# Q

"Gather round and let us tell the stories of the heroes of the previous world. Your parents, your uncles and in some cases, your older siblings. They fought and died so that we might live."

"Let us set the stage: Monsters poured from the darkness, literally killing sound as they went. We tried to sound the alarm, the bell moved but no sound came. Our shouts made us hoarse, but little else. The monsters came and destroyed the world that was. But we were not defeated yet. People banded together and learned to fight the monsters. And they may yet succeed in destroying all the monsters."

In "Quiet Night" you play as the children of heroes. Listening and pitching in to the tale woven by the village bard. The Bard leads a series of tales, while the audience contribute by describing the actions of survivors who were related to them.

# MAKING THE SURVIVORS

Each audience member fills out the top half of four character sheets, indicating a name, a relationship, and filling in two different attribute dots. The audience members then fold the survivors' sheets over so that only the blank bottom half is visible. They shuffle these and randomly give two character sheets to the audience member on their left and two to the audience member on their right.

Without looking at the top half of the survivor sheet, each audience member fills out the bottom halves of the two survivor sheets passed to them from the left and the two from the right. They fill in a single attribute dot, and three skills or advantages that they typically use to achieve their goals. They may now unfold the sheet and provide a description for the survivor. While each audience member has 4 characters, they may only play one at a time, nominating which one was involved in a particular story each time the bard begins.

# TELLING THE STORIES

This game is intended to weave a complex narrative of many smaller vignettes that build up into a full world description. These vignettes function as a series of connected adventures, and each has a set-up, complication, climax and conclusion.

During the set-up, the bard introduces the world and the setting. The audience indicates which of their survivors were involved in this particular scene. The Bard will also do a "check in" at the beginning of every session. The check in prepares players about touching and emotional subjects that may be associated with the incident. At any time any audience member can end a scene that is too emotionally intense by saying "fade to black".

During the complication, the Bard describes a string of events that made the lives of the survivors difficult as society crumbled around them. At different stages of the game there will be more complications than others, things typically get more complicated and dangerous the more vignettes and stores the bard tells.

During the climax, the Bard pulls the various complications from a vignette together and sees them resolve in a single final action that determines how that particular vignette ends.

The conclusion is typically a sentence or two describing the ramifications of the vignette in the community of the survivors.

Then a new vignette begins.

# VIGNETTE CHALLENGES

During each Vignette, the Bard describes a number of interconnected scenes that build a part of a story. These scenes each have a challenge in them, and the various survivors involved in a vignette used their various abilities to face these challenges in ways recounted by the audience members.

During the first vignette, the Bard may declare a number of scenes and challenges equal to the number of players. Each subsequent story adds an additional scene and challenge to the vignette's total.

      Vignette 2 challenges = players + 1
      Vignette 3 challenges = players + 2
      Vignette 4 challenges = players + 3

Etc…

All challenges in a vignette need to be successfully resolved for the vignette to be considered a complete success (when this occurs, add a pair of benefit notes to the "endgame pool"…more about these later). If more than half of the challenges are successful, then the vignette generally has a positive outcome (adda single benefit note to the "endgame pool"), but the consequences of failed challenges might appear as story elements when the Bard describes a future vignette. If there are more failed challenges than the number of players, then the vignette has a major negative impact on the end game (when this occurs, the bard adds a penalty note to the "endgame pool").

# HOW DICE WORK

At critical points in a vignette (complications and climax), the Bard creates an open event that might threaten one of the survivors, or may see conflict between them. When this occurs, dice need to be rolled by an audience member whose survivor is involved. Use regular 6 sided dice, pips or numbers. Choose an attribute to confront the issue at hand, roll a number of dice equal to the attribute. If one of the survivor's skills is appropriate to the action, increase the value of all dice rolled by 1.

     Any 5 or better is a success.

     A 3 or 4 is a near success.

     Any 2 or less is a fail.

If you have any successes, your challenge was successful. If you get more than one success on a challenge, explain how an added benefit was gained from the event, then write a benefit note explaining a long term consequence that will be beneficial in the "endgame", place this note in the "endgame" pool at the center of the table.

If your highest roll is a near success, you may expend a skill to turn it into a success (cross this off the survivor sheet for the remainder of this vignette). If another survivor is able to assist in the challenge, they may roll dice or expend a skill to turn the result into a success.

If you don't manage to roll higher than a 2 with any of your dice, the survivor suffers an injury (they lose a point in the attribute they used to confront this challenge). If the survivor has a skill that might be used as justification to avoid this injury, the skill may be expended instead.

If a character loses their final attribute point, they expire as a result of the challenge they are facing.

# STRUCTURE OF PLAY

Start Game

These vignettes describe the events of civilization's fall, and he appearance of the first monsters.

Start Game ends (and mid-game commences) when the majority of players have lost at least one character, or when the total number of lost characters is equal to the number of players.

Mid Game

These vignettes describe the struggles of the first survivors as they try to reclaim what is left of their former lives, and come to learn the true nature of the monsters.

Mid-game ends (and end game commences) when any single player has lost all of their characters.

End Game

This critical vignette tells us what happened to the remaining survivors, as they confront the monsters once and for all.

# THE END GAME

The endgame happens when any one player has 4 expired characters.

A final vignette sequence is described by the Bard. Each audience member may select a single survivor who was involved in this final story. During this final scene all of the notes in the "endgame pool" are revealed, they will all play a part in the unfolding events.

During any particular challenge, a survivor may expend one of the beneficial notes to add an extra die to their roll, and the bard may expend one of the penalty notes to remove a die from their roll. Notes expended in the end game are removed from play. If a survivor expires during the end game, and a character has any other survivors still alive, they may substitute in one of these other survivors to complete the end game sequence.

Successes are tracked through the end game sequence.

If the total number of successes is less than the number of players, the community of survivors is wiped out. The audience members were among the lucky few to escape the savagery of the monsters as they swept through the area.

If the total number of successes is at least as high as the number of players (but less than twice this value), the community of survivors were generally decimated as they made a final confrontation against the monsters. The monsters were eventually slain, but only a fraction of the original humans survived.

If the total number of successes is at least twice the number of players (but less than triple this value), the community of survivors valiantly defended against the monsters and generally made it through with minimal casualties. Survivors who expired during previous scenes may make a single roll to see if they recovered (5-6 = recovery with scars, 1-4 = Dead)

If the total number of successes is at least triple the number of players, the community of survivors was one of the lucky groups to see only minor losses during the dark times. Even those survivors who expired during previous scenes may make a single roll to see if they recovered (5-6 = full recovery, 3-4 = recovery with scars, 1-2 = Dead).

# ROLE OF THE BARD

The role of the bard is to keep the story rolling and set up the challenges. Challenges should be important, but not every challenge should be potentially lethal. When creating the challenges for a vignette work to a rough rule of thirds: One third of the challenges should be minor, one third should be important and one third should be lethal. If the challenges do not divide into three evenly the first remainder should go to important and the second remainder to lethal.

Remember that the gist of the story only succeeds if most of the important challenges are successes. Keep track of what has happened in the vignettes, both the actions of the monsters and the actions of the survivors. The Bard doesn't need to continually add these to the end game sequence, they can just as easily have a cause in one vignette and an effect in another. Tis helps add consistency and coherence to the world. Also remember that if the survivors generally succeed at the goal of the story add a beneficial note to the endgame pool, and if they completely succeed (100% success) add two beneficial notes.

The Bard should also try to make sure everyone is involved with the story
    Encourage creativity
    Encourage the use of fading to black

# CHARACTER CREATION

      Characters are very simple to create.  Each of an audience members 4 characters has a name, relation, description, 3 Attributes, 3 skills and up to 3 potential problems. In each step, some sample ideas have been provided, don't limit yourself to these ideas, use them as starting point for your own survivor concepts.

Name: Just like it sounds, the survivor's name

Relation: How is this survivor related to an audience member? This is usually a relationship where the audience member is younger than the survivor in some way.
      Parent
      Sibling
      Aunt
      Teacher
      Older Cousin
      Next Door Neighbour
      Mentor
      Old Friend

Description: A short description that explains the character.
      "he's the moustached tattooed guy who always rides his bike"
      "she's the very tall woman who always wears fatigues"
      "she is the bald woman with eternal loss in her eyes"
      "he is the midget Korean guy who always smokes a cigar"

3 skills: Three skills that help the character survive. These are mostly used as seeds to the narrative. They help you figure out how the character will try to save the day.
      Archery
      Diplomacy
      Driving
      Intimidation
      Parkour
      Sneaking
      Tinkering

Problems: During play you will describe potential problems to get bonus dice (these are not declared at the start of play, they are revealed during the vignettes). Any time a problem is declared, a single failed die may be turned into a success, but the character is immediately removed from the vignette.

# MAIN PHASE

Each vignette has a spotlight character (chosen at random by the bard), the person or persons the story is mostly about. Each vignette will have a number of challenges (starting equal to the number of players and gradually increasing). The first challenges generally set the scene, the next challenges complicate things and the last conflict determines whether the spotlight character suffers a major injury or even if they will survive.

## Helping

An audience member may have their survivor help another survivor who has attained a near success in their action. To do this, the audience member describes the skill they will use to improve things, and how the survivor uses it. Only one survivor can help in a given challenge.

## Sacrifice

A survivor may choose to sacrifice themselves for the good of the community in any vignette once the Mid-Game has begun. If they do this, they roll two extra dice, and all die results are increased by 1. Every success (result of 5+) after the first provides a beneficial note for the endgame pool. Regardless of the final outcome of the story, any survivors who sacrifice themselves in this manner will not be coming back.

## Monstrous Silence

Since the monsters kill sound one of the common problems is communication. When near monsters, every time a player wants another character to do something or work together they must roll their "smarts" attribute to succeed in communicating. A success result (highest die = 5-6) allows normal communication, a near success (3-4) allows a single word to be spoken, and a failed result does not allow the two survivors to communicate at all.

## Problems

Once a survivor has manifested a problem through a vignette challenge, the Bard may use that problem against them. During the description of any later

scene, the Bard may explain how the problem causes issues, and reduce by 1 the available dice used by the character (if a character is reduced to zero dice in this way, they may not confront this challenge). If the audience member is able to describe a way that their survivor circumvents the problem, they may negate this penalty.

## Yes, and…
IN the couse of play people will suggest things that happened. Typically players will respond "yes, that happened, heres what else happened…" At your discretion you may say "no" to a detail supplied by another player or the bard. However, when you say "no" you character drops from the scene until the bard resets. You cannot participate in challenges, sacrifice yourself or help.

## The nature of the monsters
- The monsters came through one portal into our world
- That portal may be closed somehow.
- They look like the stuff of nightmares
- They can be killed, but they are either very tough or have specific weaknesses.
- Sound is eliminated near them, increasing in silence with proximity
- Find out everything else in play

## Examples of problems
-broke her arm
-got poison Ivy
-sprained her ankle
-was bitten by a monster
-grew an extra arm. An evil arm.

**Example of play:**

*Bard: This is the story of how our village was menaced by the monster of the red eyes(saying what the story was about, but keeping success or failure unknown). Does anyone remember who was involved in this tale?*

*Audience 1: My mother Kaela*

*Audience 2: My oldest sister Emily*

*Audience 3: My grandfather Tim*

*Bard: Correct, remember it was Kaela who this tale was about (selecting the spotlight character).*

*(the audience member can now chime in with some details)*

*A1: This was the time my mother was shot with that arrow (getting a die and writing down the potential problem)*

*A2: Didn't Tim ride around on that donkey all the time*

*A3: He sure did (yes, and…) the donkey was named Bucephalus and my grandpa used to call him 'His valiant steed' (alternatively A3 could have said "no that's stupid" and been out of play till the next scene)*

*Bard: Do you remember where Kaela was?*

*A1: She was out at the old quarry…*

*A3: …looking for mushrooms…*

*A1:…right, she was always looking for mushrooms.*

*Bard: when did she realize she was not alone?*

*A1: It was getting towards dark when she felt a presense.*

*A2: woah, wouldnt it bee coolif the monster can only be seen as a reflection?*

*A3: stay in character.*

*A2: shoot, sorry. I mean I remember that the many eyed…*

*Bard: …red eyed…*

*A2:…red eyed monster could not be directly seen. It could only be seen as a reflection."*

*A1: that's cool*

*Bard: Ok, so how did Kaela first see the red eyed monster?*

*A1: she was looking at a pool of water and saw it standing next to her.*

*Bard: (does not want to have a lethal conflict because that could ruin the story) so the challenge was to eveade the monster, and get back to the forest where Tim and Emily were. How did she do that?*

*A1: she was carrying a basket of mushrooms so she used the water to line up the basket and hit the monster. That's a power challenge.*

*A2: can I help?*

*Bard: you can always help with a challenge. But how do you do so in the fiction?*

Name

Relation

Description

Attributes

| Smart | Strong | Sassy |
|-------|--------|-------|
| O | O | O |
| ● | ● | ● |

O                O                O

Skills
1.
2.
3.

Problems:
1.
2.
3.