The Elsewhere Society

"Usquam Praeterquam Hic"

by Sean Cox

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The earth is a marvelous place to be full of wondrous sights, exotic locales, and fascinating people, and technology has never made it easier to see it all. With a single plane ticket, you can be half way around the world, scuba-diving through the sunken island of Okinawa within hours of leaving home. Stay at the hotel at the bottom of the Marianas Trench and watch the dark dwelling creatures of the deep swim by. Experience Aurora Borealis so close you can reach out and touch it in one of the many skybound resorts. Safari in the deepest parts of the Amazon and hunt cloned dinosaurs! If construction stays on schedule, you'll even be able to watch the earth rise from the viewing deck of the Lunar Riatta vacation colony located conveniently close to the Sea of Tranquility. All of these adventures and more await you...

...if you can afford it.

...and you can't.

Instead, you live in The City, a sprawling megametropolis that spans three states, though admittedly, they are New England states, so they are smaller and so it does not require as much sprawling. Even so, a city a hundred miles across, suburbs not counted, is a difficult place to live when you scrape by on minimum wage on the gray, smog-stained streets below. The only reliable color in your world comes from the glow of your television, the flickering lights of video billboards high overhead, and of course, the parks, available free of charge in thirty minute intervals. You're trapped and you know it. Unless some miracle happens, you will never leave The City, not even on an "affordable" bullet train, because who can afford to take a vacation, even to a neighboring mega-city? Not you.

Still, at night when the skies are clear, you dream of the moon, and when there's smog, you sit in your tiny, lonely apartment and read steampunk fiction. You bathe in H.G. Wells, Jules Verne, Lester Dent. You watch movies, play video games and read old role playing books you found on the net. You dream in comic books and space operas and pulp fiction. You dream of all of the adventures you will never have, all of the exciting places you will never see because you were born in the wrong place at the wrong time.

That's when you saw them. Those strange men and women in their outlandish pseudo-antiquated, retro-future garb pointing sticks at the bus, shouting "Pew! Pew pew! The aliens keep coming, Captain! Pew pew pew!" You stared in disbelief. How absurd! How ridiculous these people were! How foolish!

Then the police rounded a corner and began to shout. The strangers cried out, "A sleeper cell! It's an ambush! The invaders have been here the whole time!" and then fled, melting into the crowd and scattering among the

many alleys that litter the fast food district.

At home, you laughed at their insanity. You mocked them even. You may want to go on adventures, but at least you were a realist. You held a solid, logical, no fun grip on reality.

Still, the next day, you returned to the scene hoping to see them again, assuring yourself it was only to poke fun at their expense. But they didn't show. As you waited, you grew hungry, so you thought you might buy a hot dog. And there he was. The Captain himself, squeezing mustard onto your bun. He looked as sane as any other person you've worked with. He was friendly and capable, much like you. He was overworked and underpaid, much like you. But in his eyes you recognized that he was something you had not been in a long time. He was happy.

“Did you see those guys yesterday?” you asked.

“I did,” he replied cautiously. “What did you think of them?”

“A bit different,” you said. “But they seemed like good people to know. They seemed to have fun.”

He nodded, and gave you your hotdog and your change. It wasn't until you got home and returned what meager few greenbacks you had to your name to your wallet that you spotted a card, slipped between the bills, inviting you to join the Elsewhere Society.

What is this game?

This is a role-playing game, and like most role-playing games, you will create an imaginary character who will go on pretend adventures. Unlike most role-playing games, your imaginary character will have his or her own imaginary character who goes on his own pretend adventures. Why? Because like you, he also will probably never have the chance to fight steampunk Nazis in Antarctica, track the reclusive yeti through the Himalayas, or help aliens stranded on Mars. It is a role-playing game about role-playing.

To play, you will need a few friends looking to escape our world for a while and go on an adventure, some paper, pencils, and a handful of dice with ten sides, which you can find in any decent game shop, some book stores, or in the app store for your phone, or if worse comes to worst, you can always use the millisecond digit on your stopwatch to get a random number from one to ten, though that will be much more tedious.

Specifically, *The Elsewhere Society* is about a group of normal people who, due to finances, travel papers, or any other number of reasons, are unable to leave home and have the grand adventures everyone else seems to have on TV, so they have decided to do the next best thing. Stay home right here in The City and have pretend adventures that are even more grand and exciting.

Unfortunately, The City is a sprawling, dystopian city straight out of cyberpunk, only without all the cyber. There's dirt and grime and sleaze and advertisements everywhere, and while near-future tech is out there, it is far beyond anything you can afford. For most purposes, it's the world of today only more bleak for those on the bottom, and guess where you live?

But this is not a game about unrelenting misery. This is a game about joy, about passion, about doing what you dream even when it's impossible. Especially when it's impossible. This is a game about escaping the prison with no doors. This is a game about going wherever you want, whenever you want, with the only people you trust to go with you because they're the only people who know where you're coming from.

Welcome to the Elsewhere Society.

Character Creation:

Making a character is a two part process. First we make the Citizen, the person who wakes up, goes to work, pays his taxes, and dreams. Then we make the Adventurer, the Citizen's imaginary alter ego who goes to exciting places and does incredible things. Both Citizens and Adventurers have characteristics, words, phrases, and in rare circumstances, numbers, that define who they are, what they do, what they love, etc.

Creating the Citizen

It takes a special sort of person to cast convention aside, put on a costume, and decide to be deliberately, deliriously happy (and questionably insane), never mind embarrassment and odd stares. Your citizen is such a person, tired of living in a world of No's, out to make his or her own Yes.

Each characteristic, save for Joy and Sorrow, which are set at the beginning of the game, are open ended. Put what you like, and worry only about how well it suits your character.

Name: What is the name on your government issued Identity card? It's probably not exciting.
Occupation: What do you do in The City to pay for your tiny flat? It's probably not exciting.
District: Where in The City do you work, giving you insider knowledge of its ins and outs? It can be exciting, but what you do there probably isn't.
Escape Plan: What's the one thing you do that helps you stay out of trouble? Are you a fast talker? An expert apologist? Do you blend well with a crowd or can you run like the dickens?
Loves: Everyone in the Elsewhere Society loves to disappear into an adventure, but what sort of adventure? Pick three things that you particularly love (or make up your own!), which can be from any categories

- *Genres:* Steampunk? Sci-fi? Western? Fantasy? Romance?
- *Location:s* Castles? Space stations? Ghost towns? Haunted houses?
- *Creatures:* Zombies? Goblins? Aliens? Sexy vampires? Knights and queens? Chisel-jawed rogues?
- *Things:* Zepplins? Lasers? Swords? Masks and secret identities?
- *Plots/Actions:* Fighting? Flying? Chasing? Exploring? Magicking? Conspiracy busting? World saving? People saving?

Props: No adventurer should leave home empty-handed and unprepared. What three props do you carry any time you go out? It can be a costume, a toy gun, a stick that's bent in an interesting way? Be sure for each prop, you describe it as being either general (that stick might be a rifle or it might be a sword or a wizard's staff, depending on your needs) or specific (that steampunk costume and toy rifle will always be a steampunk costume and toy rifle with little room for creative interpretation).
Joy (fleeting and lasting): Joy is a reflection of how happy your Citizen is and how much joy they have spread to others. It is gained by having fun and helping others do the same.

- *Fleeting Joy* represents how happy they are in this moment. It starts at zero. It caps out at ten.
- *Lasting Joy* represents how happy they are at any given time. It starts at one. It caps out at ten.

Sorrow (fleeting and lasting): Sorrow is a reflection of how sad your Citizen is, how much trouble they are in, or how much grief they have caused others. It is gained by causing trouble for yourself or others or denying the part of yourself that longs to be something more than the warm body that goes to work every day.

- *Fleeting Sorrow* represents their sorrows in the current moment. It starts at zero. It caps out at ten.
- *Lasting Sorrow* represents their sorrows at any given time. It starts at zero. It caps out at ten.

Creating the Adventurer:

- *Name:* Give your character a name that demands daring exploits and uncommon adventures! Know what goes good with that name? An awesome title. Sir? Captain? Our Lady of Pain? This is your chance to be anyone you want! Be spectacular!
- *Specialty:* A good adventuring team shouldn't be a well-oiled machine with each person serving a single specific purpose. No way! Even the book worm is allowed to take a crack shot with her trusty pistol like a champ if she wants. But what's the one thing that makes everyone turn to your

adventurer's expertise? Can you fly an airship like a boss? Give a fly a haircut with a revolver from two hundred paces? Read every language known to man (or at least figure it out with a minute to ponder)?

- *Achilles Heel:* No one's perfect, not even Admiral Tyberius Stanislav, best pilot this side of the Lanseid Nebula. Does your adventurer have a restricting moral code? A need to fight with her off-hand to make it challenging? Can you never say no to someone who (appears to be) in need? Do you never walk away from the card table, even when you have a two and a seven unsuited? Or maybe you have a deathly allergy to lead?
- *Gear:* No adventurer should leave the Elsewhere Society Clubhouse not ready for the unexpected. What one item does he or she always carry with them? A book? A jetpack? A trusty compass/magnifying glass? And do you have a prop associated with it?
- *Reputation:* How much does the Elsewhere Society trust you to lead them on a grand adventure? It is gained by bringing joy and excitement to your fellow adventurers and spent to declare in which direction your shared adventure will go next. Roll one die to determine starting value. There is no maximum rating.

Once you've figured all of this out, write it down, get comfy, and get ready to pretend to have imaginary high adventures!

Playing the Game:

Now that you have a Citizen with a need to be an Adventurer, it's time to go out, explore, and save the world!

Going on Adventures:

Before playing the game, one player will need to be the Game Master. This is the person who decides what happens in The City, the comings and goings of people and cars, cats and delivery men. He or she sets the scene, describes what passersby on the street do, and generally controls everything in the game except for those characters the players have made for themselves.

The players will control their Citizens and Adventurers, and they will set the scene for the adventure – the part of the game that does not take place in The City.

In each game of *The Elsewhere Society*, players will have their Citizens navigate The City, all the while pretending to be Adventurers off someplace else having an adventure. It is important to remember this relationship between reality and fantasy. While the Adventurers are performing some act of Daring Do in the darkest reaches of the Netherverse, they must also be performing some similar action in The City. As such, Adventurers will either go on a Spontaneous Adventure or a Quest. In either case, the Game Master controls what happens in the "real world" of The City while the Adventurers describe how those events translate to the imaginary world of their adventures.

Quests are prepared tasks for the Game Master to present to the Elsewhere Society. They are usually something simple like delivering a letter, finding a lost kitten, purchasing milk, or some other such mundane task. After all, our Citizens are not Adventurers in real life. If they were, they wouldn't need the Elsewhere Society. How this quest is framed, however, is determined by the Adventurers. In the case of our lost kitten, are they trying to track down a rare Centauri Prime space tiger? Has the prince been transformed into a cat and taken hostage? Is it a dangerous beast that's been plaguing the village and needs to be returned to his majesty's Menagerie of Exotic Dangers? Quests tend to be more structured than Spontaneous Adventures, and as such, tend to require slightly more preparation on the Game Master's part than Spontaneous Adventures. Even so, being mundane tasks, they should not require much planning at all.

Spontaneous Adventures, on the other hand, are ideal for zero prep pickup games. Instead of deciding a task ahead of time, the Adventurers (or typically the Adventurer with the highest reputation) declares they will go perform some grand task with no specific parallel action in The City. This could be something like Defeating

the Dark Lord and saving the king who has been turned to stone. In this situation, the Game Master simply describes wherever the Citizens go and how everyone responds. It's up to the Adventurers to provide structure to the adventure. These sorts of adventures have the potential to generate a great deal of Joy for the adventurers, but as there is no specific end goal or clear focus for their actions, they also tend to generate a lot more Sorrow as well. After all, if the Adventurers run around looking for a Dark Lord, chances are good some poor unsuspecting bystander will be "elected" to be this Dark Lord, and chances are good they will not like the attention one bit.

Traveling to Far Away Places:

So you've decided what sort of adventure to have. What next?

Now you need to set the scene. If this is the beginning of the adventure, the player whose Adventurer has the highest Reputation (known as the Expedition Leader) has the first option to declare the basic gist of their adventure. To do so, he must spend three Reputation, at which point he may declare the genre and other particulars, such as creatures, things, or locations. No more than one of each type of Love may be declared initially. Is our missing cat case a steampunk adventure involving capturing a dangerous albino lion for her highness Princess Penelope? Is it a fantasy rescue for a bewitched hero? These declared elements may be introduced into any scene by any Adventurer without spending Reputation.

If the Expedition Leader declines, the person with the next highest Reputation may declare the details for the adventure for the cost of only two Reputation. If that player declines, proceed down the ranks until someone agrees to set the details. If no one opts to spend reputation, the last person in line may declare the adventure for no cost. In the event of a tie, the tying individual to the left of the most recent person to decline has the next option to establish the scene.

This person then describes where the adventuring party will start their adventure, specifying the district or location in The City where they will go, what that location is within the adventure, and what the adventurers will do there.

John/Admiral Syrio Bloodsworn has a Reputation of five. Mariah/Mistress Bellatrix of the Flames has a Reputation of four. Phil/Merlin, Master of Magic and Helen/The Magnificent Mystery both have a three. Tim/Sir Hector, MD of Nightvale has no Reputation. John/Admiral Syrio has the highest Reputation, so he is the Expedition Leader. He decides not to spearhead this adventure, so the option passes to Mariah/Mistress Bellatrix, who also declines. It comes down to Phil/Merlin and Helen/The Magnificent Mystery. Phil is sitting closest to Mariah's left, so he has the option to declare the adventure before Helen. Phil accepts, spends two of his three Reputation (reducing his score to one), and Merlin, Master of Magic declares that time traveling slavers from Atlantis have kidnapped Sir Mew, champion night of the kingdom of Catlandia. Then, as the person to declare the adventure and feeling a bit peckish besides, he decides the first thing to do in a case like this is go to the scene of the kidnapping, the Royal Jousting grounds (the restaurant district) and search for clues. Had he declined, Helen/The Magnificent Mystery would have been next, and had she said no, then Tim/Sir Hector MD of Nightvale would set the adventure, and because he was the last person in line, Reputation-wise, he would not have had to spend any Reputation to do so.

Scenes continue until both Adventurers and the Game Master agree there is nothing left to resolve there. For the Adventurers, this is often as simple as deciding they have nothing else they would like to do. However, the Game Master can declare they can't leave yet do to fallout from their actions. If the Adventurers have caused too big a scene, no doubt security forces for The City will show up, and the heroes will not be able to leave until they are declared free to go or they can make make good their escape.

Upon starting a new scene, players spend reputation as normal to declare the whys and wherefores, though they need only spend two points if exercising the first option to declare, or one point of Reputation if someone has already declined. As usual, the last person in succession can declare for free. When establishing the new scene, the individual staking their Reputation by spending points may add one element to the adventure that

otherwise might not fit what has been established already. Magic could be added to a science fiction adventure, for instance. This new element only lasts for the current scene unless someone else spends a point of reputation to make it a recurring element, which can be introduced into any scene freely by anyone.

Doing Great Deeds:

How will you survive the dangers that lurk beyond The City in the wild worlds of imagination?

The good news is, your Citizen can't die. After all, you aren't *really* fighting off dragons. What's more, if your Adventurer does something, the only ones who can say the action failed are the Adventurers. It's all imaginary, so if you can imagine success, you succeed. However, adventuring is rarely so easy as that. First, there's the matter of how those in The City respond to your Adventurer's actions. You may absolutely declare with complete accuracy that your mighty blow killed the Great Beast of Hill House, but that does not mean the bus you just kicked is going to stop moving all of a sudden. For every action you perform, there must also be an equal action in The City. Likewise, for every action in The City, there must be an equal explanation in the adventure.

Returning to our example of the bus/Great Beast. faced with a problem. He must tell his neighbor's daughter Judy that she needs to come home/return Anastasia, inheritor of Hill House, back to the site of the original curse so she can undo it once and for all. General Syrio declares he has convinced Anastasia she needs to follow them to safety (this is a fact in the world of the adventure), but Judy does not want to go home right now. The Adventurers must reconcile reality with fantasy. "Oh no!" says Mariah/Mistress Belatrix of the Flames. "It's the ghosts! They've hypnotized her! She couldn't follow us if she wanted to!" Judy boards a bus. Anastasia has been lead straight into the maw of the Great Beast and been swallowed whole. They try to follow her onto the bus, but the bus driver wants nothing to do with these madmen, so he closes the door and drives away. General Syrio declares his kicks to the door killed the Great Beast, but the bus keeps moving. "I should have known," says the general. "Everyone knows when the Great Beast dies, its body is pulled back into the earth to be reborn. We will have to follow it to the underworld and rescue Anastasia from the Great Below." They chase after the bus.

Consequences, Good and Ill:

Unfortunately, that sort of behavior—shouting about monsters, kicking buses, also draws a lot of attention in The City. It creates a Ruckus. Ruckus is a measure of how much trouble your adventures are causing in The City. Each scene starts with a Ruckus level as low as one, and may go as high as ten. Any time an Adventurer engages in any sort of behavior listed below, his Fleeting Sorrow increases by an amount equal to the offense on the Ruckus Table. The Ruckus level increases any time an Adventurer's actions cause them to gain a Lasting Sorrow or any time they display behavior higher than the scene's current Ruckus level. When determining the effects an action has on the Ruckus level, apply the effects of the Adventurer's Lasting Sorrow increasing *before* comparing the level of the offense against the Ruckus Table to see if the scene's Ruckus level needs to increase.

Ruckus Table

1. Citizens are dressed funny, talking funny, but minding their own business.
2. Adventurers interact in a benign, friendly fashion with those around them.
3. Adventurers interact with those around them in a way that is tiresome, but non-offensive.
4. Adventurers become an annoyance, asking too many questions, talking too loudly, etc.
5. Adventurers become a nuisance, getting in the way, becoming brusque with bystanders, mild trespassing, or causing mild mischief.
6. Adventurers are blatantly in the way of daily business, becoming mildly confrontational, or engaging in mild harassment
7. Adventurers are deliberately hindering daily business, becoming verbally confrontational, or engaging in malicious mischief.
8. Adventurers make daily business very difficult, become verbally abusive, or threaten violence.
9. Adventurers make daily business impossible, shout verbal abuse, or physically confrontational.

10. Adventurers are committing clearly illegal acts, including physical violence

Every time an Adventurer acts above and beyond the Ruckus level of the scene, the Ruckus level increases to the level of the offending act. The acting Adventurer must then make a roll against the current Ruckus level. The player does this by rolling a number of dice equal to ten minus the higher of the Citizen's Fleeting and Lasting Sorrow. If none of the dice roll equal to or higher than the current Ruckus level, the local citizenry have had enough of your shenanigans and have either alerted the authorities or have decided to deal with you on their own. Either way, new problems have arisen for the Adventurers and it's up to the Game Master to decide what that means.

A player may modify the roll after it is made under three circumstances:

1. The action closely relates to the Citizen's Occupation, and thus can be justified to bystanders in terms of just doing their job. Lose one Fleeting Joy per die gained as you are forced to remember that you are not an adventurer.
2. The action took place in their primary District. They know how things work there and have a better understanding what they can and can't get away with. He may add one to each die.
3. The Citizen executes their Escape Plan. If this is the case and the roll succeeds, Adventurers must immediately end the scene and go elsewhere. The Adventurer loses a point of Reputation. Getting yelled at is NOT a fun adventure.

Further, the player may at any time during a scene (including after a Ruckus roll has been made, but before it has been resolved) spend a Lasting point of Joy to reduce the Ruckus level of a scene by one. Essentially, the Citizen breaks character to explain to onlookers that it is just a game and to apologize, thus denying his passion and painting himself as a lunatic to be ignored or pitied for enjoying what he does.

John had a bad day at work this week, and as such, it seems Admiral Syrio Bloodsworn is a bit snippier than he has been in the past. He currently has seven Fleeting Sorrow and four Lasting Sorrow for needlessly blocking the sidewalk time and again, which has raised the Ruckus level to five. When someone asks him curtly to move, he does, but not before muttering, "Stand back, friends. There are trolls here." This is a rude act, which the Game Master decides is a six on the Ruckus scale. First, John gains six Fleeting Sorrow (because he performed a six point offense). His Fleeting Sorrow is now a thirteen, so it immediately rolls over into an additional point of Lasting Sorrow for him (now a five) with three remaining Fleeting Sorrow. Because his Lasting Sorrow increased, the Ruckus level increases to six. The action alone would also have raised the Ruckus level to a six, except that the Lasting Sorrow increase happens first. He must now make a roll against the scene's new Ruckus level. He rolls five dice (ten – the higher value of his Lasting Sorrow (5) and Fleeting Sorrow (3)) and gets a one, two threes, a four, and a five. Not good enough to beat the Ruckus level of six! If he wants to avoid a problem, he could spend a Lasting Joy to apologize, which would lower the Ruckus level to a five, which would create a success. If his comment related to his Occupation, he could spend Fleeting Joy to add dice, but it isn't related. Likewise, they aren't in his home district, so he doesn't know how things go here, so no bonus die there. He doesn't want to run away because he still has things to do here, so he bites the bullet and apologizes, losing a point of Lasting Joy, but saving his friends from an unpleasant visit from City Security.

Inciting Joy:
Rather than bring the mood of everyone around them by being annoying at best or confrontational at worst, an Adventurer may, instead of downplaying the adventure, attempt to spread Joy by bringing others out of their bleak worlds and into the adventure, however briefly. The party may, as an action, collectively agree to Incite Joy. The Adventurer with the lowest Fleeting Sorrow then rolls a number of dice equal to the higher of his Fleeting or Lasting Joy against the Ruckus level. If he succeeds, the Ruckus level is reduced by one, everyone gains a point of Fleeting Joy for each die that met or exceeded the Ruckus level, and the Adventurer who rolled gains a point of Reputation per die. If the efforts to Incite Joy fail, however, each Adventurer gains a point of Fleeting Sorrow, the rolling Adventurer loses a two Reputation, and the Ruckus level increases by one. A party may only attempt to Incite Joy once per scene.

Joy and Sorrow:

As previously mentioned, Joy and Sorrow can both be Fleeting or Lasting. At the end of a scene, all Fleeting Sorrow and Fleeting Joy are removed. If a Citizen ever has ten points of either Fleeting Joy or Sorrow, it immediately converts to a point of Lasting Joy or Sorrow, respectively.

Citizens gain Fleeting Sorrow for performing acts listed on the Ruckus table or two points for breaking character. Particularly bad breaks in character could result in Lasting Sorrow. If a Citizen ever has ten Lasting Sorrow, their character has lost the dream and becomes unplayable. Similarly, if a Citizen ever has zero Lasting Joy, he becomes unplayable until such a time as the party can successfully Incite Joy in him against a Ruckus level no lower than his Lasting Sorrow. This is done by having the Adventurers remind the lost Citizen of adventures past, even if they have to make them up on the spot. At the end of an adventure, a Citizen can sacrifice points of Lasting Joy to remove points of Lasting Sorrow on a one for one basis.

But all is not lost. Citizens gain Joy for enacting their passions. Each time one of a Citizen's Loves is central to a scene, he or she gains one point of Fleeting Joy. Each time a general prop is central to a scene, the Citizen gains one Fleeting Joy. The general prop can be anything it would be reasonable to pretend the item is, but once declared for an adventure, it is that item for the duration of the adventure. A specific prop provides two Fleeting Joy when it is central to a scene. A Citizen also gains one Fleeting Joy each time his Adventurer's Specialty, Achilles Heel, or Gear is central to a scene. Citizens also gain two points of Fleeting Joy when their actions or decisions (including scene establishing decisions) enable another Adventurer to gain Fleeting Joy. These points are given per action, not per affected Adventurer. You may not use a Love, Prop, Specialty, or Achilles Heel to gain joy more than once per scene.

Further, a Citizen gains a point of Fleeting Joy and a point of Reputation for each Citizen other than himself who gains a point of Lasting Joy at any point during a scene he established, or in the case of the Adventurer who established the adventure, during the session.

Over the course of a scene in which zombies attack the party's Airship, Mariah/Mistress Bellatrix of the Flames gains a whopping thirteen Fleeting Joy in one scene. She gains one point of Fleeting Joy at the start of each scene because this is a Steampunk adventure, and she Loves steampunk. She gains two Fleeting Joy for establishing zombies, which both she and Helen/The Magnificent Mystery both Love (one for her Love, one for someone else gaining Joy from her decisions). Her cane, a general prop she has declared is a sword, nets her an additional Fleeting Joy,as it helped them fight off zombies (she only gets this Joy once in the scene, regardless of how often she used the sword). She wore her steampunk costume, which is pretty specific, but since this is a steampunk adventure, she gains another two Fleeting Joy. Her Achilles Heel, her pyromania, caused the zeppelin to catch fire, which most definitely brought that attribute front and center in the scene. One more Fleeting Joy. But she also helped out her friends. Phil loves Romance, and Mariah established that Merlin, Master of Magic had a long lost love onboard the ship who needed saving from zombies, two points for bringing in someone else's Loves. She also Incited Joy among the people in the park, beating the Ruckus level on two dice! What's more, John and Helen both gained a Lasting Joy in this scene she established, so she gains two more (plus two Reputation). That's one Lasting Joy for Mariah! The three remaining Fleeting Joy will vanish at the end of the scene, but that Lasting Joy is certainly enough to put a smile on our Citizen's face.

The Expedition Leader:

Sometimes, Adventurers may disagree about what happened. Who struck the killing blow? Was that a ninja or a pirate who just ran into that building? Generally speaking, the first suggestion is the correct one, but sometimes the party may disagree. In circumstances such as these, the disagreeing parties state their case to the Expedition Leader, who will use his or her vast adventuring experience to reach the true conclusion and declare what actually happened.

For the incorrect party, do not feel wronged that your observation was declared wrong. Blame it on a trick of the light (or some nefarious gas that must have altered your perceptions!). Everyone gets it wrong sometimes.

Note that spending Reputation does change who the Expedition Leader is. The Expedition Leader is always the Adventurer with the highest Reputation. In case of a tie, the character with the most Joy is the leader (Fleeting, then Lasting), and that tie is broken once again by the character with the least Sorrow (Fleeting, then Lasting).

Being the City:

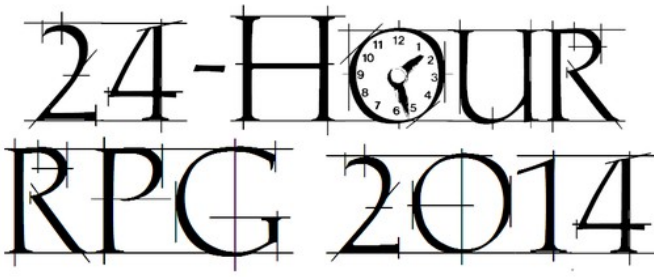
The Game Master's job may not seem that difficult. Listen to what the Citizen Adventurers do and describe what would happen in The City if the average person on the street saw them behave as they do, or deciding what steps are necessary to deliver a cake to a small child's birthday party on the other side of town. However, while the planning may require little effort for the Game Master, there is more to running the Elsewhere Society than just saying people give the Adventurers strange looks.

This game is all about balance between fantasy and reality. Too much fantasy and Citizens cause Sorrow wherever they go. Too much reality, and Citizens have no joy to keep them going. It is the Game Master's responsibility to maintain this balance. This not only comes through in how you distribute Sorrow and Joy (don't be too harsh when doling out the Sorrow, but don't give Citizens Joy for half-hearted, forced attempts to work a Love into a scene either), but also in how you narrate events. Remember, you are The City. You are NOT the adventure. When you speak, those are never hostile guards, dragons, or rescued princesses. They are City Security, delivery trucks, and lost little girls. Likewise, make sure Citizens describe all of their actions within the context of the adventure. When they speak, those are never City Security, delivery trucks, or lost little girls. They are hostile guards, dragons, and rescued princesses. When they break character, give them Fleeting Sorrow. The real world is for their day jobs and when their families come to visit.

But most of all, as best you can without letting The City become the fantasy, encourage them to have fun and be whimsical. At times, the game may feel like it's bordering on losing touch with reality, that the Citizens are insane and delusional, more Don Quixote, madman with a heart of gold, and less Don Johnson, player of silly pretend games. Encourage them to make decisions that increase the Joy without bringing sorrow to the world.

Setting the Tone:

For inspiration, movies like *Blade Runner* and *Brazil* do a good job catching the feeling of living in The City. Films like *The Adventures of Baron von Munchausen* and videos by Improv Everywhere should give you an idea how the Citizens *should* come across to those around them. *The Fisher King* and *Sucker Punch* provide an example of how the Citizens will be viewed if they don't make the best choices. I also recommend *They Might Be Giants*, a film about a crazy man who thinks he's Sherlock Holmes. The line from which the title comes from sums up the game quite well. You should google it.



The Elsewhere Society Cheat Sheet

Ruckus Table

1. Citizens are dressed funny, talking funny, but minding their own business.
2. Adventurers interact in a benign, friendly fashion with those around them.
3. Adventurers interact with those around them in a way that is tiresome, but non-offensive.
4. Adventurers become an annoyance, asking too many questions, talking too loudly, etc.
5. Adventurers become a nuisance, getting in the way, becoming brusque with bystanders, mild trespassing, or causing mild mischief.
6. Adventurers are blatantly in the way of daily business, becoming mildly confrontational, or engaging in mild harassment
7. Adventurers are deliberately hindering daily business, becoming verbally confrontational, or engaging in malicious mischief.
8. Adventurers make daily business very difficult, become verbally abusive, or threaten violence.
9. Adventurers make daily business impossible, shout verbal abuse, or physically confrontational.
10. Adventurers are committing clearly illegal acts, including physical violence

Rolling against the Ruckus Level:

Roll dice = 10 – Higher of Fleeting and Lasting Sorrow for the Citizen whose action raised the Ruckus level.
Modifying the Roll:

- +1 die for each Fleeting Joy spent if the action is relevant to the Citizen's Occupation
- +1 die if the Citizen enacts their Escape Plan. Citizen must leave the scene and lose one Reputation
- +1 to all die rolls if the action took place in the Citizen's District.
- -1 to Ruckus level for spending a Lasting Joy

If any dice are equal to or higher than the current Ruckus level, the crowd has not turned on you... yet.

Inciting Joy:

Roll dice = 10 – Higher of Fleeting joy and Fleeting Sorrow for Expedition Leader against Ruckus level.
If any dice are equal to or higher than the current Ruckus level, each Adventurer gains one Fleeting Joy for each die that rolled equal to or higher than the Ruckus level. The Ruckus level then decreases by one, and the Expedition Leader gains one Reputation.
If no dice are equal to or higher than the current Ruckus level, each Adventurer gains one Fleeting Sorrow, the Ruckus level increases by one, and the Expedition Leader loses Reputation until he is no longer the Leader.

Gaining Fleeting Joy:

+1	Citizen's Love is central to a scene
+1	Citizen's general Prop is central to a scene
+2	Citizen's specific Prop is central to a scene
+1	Adventurer's Specialty, Achilles Heel, or Gear is central to a scene
+2	A Citizen's actions or decisions cause another Citizen to gain Joy
varies	Inciting Joy
+1 per	A Citizen gains Lasting Joy in a scene or adventure established by your Citizen (+1 Reputation)

Gaining Fleeting Sorrow

+1	Failing to Incite Joy
+2	Breaking character
varies	Doing things that cause a Ruckus

Gaining and Losing Lasting Joy and Sorrow:

- Ten Fleeting Joy or Sorrow immediately converts to one lasting.
- Sacrifice one Lasting Joy to reduce the Ruckus level by one.
- After an adventure, sacrifice Lasting Joy to remove Lasting Sorrow

Establishing an Adventure:

Three Reputation if the Expedition Leader establishes, two for anyone else, free for the last person.
Declare adventure genre and up to one of each other type of Love

Establishing a Scene:

Two Reputation if the Expedition Leader establishes, one for anyone else, free for the last person.
Incorporate any Loves already established, and add up to one new Love not fitting the genre