problema"– Ricardo Arjona
- "Where Is The Love?"– Black Eyed Peas
- "Hanging By A Moment"– Lifehouse
- "The Middle"– Jimmy Eat World
- "Picture (feat. Sheryl Crow)"– Kid Rock and Sheryl Crow
- "My Eyes Burn"– Matchbook Romance

- "It Ends Tonight"– The All-American Rejects 144
- "Tearin' up My Heart - Radio Edit"– *NSYNC
- "Superman (It's Not Easy)"– Five For Fighting
- "Headfirst for Halos"– My Chemical Romance
- "Offering"– The Avett Brothers
- "Low"– Kelly Clarkson
- "Hand in My Pocket"– Alanis Morissette
- "Here Without You"– 3 Doors Down
- "A Thousand Miles"– Vanessa Carlton
- "The Sound of Settling"– Death Cab for Cutie
- "Torn"– Natalie Imbruglia
- "My Immortal"– Evanescence
- "Bad Day"– R.E.M.
- "Fluxy"– The Early November
- "At Your Funeral"– Saves The Day

FOREST

- "Unwell"– Matchbox Twenty
- "Iris"– The Goo Goo Dolls
- "A Moment Like This"– Kelly Clarkson
- "Someday"– Sugar Ray
- "Follow Me"– Uncle Kracker
- "Lose Yourself"– Eminem
- "Grand Theft Autumn / Where Is Your Boy"– Fall Out Boy
- "Dope Nose"– Weezer
- "Oops!...I Did It Again"– Britney Spears
- "It Wasn't Me"– Shaggy ft. Rik Rok
- "How You Remind Me"– Nickelback
- "Many Men (Wish Death)"– 50 Cent
- "Semi-Charmed Life"– Third Eye Blind
- "All The Small Things"– blink-182
- "Slipping Husband"– The National
- "The Last High"– The Dandy Warhols
- "Heart Cooks Brain"– Modest Mouse
- "Cry Me a River"– Justin Timberlake
- "What About Us?"– Brandy
- "Mr. Brightside"– The Killers
- "The Reason"– Hoobastank
- "Go To Sleep"– Radiohead 145
- "Fat Lip"– Sum 41
- "100 Years"– Five For Fighting

FIRST NAMES

Aaron, Abdul, Adam, Aidan, Alana, Alexis, Allison, Alonso, Amanda, Amaya, Amber, Amos, Anibal, Andrea, Andrew, Andy, Angel, Angela, Anna, Annamaria, Anthony, Arch, Asher, Ashley, Atlas, Bailey, Balaji, Benoit, Bilal, Bird, Bishop, Blaise, Brandon, Brian, Brittany, Bruce, Caldwell, Caleb, Cameron, Carly, Cat, Chad, Chantal, Chrissy, Christian, Christopher, Cole, Colin, Corbin, Crystal, Dakota, Dana, Daniel, Darren, David, Deven, Diana, Diego, Dominic, Duane, Dustin, Dylan, Ellie, Elizabeth, Emily, Emma, Erica, Eric, Evan, Felipe, Flavio, Florence, Forest, Francesca, Gavin, Geoffrey, Gill, Gonzalo, Graham, Grace, Grey, Hailie, Hannah, Heather, Holiday, Ian, Iris, Isabel, Ishita, Isobel, Jaclyn, Jade, Jaiden, Jahir, James, Jamie, Jared, Jason, Jeff, Jenna, Jennifer, Jessica, Jet, Jillian, Joel, Joaquim, John, Jonathan, Joseph, Joshua, Julia, Julian, Justin, Justine, Kade, Katelyn, Kelly, Kelsey, Kendra, Kep, Kenzie, Kevin, Kiara, Kit, Klara, Krista, Kristoff, Kyle, Langley, Lauren, Leah, Leslie, Lindsey, Lisa, Luca, Lucia, Luis, Luka, Lyla, Lynn, Mac, Madhi, Maria, Marcos, Martina, Mathiu, Matthew, Mauricio, Mayo, Meadow, Megan, Mehda, Melissa, Meredith, Michelle, Miguel, Mila, Milligan, Mitchel, Monica, Myla, Natalie, Natasha, Nicholas, Nicole, Nile, Ofelia, Paul, Paula, Petra, Pryanka, Raoul, Rebecca, Red, Reid, Rick, Riley, Robert, Robin, Rohit, Russel, Ryan, Sabrina, Salvador, Samantha, Santiago, Sara, Sarah, Savannah, Shale, Shannon, Shawn, Shawnee, Shaylee, Shipley, Simon, Skylar, Sofia, Stephanie, Stella, Sybil, Tanya, Tara, Taylor, Thalia, Tiffany, Tucker, Tyshawn, Valeria, Vani, Varsha, Verica, Versey, Victor, Vincent, Wei, Wesley, Wharton, William, Winter, Xavier, Xyla, Yav, Zane

LAST NAMES

Adkins, Alderete, Alexander, Alvarado, Aragon, Archuleta, Armstrong, Arnold, Baca, Baker, Baldonado, Barber, Barnes, Beck, Benally, Bentley, Black, Bowman, Branch, Brennan, Brewer, Briggs, Brooks, Brown, Brunett, Burke, Burns, Bustos, Byrd, Cano, Cantu, Carr, Casaus, Case, Castillo, Chavarria, Chase, Chavez, Clements, Cordova, Coronado, Craig, Crespin, Cross, Crow, Dallas, Dandoval, Davis, Denton, Dillon, Drake, Duran, Durham, Dyer, Emerson, Encinias, Erickson, Escobar, Everett, Ferguson, Fletcher, Flores, Flynn, Ford, Francis, Franklin, Fry, Fuentes, Fuller, Gallegos, Garcia, Gilbert, Giron, Gomez, Gonzales, Grant, Griego, Griffith, Grijalva, Gutierrez, Hack, Heck, Hernandez, Herrera, Hoffman, Holland, Horn, Howell, Hunter, Jaramillo, Jensen, Johnsons, John, Jones, Joseph, Kelly, Keller, Khalsa, Kim, King, Kinney, Lawson, Larson, Leach, Leonard, Lewis, Leyba, Lindsay, Livingston, Lobato, Loera, Lopez, Love, Lowe, Lucero, Lujan, Lyons, Maese, Mann, Marquez, Martin, Martinez, Mason, Mascarenas, Mayer, McCoy, McCullough, McKenzie, McKinney, Medina, Michael, Miera, Milligan, Mirabal, Mondragon, Montoya, Moore, Mora, Morris, Murray, Nash, Newton, Olson, Ortega, Ortiz, Padilla, Palmer, Park, Patel, Pearson, Perez, Pino, Powell, Preston, Pruitt, Quintero, Quintana, Reck, Rhodes, Rice, Roberson, Robles, Rodriguez, Romero, Rosales, Rose, Ryan, Salazar, Salcido, Salinas, Sanchez, Schneider, Sevens, Sharp, Smith, Soto, Springer, Stafford, Stewart, Tate, Taylor, Telles, Terry, Thompson, Tipton, Torres, Townsend, Trujillo, Turner, Urban, Valdez, Vega, Vigil, Villaneuva, Wagner, Walker, Washburn, Watson, Welch, Weiss, Weiner, White, Whitehead, WIlsdon, Williams, Witt, Wolfe, Woodard, York, Zeigler

APPENDIX V: INSPIRATIONS AND INFLUENCES

TV SHOWS

- *Roswell*
- *Veronica Mars*
- *Buffy the Vampire Slayer*
- *Smallville*

TTRPGS

- *Masks: A New Generation*, Brendan Conway
- *Slugblaster*, Mikey Hamm
- The *Quinns Quest* review of the same.
- *Tales from the Loop*, Nils Hintze, Simon Stålenhag, Tomas Härenstam
- *Things from the Flood*, Nils Hintze, Simon Stålenhag, Tomas Härenstam
- *A Complicated Profession*, Jason Price
- *First Day at Sword School*, Aaron King
- *Fiasco*, Jason Morningstar
- *Cortex*, Cam Banks
- *Monsterhearts 2*, Avery Alder
- *Scum and Villainy*, Stras Acimovic, John LeBoeuf-Little
- *Capitalites*, Samuel Clarice Mui Shen Ern
- *Super Normal Study Club*, Aaron Lim

MORE

- *Bully*
- *Animorphs*
- My limited understanding of the *Persona* games
- *Down to Earth*
- *King's Dilemma*

APPENDIX VI: SEASON OPENER

A season opener is a roundtable episode, with no spotlight character. It serves to introduce each of the characters with a couple brief vignettes, and establish who they are, what their "deal" is, and what kinds of problems we can expect to see from them over the course of the season.

Alice (playing April): Okay, let's get a scene to introduce all of our characters. I'll start. I think the camera starts on a school bus with the doors closing. As the bus pulls away, we see April for the first time. She's tall and athletic, and just booking it after the bus, but of course it's too late. She sighs, slings her bag over one shoulder and keeps following the bus, whistling to herself.

Bree: Do you want to end the scene there?

Alice: My character has a starting contact I'd like to introduce . Does anyone want to play Jeff?

Cam: I'll do it! Remind me who Jeff is? Another student?

Alice: No, not a student. I haven't defined him too much, just that he's old, lives on a farm near me, and has a truck and farm equipment and all that. So, not even a block later, an old blue pickup truck pulls up next to April.

Cam: The car stops, and Jeff rolls down his window."Hey April, miss the bus again"

Alice: "You know it, Mr. Jeff."

Cam: "Just Jeff, please. Go ahead and hop in the back, if you don't mind getting dusty."

Alice: Wait, dusty?

Cam: I'm picturing his truck is full of rocks. Like from the quarry. That's why he's out so early.

Bree: Oh nice, I'll add the quarry to our list of locations!

Alice: I like that. I'll hop in the back. Maybe I always show up to school in rock dust. The kids call me "Chalky".

Cam: "You're gonna have to wake up early one of these days! Or get a ride from your parents. What is it they do again?"

Alice: "Sorry, Mr. Jeff, it's pretty loud back here!"

Cam: That seems like a good place to end the scene.

Alice: I agree, who's next?

Bree (playing Brittany): I'll go! Unlike some people, I get to school early. In fact, I'm the first one there, sitting on the steps reviewing my history notes when Jessica arrives. Can I get someone to play Jessica? She's a bit of a bully.

AFTERWORD

2003 was a bad time. Every prestige TV show had an arc about the Iraq invasion. A rise in anti-French rhetoric rose onto the already large pile of anti-Islam rhetoric that peaked after 9/11. Children lobbied insults at each other that today would be considered slurs. Several of them would have been considered slurs then too. The internet was decentralized, which meant that conversations about the tumultuous landscape were happening in person, and on prestige television shows. Allegory was in full effect (as were "very special episodes" that were often lambasted for being preachy and on-the-nose. But one place that didn't happen is on prime time TV. One of the reasons this game is framed as a TV show is that it allows us to relive the good parts of the time period, without focusing as much on the bad. This isn't a whitewashed version of the past any more than Modern Family is a whitewashed version of the present. You can choose to engage with this background context as much or as little as you want. You can address it, or treat it as escapism. True, the world presented here is sanitized to some extent, but it allows us to experience the cultural broth of another time and place without the cultural backwash that lies in the dregs of that soup.

The other driving reason for this framing device is for the players. It's true that experienced roleplayers may look at a list of player principles and understand the level of drama that's being asked for. And others may feel overwhelmed trying to wrap their head around the idea of pretending to be an actor who is pretending to be an alien who is pretending to be a highschooler. The layers can overwhelm! But the goal of this frame isn't for them. The goal is to elicit. I've noticed that by telling my players, no, you're not a teenager, you're an actor on a drama show, it encourages them to go a bit harder, to reach in and bring out emotions that I've never seen them bring to the table before. By letting them be fake, it makes them more real. And I want to bring that to your table as well.

PILOT

LODGING:

TROUBLE:

APPROACHES:

- Aggressive
- Calculated
- Subtle
- Cocky
- Calm

ONCE: Call the Fleet

- Very
- Somewhat
- Slightly

READING LIST:

ARC

and

but

INFILTRATOR

LODGING:

TROUBLE:

APPROACHES:

- Aggressive
- Calculated
- Subtle
- Delicate
- Meticulous

ONCE: Reveal the Truth

- Very
- Slightly
- Somewhat

READING LIST:

ARC

and

but

SCOUT

LODGING:

TROUBLE:

APPROACHES:

- Aggressive
- Calculated
- Subtle
- Manipulative
- Measured

ONCE: Show Your True Form

- Slightly
- Somewhat
- Very

READING LIST:

ARC

and

but

SOLDIER

LODGING:

TROUBLE:

APPROACHES:

- Aggressive
- Calculated
- Subtle
- Haphazard
- Assertive

ONCE: Show Your True Form

- Slightly
- Somewhat
- Very

READING LIST:

ARC

and

but

RECRUIT

LODGING:

TROUBLE:

APPROACHES:

- Aggressive
- Calculated
- Subtle
- Reckless
- Roundabout

ONCE: Gain a new, unique ability

- Somewhat
- Very
- Slightly

READING LIST:

ARC ... and ... but

READER

LODGING:

TROUBLE:

APPROACHES:

- Aggressive
- Calculated
- Subtle
- Emotional
- Direct

ONCE: Clone

- Somewhat
- Slightly
- Very

READING LIST:

ARC ... and ... but

WANNABE

LODGING:

TROUBLE:

APPROACHES:

- Aggressive
- Calculated
- Subtle
- Intellectual
- Rash

ONCE: Show Your True Form

- Rather ... Clever
- Rather ... Introverted
- Rather ... Bookish

READING LIST:

ARC ... and ... but

NERD

CONDITION: ☐ ☐ ☐ ☐ ☐

TROUBLE:

SIGN:

GRADES:

Name:	Sex:
CLASS:	GRADE

CLUBS:

ARC ... and ... and ... but ... but

STONER

CONDITION: ☐ ☐ ☐ ☐ ☐

TROUBLE:

SIGN:

GRADES:

Name:	Sex:
CLASS:	GRADE

Lazy

Cynical

Clever

CLUBS:

and

but

ARC

PREP

CONDITION: ☐ ☐ ☐ ☐ ☐

TROUBLE:

SIGN:

GRADES:

Name:	Sex:
CLASS:	GRADE

Bubbly

Attractive

Aloof

CLUBS:

and

but

ARC

JOCK

CONDITION: ☐ ☐ ☐ ☐ ☐

TROUBLE:

SIGN:

GRADES:

Name:	Sex:
CLASS:	GRADE

Attractive

Dim

Confident

CLUBS:

and

but

ARC

CLOWN

CONDITION: ☐ ☐ ☐ ☐ ☐

TROUBLE:

SIGN:

GRADES:

Name:	Sex:
CLASS:	GRADE

Extroverted

Goofy

Sharp

CLUBS:

and

but

ARC

ROMANTIC

CONDITION: ☐ ☐ ☐ ☐ ☐

TROUBLE:

SIGN:

GRADES:

Name:	Sex:
CLASS:	GRADE

Emotional

Optimistic

Adventurous

CLUBS:

and

but

ARC

MISFIT

CONDITION: ☐ ☐ ☐ ☐ ☐

TROUBLE:

SIGN:

GRADES:

Name:	Sex:
CLASS:	GRADE

Independent

Distractible

Creative

CLUBS:

and

but

ARC

AIMLESS

RESET	REPLACE	GENERAL	CONDITION	REPLACE
CONDITION	REPLACE	GENERAL	GENERAL	CONDITION
GENERAL	UPGRADE	READ	UPGRADE	GENERAL
GENERAL	UPGRADE	READ	UPGRADE	REPLACE
REPLACE	GENERAL	UPGRADE	GENERAL	GENERAL
REPLACE	CONDITION	GENERAL	CONDITION	RESET

EMOTIONAL

STABLE

DRIVEN

YOU DON'T BELONG HERE.
THE YEAR IS 2003.

YOU CRASH LANDED AND INFILTRATED THE LOCAL HIGH SCHOOL. YOU ATTEND AS A STUDENT. THEY HAVE NO IDEA.

IN ONE YEAR'S TIME, YOU MUST DELIVER YOUR VERDICT: CONQUER THIS PLANET, OR LEAVE IT IN PEACE?

YOU ARE NOT ALONE.