

JAMAIS VU

AN RPG ABOUT FAILING MISERABLY

KEVIN M. RODRIGO



Mithrillica

*The furies are at home
in the mirror; it is their address.
Even the clearest water,
if deep enough can drown.*

*Never think to surprise them.
Your face approaching ever
so friendly is the white flag
they ignore. There is no truce*

*with the furies. A mirror's temperature
is always at zero. It is ice
in the veins. Its camera
is an X-ray. It is a chalice*

*held out to you in
silent communion, where gaspingly
you partake of a shifting
identity never your own.*

Reflections — R. S. Thomas

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**JOIN THE COMMUNITY THAT
MADE THIS GAME POSSIBLE**

<https://discord.gg/vHWz6j5Umf>

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#1

THE BASICS

Jamais Vu is a psychological narrative roleplaying game about failing miserably. You play as a mediocre investigator, working on the biggest case of your life while suffering from severe amnesia. You don't even remember who you are or where you live. Work your case as people around you seem to expect. Gather information about your identity, or forge a new one.

But whatever you do, you won't be alone: you have a cacophony of voices in your head pulling you in different directions.

This game is an unofficial tabletop adaptation of the video game *Disco Elysium* by ZA/UM Studio. It doesn't replicate content from the original. Instead, it's a tool for organically creating similar experiences in the tabletop environment. Just as *Disco Elysium* is a homage to tabletop roleplaying games, *Jamais Vu* is a homage to *Disco Elysium*.



WELCOME TO JAMAIS VU

This is no traditional roleplaying game. Forget what you know about modules and adventures, creating a character with a backstory, becoming a powerful hero, and facing epic battles while looking cool.

This is another thing completely. You play *Jamais Vu* to discover who your character is, lurking between the shadows of their mind. Voices inside your head will try to pull you in different directions, and the most powerful one will actually manage to do so. Thoughts will trigger in your mind, with the potential to shape your personality.

Jamais Vu has the potential to be deeply emotional and hilariously fun, usually during the same session. It's a game for curious, open-minded players that seek a personal and psychological twist on detective roleplaying games.

ACKNOWLEDGEMENTS

This game's been possible thanks to the enthusiastic people in the *Jamais Vu* Discord server, who volunteered to playtest the game early on, provided feedback, suggested new content, and maintained edifying discussions about game design. They all had a big impact on what this game has become.

The design of *Jamais Vu* has also been influenced by these great games:

DISCO ELYSIUM	Robert Kurvitz and ZA/UM.
BURNING WHEEL	Luke Crane.
APOCALYPSE WORLD	Vincent Baker & Meguey Baker.
FATE	Fred Hicks and Rob Donoghue.

WHAT YOU NEED

- 1 2 six-sided dice, usually abbreviated as "2d6". Preferably, each player should have their own dice.
- 2 One printed character sheet per player.
- 3 Curiosity and imagination to create a world together and discover your character's psyche as the game progresses.

WHAT YOU DON'T NEED

- 1 Any previous knowledge of *Disco Elysium*, its characters, story, mechanics, or setting.
- 2 A story or adventure planned beforehand. Everything is created collaboratively with in-game tools.
- 3 Prepared character backstories. You'll discover your character's identity and personality during the game.

MODES OF PLAY

SOLO	Play alone while envisioning the world around you and figuring out the case as you go. The game provides tools to prompt ideas and build a story organically.
BUDDIES	Like solo, but with one or two friends. You all are investigators on the case, sharing the spotlight and fleshing out the story together.
GUIDED	Like buddies, but one of the players takes the role of the Game Master (GM) instead of playing an investigator. The GM fleshes out the world and the case for the players, plays all the non-player characters, and makes judgment calls. Think of the GM as the drummer of the band that gives structure to all your crazy solos.

PRINCIPLES

The game is built under the following principles:

FICTION FIRST

You narrate what your character plausibly does, and only then you do worry about how the game's mechanics interact with the fiction. It's more fun and surprising if you don't try to play efficiently.

EMBRACE FAILURE

You're not the chosen one, you're a mediocre human being at best. You'll fail often, but this is great news. Failure provides plot twists, new challenges, fun, and drama. Success is so overrated.

LET IT RIDE

You roll once for a thing. If you fail to pick a lock, this represents all your current efforts to pick that lock, and there's no point in keeping rolling. You won't be able to roll again for that task until the scene changes notably: your relevant skill improves, you acquire the right tool for the job or an important condition has changed. Sometimes, your action is irreversible and the opportunity is lost forever. This is life.

MAGICAL REALISM

Portray the world focusing on the poetry in the mundane. Find beauty in agony. Chase the unfathomable divinity of the smallest things.

HARDCORE TO THE MEGA

Whatever you do, turn it to eleven. Overthink, overreact, overstep. Be bold, be brutal, be ballsy.

YOUR CHARACTER

You'll take the role of an investigator working on a case, typically a police detective or a journalist. There is a mystery, and an expectation for you to solve it, but your amnesia doesn't help.

You're not a hero. Heck, you're not even an antihero. Your description can't contain the word "hero" at all, no matter the number of negative prepositions and adverbs. You might be good at a couple of things, but are an unsuccessful professional and an unremarkable human being.

This case is too big for you, on a disproportion of biblical proportions. You'll struggle under its weight, on the brink of being crushed, but it's okay. It will make a glorious story. We promise.

ATTRIBUTES AND SKILLS

Skills are aspects of your psyche with their own will and personality. They manifest themselves as voices in your head that react to what you do and what's happening around you. They interject to provide help, argue with each other, and sometimes even make demands on you.

There are 24 skills, and they're non-player characters with full rights. Even more, they are the stars in your brain's show, and sometimes you'll just have to sit down and watch. The higher a skill gets, the higher its influence over you.

Skills can be directly modified by putting points into them at character creation or spending experience points during the game. Internalizing Thoughts, wearing gear, and using drugs give bonuses and penalties to your skills.

More about skills in the *Meet your Skills* chapter.

MORALE

Morale measures your resistance against stressful and shameful situations, as well as your overall resolve and confidence. It ranges from 5, representing great confidence, to 0, representing a total mental breakdown.

Each time you lose morale due to a stressful situation, you lose 1 point in the track, and you gain a condition, a penalty for certain actions that reflects what has happened to your character.

You can replenish one point of morale and clear its condition by relaxing, enjoying a moment of happiness, experiencing a meaningful connection with another person, or indulging in a vice.

If you ever reach 0 morale, your character's removed from the game. Describe how your character leaves their job in pursuit of a stress-free life.

HEALTH

Health measures your resistance against physical harm, as well as your overall well-being. It ranges from 5, representing a perfect condition, to 0, representing total inability to function.

Each time you are harmed due to a stressful situation, you lose 1 point in the track, and you also gain a condition.

You can replenish one point of health by resting, being medically treated by an expert, having a particularly nutritive meal, or using medicines.

If you ever reach 0 health, your character's removed from the game. Describe how your character dies or is otherwise incapacitated to continue the investigation.

More information about Conditions on page 18.

GEAR

Gear refers to any useful object you carry around. Wearing special clothes or using specific tools can apply bonuses or penalties to your skills.

You can only use 3 items at a time, and you can't switch them during a scene, so choose wisely. That doesn't mean that your character is constantly changing clothes and items, it just means that only 3 of them will be mechanically relevant in a scene.

You can combine 2 small tools if that makes sense in the fictional context, but you can't stack multiple clothing items of the same kind, like two pairs of boots.

DRUGS

Another way of manipulating your abilities is using drugs, legal or otherwise. They temporarily increase some skills and decrease others, but they damage either your health or your morale every time you use them, and their boost is short-lived.

Jamais Vu doesn't promote the use of drugs in real life. It only uses them in the game as a means of character expression.

More information about gear and drugs in the *Gear and Drugs* chapter on page 71.

GAME STRUCTURE

Jamais Vu is both a game and a conversation between the players, between the GM and the players, or only in your imagination. Fiction comes first and rules come second.

The game consists of 3 phases. The **setup** starts by establishing the characters and hooks for their identity and the case they're investigating. This is a product of your collective imagination and the help of the game's oracles.

Then, the **investigation** takes place in a succession of scenes. This is the longest part of the game, as you get to interact with the world, discover your character's psyche, and make hypotheses about what has happened.

Once you successfully cracked the case and discovered who you are, you enter the **epilogue**. You narrate how the story wraps up and how your character goes on with their life.

SCENES

The investigation phase is a succession of scenes, and dramatic units of the story. Scenes are defined by one or more characters being in a location with one or more goals. They don't have a fixed duration; a session can either chain multiple simple scenes together or span a single, complex scene.

A scene is made up of three main elements: At least one character trying to achieve a goal; at least one obstacle in their way; a context in which the conflict is framed.

Every time one of these elements changes, we enter a new scene. Ending a session also marks the end of a scene.

STRUCTURE OF SCENES

Just like in the whole game, scenes also have a setup phase and an ending phase. During the **setup** phase, you establish details about the scene, and it's the best moment to make use of the oracles.

During the **ending** phase, you ponder how your character has been changed by the events in the scene. You recap clues and hunches, decide if Thoughts develop or new ones emerge, and you earn experience points.

CREATING A CHARACTER

Creating a character in *Jamais Vu* is an easy process that takes only a few minutes. Just follow these steps:

- ◆ Assign the following points to different skills: 7, 6, 5, 4, 3, 2, and 1. Write these values in the **natural** column. Leave the remaining skills at 0.
- ◆ Select or come up with 3 starting pieces of gear, writing their bonuses or penalties in the **modifier** column of your skills. You may also choose one dose of any drug if you want.
- ◆ Decide how your character wakes up and what the initial hints to their identity are.

INVESTIGATION SETUP

Creating the case requires collaboration and consensus from everyone in the table. This is a crucial part of the game, so don't rush it. Establish the following:

- ◆ What's the nature of the crime.
- ◆ Who's the victim, and whether they're present at the scene.
- ◆ How your characters know of the crime and how they're compelled to investigate it.
- ◆ How the characters get to know each other and what the game's opening scene is.

The character creation and the investigation setup work better when they're done in parallel, so the identity hooks of your character are related to the crime.

More information about skills in *Meet the Skills* chapter on page 37, and more about crimes, identities and hooks in *Investigating* chapter on page 47.

THOUGHTS

Thoughts are the items of your brain's inventory and further develop your unique personality and worldview. They're a powerful way to express what things are important to your character, what makes them unique, and how it all evolves during the story.

Thoughts are triggered by events during the game and can be proposed by anyone at the table, although the GM has the final say about how the thought takes form finally. *What can change the nature of a man? Do we live in a simulation inside a simulation in an infinite fractal loop? What Disney princess would my dog be if I had a dog?*

You can either reject a Thought or accept it. If you reject a Thought, you dismiss it for now, but it may reappear in a future scene. Once accepted, this Thought nests in the back of your head, and your mind begins ruminating about it in the background, while you do other stuff.

Thoughts consist of a name, a question, a conclusion, and an effect. The conclusion and the effect are unknown until the thought is fully internalized.

Thoughts also have a progress bar with 3 segments on it. You can mark 1 progress at the end of each scene. No running in the mind palace!

Once you mark the last progress box, your Thought is internalized and its conclusion and effect are revealed. Conclusions are what your character finally answers to the Thought's question, and they mold your character's personality. Effects are the mechanical application of the conclusion in the form of bonuses, or a mix of bonuses and penalties, over your skills. These bonuses add to your skill's modifier, so they're unaffected by your skill cap.

Since you are discovering who your character is as you play, you don't know what their conclusion will be. Use thoughts as a way to discover how your character views the world, and as a way to signal what topics and areas you want to explore within your character's psyche.

You can have up to 5 simultaneous Thoughts. At any time you can discard a Thought as long as it's not been internalized. If a Thought has been already internalized, you can only substitute it with a new Thought that challenges the conclusion of the old one.

More information about Thoughts, including how to create questions, conclusions, and effects, in *The Thought Cabinet* on page 63.



TAGS

Your actions have an impact on the world, and facts affect the game’s fiction. Asking somebody for a favor will be harder if you’ve been mocking that person previously. On the other hand, crossing the street unseen will be easier if it’s midnight, there’s a dense fog in the air and a brawl starts in the bar around the corner.

Tags are the game’s way of introducing these things into the mechanics. They’re events in the story that are taken note of and can potentially affect gameplay. Tags can provide bonuses and penalties to your skill checks, ranging from ±1, if the tag has a minimum impact on a given action, to ±3, if the tag is absolutely relevant.

The same tag can be positive or negative depending on the fictional context and can be used multiple times or cease to be relevant. Tags can also stack with each other or be canceled out by other tags.

Players can gain tags as a result of a skill check. This allows players to tackle seemingly impossible tasks by taking steps that make the final roll easier.

GMs typically introduce negative tags to make your actions more challenging, but during a skill check, you can also invoke a tag to hinder your chances of success. Doing so will reward you with 1 experience point.

When playing with a GM, they’ll have the final say regarding which tags apply to a roll and how strong their effect is.

CONDITIONS

Conditions are a special type of negative tag that you gain any time you lose morale or health, representing how the harm affects you. They’re divided between mental conditions if they’re the result of a morale loss, and physical conditions if they’re the product of a health loss.

Similarly to tags, conditions can provide penalties for some of your actions. These penalties range from ±1, if the condition has a minimum impact on a given action, to ±3, if the condition is absolutely relevant to the action.

When you recover a point in morale or health, clear the most fitting condition you have.

Keep in mind that conditions don’t affect your skills directly; they only affect the difficulty of broad types of goals. For instance, being *insecure* would affect you anytime you want to act courageously, regardless of the skill used; or having a *sprained ankle* would difficult for you to run or jump, no matter what skill you use for the action.

The following list doesn’t intend to be comprehensive, but only to give you a starting point and an understanding of the scope of conditions. Make your own conditions on the fly during play and keep them simple.

MENTAL CONDITIONS

AFRAID	Facing danger or uncertainty.
ANGRY	Considering other people’s emotions.
CONFUSED	Thinking and calculating clearly.
NAIVE	Noticing suspicious things and behaviours.
RECKLESS	Perceiving dangers and gauging the force you apply.
SAD	Showing confidence and strength of character.

PHYSICAL CONDITIONS

ARM INJURY	Exerting force and making quick arm movements.
BACK PAIN	Lifting weight and twisting your torso.
EXHAUSTED	Doing prolonged efforts.
HUNGRY	Focusing and perceiving things around you.
SICK	Keeping yourself together and using devices.
TWISTED ANKLE	Running or jumping.

SKILL CHECKS

Skill checks are dice rolls that determine if you're successful in an action or not, but they should only be used when necessary. You can just describe most things your character does. The GM will call for a skill check if both of the following things are true:

- 1 At least one of your skills can be used to do the thing.
- 2 There's more than one interesting outcome possible.

This means skill checks are only called for if both succeeding and failing can propel the story in new and interesting directions. By doing so, every roll is an important event in itself and the story never stalls.

When performing a skill check, state your intended effect and the skill that you wish to apply. The GM has to confirm that the intended effect is achievable and that the chosen skill fits your action, and finally assign a difficulty of the task, represented by a target number.

Then, roll 2 six-sided dice (usually abbreviated as 2d6), and add the points you have in the most relevant skill to this action. Any modifiers to your skills, such as gear, drugs, and Thoughts, are taken into account, as well as any positive or negative tag that can apply. If the total of your roll plus the modifiers is equal to or higher than the difficulty target number, you succeed. If not, you fail and pay the price.

Additionally, rolling 6-6 on your dice is always a success and rolling 1-1 is always a failure, regardless of the task difficulty and bonuses or penalties. This means there are no guaranteed results on a skill check; there's always a slim chance of success or failure.

2D6 + SKILL + MODIFIER VS DIFFICULTY

ROLLING EQUAL TO OR HIGHER THAN THE DIFFICULTY IS A SUCCESS

6-6 IS ALWAYS A SUCCESS

1-1 IS ALWAYS A MISS

WHITE VS RED SKILL CHECKS

White checks are those where failure may not be irreversible. You'll be able to try again once the situation has changed notably: a relevant skill has improved, you've managed to secure an advantage or you use a perfect tool for the task. Red checks, on the other hand, are irreversible. You can just try them once. If you fail, the scene changes so much that the opportunity is lost forever. The GM must state if a check is red or white before you roll the dice, so you know what the overall stakes are.

Sometimes, failing a white check can open the door to a red check, which represents a more desperate attempt to accomplish your objective. For instance, after failing to pick a lock, which would normally be a white check, you could consider the option of smashing the lock open, which is a red check; once you tried to smash the lock open, you render it useless, so you can't try to pick the lock again if you were unsuccessful.



CONTESTED CHECKS

Sometimes the thing you want to do clashes with the goals of another player's character. When this occurs, the dispute is resolved with a contested check, where each player narrates their approach to the conflict and chooses an appropriate skill.

The player who rolls higher wins the contest and things go their way, while the losing player or players suffer the consequences. If there's a tie, the status quo doesn't change and nobody's able to change the situation. For instance, if you tried to grab an object from the hands of another player's character and your contested check ties, the object remains in their possession.

**EACH PLAYER ROLLS 2D6 + SKILL
WHOEVER ROLLS HIGHER WINS THE CONTEST
IF THERE'S A TIE, THE SITUATION DOESN'T CHANGE**

RESISTANCE CHECKS

When you try to resist the influence a skill has over you, you make a resistance roll. These are done by rolling 2d6 and comparing it to your skill value. If you roll equal or higher, you succeed in resisting the influence of the skill and you remain in control. If you roll under the skill, it forces you to meet its demand.

As with skill checks, rolling a 6-6 is always a success, and rolling a 1-1 is always a failure, regardless of the skill's value. Any modifier that affects the skill, like gear, drugs, or Thoughts, is taken into account.

**2D6 VS SKILL
ROLLING EQUAL TO OR HIGHER THAN THE DIFFICULTY IS A SUCCESS
6-6 IS ALWAYS A SUCCESS
1-1 IS ALWAYS A MISS**

DIFFICULTY

There are 8 tiers of difficulty for any given task:

TRIVIAL	Target number 6. A child could do this. Just imagine the shame if you fail.
EASY	Target number 8. You'll do fine. Probably.
MEDIUM	Target number 10. An average task for an average human being.
CHALLENGING	Target number 12. You better roll your sleeves up for this one.
FORMIDABLE	Target number 14. Hold my beer.
LEGENDARY	Target number 16. Why do you want to be a legend? Legends end up dead.
GODLY	Target number 18. Have you been drinking again?
IMPOSSIBLE	Target number 20. Stop it. Just don't. It's not funny anymore.

If a task is easier than trivial, just do the thing and don't bother rolling the dice. If it's harder than impossible... well, it just won't happen.

Otherwise, all tasks with one of the above difficulties assigned must be rolled. There's always a slim chance of success or failure regardless of the bonuses and penalties accumulated.

PAYING THE PRICE

Every time you fail a skill check or a contested check, something bad happens in the form of at least one of the following:

STRESS

You lose one or more points of morale as a result of an upsetting or sad experience.

HARM

You lose one or more points of health after being hit, sickened, or under severe pain.

DAMAGED GEAR

One of the items you're using or the clothes you're wearing is damaged and no longer applies any modifiers until it's repaired... if that's even possible.

LOSS OF CONTROL

One of your skills pushes you to act in a disproportionate or unwise manner, leaving you to clean up the mess afterward.

RECKONING

You suffer the consequences of something you did, but you don't remember due to your amnesia. Did you really smash your car into that rooftop? What's wrong with you?

BAD NEWS

Your life gets more and more complicated than it already is; things happen the opposite way you wanted them to happen, the case gets more complicated, people get angry with you or you learn an unwelcome truth.



INTERJECTIONS

Skills just don't shut up. They'll pop up in the most inconvenient of moments to alert you, demand something from you, or just casually share their unsolicited wisdom. This is good news! This is a goldmine for dramatic scenes.

Every player starts the session with one interjection token. Any player at the table can suggest an interjection upon your character at any time during play by giving you their interjection token, saying something like "I'd like to see what Volition has to say here". You can also interject your character freely, without using any token. But you can't interject a player who already has 3 tokens.

During an interjection, the action pauses for a moment, and you and the GM play out the mental interaction you have with the invoked skill. Sometimes, the interjection will be informative or just roleplay, but sometimes the skill can demand things from you. When this happens, you have two options: accept the interjection or try to resist it by making a **resistance roll**.

The GM can also call for an interjection without spending tokens, and they're responsible for framing other players' interjections and even rejecting inappropriate interjections.

It's ok to call for an interjection without having a clear vision of what the skill would say. When an interjection occurs, anyone at the table can make suggestions to flesh it out and make it more interesting.

Interjections should be used responsibly and only happen if there's potential for a dramatic, interesting interaction with the skill. They should also consider the interjection flags of the player receiving the interjections.

It's important to note that interjections are a tool to enrich the story and explore the nuances of the characters, not a tool to annoy other players and slow the game. It's the responsibility of everyone at the table, and not only the GM, to ensure interjections are used for the benefit of everyone's experience with the game.

INTERJECTION FLAGS

You can indicate how you'd like to be interjected by others to explore an aspect of your character. This is called flagging. You can, for instance, flag out that you want to be interjected regarding your character's addiction, a love interest, a recurring feeling, or some prejudice.

You also can flag not to be interjected by a particular topic or in the current scene. Flags are your tool to customize and dial up or down the interjections you receive. Your character sheet has an area to write other players' flags.

WHEN TO INTERJECT

- ◆ When you see the potential for drama or humor in a skill interaction.
- ◆ When your interjection respects the flags of the receiving player.
- ◆ When you have at least one token unless you interject your own character or you're the GM.

WHEN NOT TO INTERJECT

- ◆ When a skill interaction would be unremarkable and slow the game at a particularly interesting point.
- ◆ When your interjection would clash against the flags of the receiving player or the established mood of the game.
- ◆ When you don't have any tokens unless you interject your own character or you're the GM.
- ◆ When the player you want to interject already has 3 tokens.

WHEN AN INTERJECTION IS CALLED FOR

- ◆ Any player can make suggestions about how the skill might react.
- ◆ The GM has the final say and fleshes out the interaction with the player.
- ◆ The interjection can provide roleplay opportunities, offer a clue, trigger a thought, or even demand something from the player.

WHEN AN INTERJECTION MAKES A DEMAND

- ◆ Either accept the interjection and play it out...
- ◆ ... or try to resist it by rolling equal or under the skill value on a 2d6 roll and play out either result.

TOKENS

- ◆ At the beginning of every game session, tokens are reset to one per player, excluding the GM.
- ◆ Tokens are used in the game for balancing interjections, so shy players are encouraged to contribute at the same level as the more eager players.
- ◆ You can call for interjections upon your character without using a token.
- ◆ The GM can freely call for an interjection without using tokens.
- ◆ When you run out of tokens, you can't call for interjections upon other characters.
- ◆ A player with 3 tokens can't be interjected.

HELEN — I approach the homeless woman and I ask her if she's seen anything. But she starts rumbling about how cold this winter is, how hungry she is, how she feels invisible to people and this is the first time in weeks anybody has spoken to her.

ROBERT — Wait, this is a great chance to use my token; here it is. You hear a voice in your head saying "Oh, poor soul! I can fathom how she's been suffering. You should give her your coat. She needs it more than you do". Do you want to try to resist that?

HELEN — Actually no, that fits my character. In fact, my Pain Threshold kicks in saying "You don't need a coat. You can take the cold. It's good for your blood circulation".

ROBERT — And your Physical Instrument seizes the occasion to tell you that you don't need a coat if you jog all the time.

HELEN — Ok, you've all convinced me. I remove my coat and I give it to the woman. I also hug her, turn around, and leave her without a word, sobbing and wiping my nose with my sleeve.

ROBERT — I pretend not to see that.



CLUES

During the investigation, some details will pique your interest, such as footprints and fingerprints, objects out of place, details of a conversation or a character's background, or a library card on your pocket with a name and an address you don't recognize.

Clue categories help you visualize what kind of evidence to look for during the game, and are important in the next phase. There are 6 different categories: **coincidence**, **key**, **memento**, **oddness**, **testimony**, and **trace**.

Anything that piques your interest and you take note of becomes a clue. This way, you decide what type of mystery you're investigating: serious and realistic, whacky, supernatural, or anything in between.

HUNCHES

Hunches are hypotheses, facts that you believe proved and take you one step closer to solving the case, or details you seem to remember from your identity but you're not entirely sure about. In order to gain a Hunch, you need to:

- ◆ Combine 3 clues from at least 2 different categories.
- ◆ Explain in a plausible way how the clues fit together.
- ◆ Roleplay how a skill helps you connect the dots, no dice roll needed.

The way you link your clues together to form a Hunch needs to fit the tone of the investigation. The GM can reject any explanation that's too crazy to make sense in the context of the game or too uninspired to propel the story forward. In that case, you should rephrase or choose another combination of clues.

Hunch categories help you link the clues together in a way that makes sense and diversify the kind of evidence you look for in a scene. There are 7 different categories of Hunches: **anamnesis**, **location**, **means**, **motive**, **opportunity**, **suspect**, and **witness**.

When you gain a Hunch, you mark progress in the progress bar of either the case or your identity, and you mark 2 experience points. You can't recycle the same clues to gain new Hunches, and you're limited to one case Hunch and one identity Hunch during a single scene.

HELEN — *So we have three clues: there's a broken window and a trace of shattered glass on the inside of the room; old Mrs. Devereaux's testimony claiming she saw a redhead girl that night, and a valuable jewel box missing from the house, which constitutes an oddity. Are you thinking the same as me?*

ROBERT — *Yeah, that the mysterious redhead everybody talks about stole the jewelry. Boom! We have our suspect.*

HELEN — *No, silly! That means Mrs. Devereaux stole it and is obviously framing that girl. It's the perfect opportunity to evade suspicion.*

ROBERT — **Sighs*. Ok, you mark that hunch if you want, but I'll keep my own line of investigation.*



SOLVE CHECKS

Once you've at least 7 hunches on your case or identity tracks, and at least 4 different types of hunches, you can attempt a solve check to crack the case. This is a very special moment. Explain how all the pieces fit together and then make a solve check by rolling 2d6 plus your progress made in that mystery, and compare the result to a legendary difficulty (target number 16). No skills, modifiers, or tags can be added to this roll.

If your total is 16 or higher, you solved the mystery! Roleplay the aftermath and, if there's another mystery to be solved, continue playing.

If your total is 15 or lower, something isn't what it seems. Lose 2 Hunches and 2 progress, and narrate how your assumptions betray you, or how the memories you thought you were getting back prove to be false or distorted.

EXPLAIN HOW ALL THE PIECES FIT TOGETHER
2D6 + PROGRESS VS 16 (LEGENDARY DIFFICULTY)
ROLLING 16 OR HIGHER = MYSTERY SOLVED
ROLLING 15 OR LOWER = LOSE 2 HUNCHES

FAST SOLVE CHECKS

This is an optional rule for faster games, like one-shots or demonstration games. To make a fast solve check, you only need 3 hunches on your case or identity tracks, from at least 2 different types. Roll 2d6 plus your progress made in that mystery, and compare the result to a challenging difficulty (target number 12). If you miss, discard only 1 hunch and lose 1 progress.

EXPLAIN HOW ALL THE PIECES FIT TOGETHER
2D6 + PROGRESS VS 12 (CHALLENGING DIFFICULTY)
ROLLING 12 OR HIGHER = MYSTERY SOLVED
ROLLING 11 OR LOWER = LOSE 1 HUNCH

More information about clues, hunches, and solving mysteries in the *Investigating* chapter on page 47.

EXPERIENCE POINTS

Experience points (XP) are a measure of your accomplishments and ongoing learning. You'll earn XP for doing the following:

- 1 XP** Fail a roll.
- 1 XP** Express your character in a compelling, remarkable way. You can reward yourself up to 3 XP per scene this way.
- 2 XP** Use a tag to hinder your chances during a skill check.
- 2 XP** Mark progress in your case track or on your identity track.
- 5 XP** Solving the case.
- 5 XP** Discovering your full identity.

You can spend XP to do the following:

- 3 XP** Upgrade a skill by 1 point.
- 5 XP** Internalize a Thought.

The end of a scene is the best time to award XP and spend it without slowing the pace of the game during the scene.

PLAYING WITH A GM

The role of the GM, while not indispensable in the game, smoothes the experience for everybody. When you GM, you're the grease in the gears, making sure the movement is fluid and there's no friction. You're the drummer of the band, marking the tempo and moving the spotlight from player to player.

The GM's primary role is to flesh out the world, challenge player's characters, and make judgment calls impartially.

- ◆ Flesh out the world for the players. If ideas don't come easy to you, use the oracles to generate prompts to spark your imagination.
 - ◆ Determine the difficulty of the rolls and what tags come into play during a scene.
 - ◆ Make skill interjections to give players the chance to roleplay different aspects of their psychology.
 - ◆ Challenge players with skill demands to present them with interesting dilemmas and twists, not to interrupt a scene, but to make it more interesting dramatically.
- Ask the players questions to propel the action forward. Ask them if a scene triggers a Thought or a memory from the past. Ask them if they form new hunches when they get new clues. Ask questions, but let the players answer them.
- ◆ Control the pacing of the game. If players get stuck or debate in circles, introduce new elements for them to interact with. If it doesn't help, introduce a disruptive element that shakes them and requires immediate action.
 - ◆ Make judgment rolls. Whenever there's a dispute over the rules or what happens in the fiction when there are conflicting interests, you have the final say. You can always use the oracle's yes/no questions to rule impartially.

PLAYING WITHOUT A GM

When playing without a GM, all their roles still need to be fulfilled collaboratively.

Running a game collaboratively requires everybody at the table to be respectful toward others and share the spotlight. Interjection flags are more important than ever in collaborative sessions. Remember, the goal of the game is to create a story where everyone can participate and enjoy it equally.

Everyone at the table participates in building the world and the story. When discrepancies occur, either vote or use the Oracles to settle things.

But even in collaborative mode, you remain in charge of what your character does, feels, or thinks. You'll be responsible to narrate the conclusion of your Thoughts and what your failings look like.

PLAYING SOLO

When playing solo, the major problem is the fear of the blank page. Coming up with ideas and making a decision when everything is possible. In this mode, Oracles are more useful than ever. Use them every time you want to generate new ideas, answer questions, or surprise yourself.

Playing solo has its obvious advantages, though. You control entirely the genre, mood, and themes explored in the game, and you have nobody to blame from your failures other than the dice.

More information in the *Oracles* chapter on page 81.



#2

MEET THE SKILLS

While in most games skills are mere tools that patiently wait for the character to make use of them, in *Jamais Vu* skills have a will of their own. They talk to you. They intervene and interrupt while you're doing your thing. They have a personality, impulses, and agendas of their own, just like any other character in the world. Skills just happen to live in your mind, constituting a kaleidoscope of reflections of yourself. They're what makes you... *you*.

Skills are double-edged swords. They'll make you more likely to succeed in whatever you're doing, but they'll impose their own will upon you if they have the chance.



INTELLECT

Your intellectual skills represent your grey matter, a measure of your mental prowess and how much information your brain can handle. High intellect skills tend to make you cocky, pedantic, and prone to hubris. You're a genius and it's your moral imperative to make sure everybody knows it. This can also make you lose yourself in thought and be sometimes disconnected from reality.

CONCEPTUALIZATION

Conceptualization generates new ideas. It's the spark of creativity that separates man from beast. It comes up with names for businesses while you're in the shower and commands you to write that novel. It appreciates jazz and it even insists it gets abstract sculpture.

Unfortunately, Conceptualization is also a snobbish critic, a bitter perfectionist. It gets furious with bad rhymes and the music teenagers listen to nowadays. Also, it gets annoyed every time you see something written in Comic Sans.

DRAMA

Drama is all for acting and dressing reality a little bit, which is a euphemism for lying. But besides deceiving people, it also excels at performing, feinting, and detecting when other people are doing such things to you. It takes a liar to know a liar.

Drama is a sucker for exaggeration and attention-grabbing. It will make itself noticed at any opportunity. Also, Drama is sick on the karaoke mic.

ENCYCLOPEDIA

Encyclopedia spouts lore and random facts about just anything. It has a memory as prodigious as selective and it can bless you with astonishing eidetic recollections. If you read it, you know it.

But the thing about Encyclopedia is that it has no measure. It has an ever-inquisitive personality. It can drown you to death in an endless stream of trivia while the key piece that would solve the case remains unnoticed. Also, it enjoys bringing back to memory the most embarrassing things you've done.

LOGIC

Logic likes to formulate theories and deduce things. It believes everything's a problem that can be solved, and that there's one optimal way to do anything. It will detect lies and inconsistencies in the stories you're told. It also does your taxes for you.

But Logic is also a show-off and loves public displays of Sherlockian prowess. It loves being right and making everybody in the room know how right it is. Also, it finds plot holes, ruining every movie you see.

RHETORIC

Rhetoric is the star of endless arguing and futile debate. The bread and butter of politicians and talk shows. Rhetoric can find arguments for defending the undefendable and win a debate using attrition warfare methods and making your rivals run out of arguments or patience.

But, at the end of the day, Rhetoric won't make you any new friends. It might win disputes, but not hearts, and it will put you into trouble more often than not. Also, people will eventually agree with you just to make you shut up.

VISUAL CALCULUS

Visual Calculus makes physics easy. It loves reconstructing a crime scene and interpreting blood splatters and bullet ricochets like in a TV show. It also serves as your brain-implemented GPS and handles all your billiard emergencies.

But Visual Calculus tends to get lost in the details. It gets hard to conduct an investigative interview while your field of vision is full of red-dotted lines modeling the room's reverberation.

PSYCHE

Your psyche skills measure your emotional depth, how sensible and open to the ineffable you are. High psyche skills make you charismatic and overly imaginative, but unstable. Your emotions can't be contained and often take you to unsuspected places. Low psyche skills make you dull. You struggle to make an impression and people are more likely to influence you than the other way around.

AUTHORITY

Authority is all about respect, for both you and the institution you represent. It helps you be assertive and exert dominance over people.

But too much respect can paint a skewed vision of the world and blind you to your own assholiness. Authority also demands you to make random, absurd displays of self-assertion, like yelling at elder women who skip the line at the supermarket.

EMPATHY

Empathy reads people. It helps you connect with the human condition and relate to the circumstances and suffering of others, letting you know when there's something more than meets the eye. It digs deep to unearth buried emotions in people you interact with.

But too much Empathy can make you vulnerable. You feel other people's joy and hope, but also their pain, distress, sadness, and rage. This can not only have a toll on your morale, but it also can trigger thoughts related to other people's feelings.

ESPRIT DE CORPS

This is your teamwork skill, the one that connects you to your colleagues. It gives you flashes about your coworkers to better understand your tiny role in the institution. It also allows you to buddy up with fellow investigators and establish fruitful cooperation.

The risky part about Esprit de Corps is that it tends to dilute the self into the faceless institutional soup, like the ant that relinquishes its individuality to the benefit of the colony.

INLAND EMPIRE

This is a rare one. Inland Empire is an unstoppable stream of emotions and premonitions. It makes you experience the world through a lens of surrealism, bypassing the limitations of time and space and giving you access to the depthless wisdom of astral hitchhiking.

But of course, Inland Empire blends dream and reality into a homogeneous mixture and your life turns into a David Lynch movie. Next minute, you'll find yourself asking your necktie for legal advice.

SUGGESTION

Ah, the subtle art of making others think their interests and yours are aligned. The predilect skill of con artists and viziers. Why confront somebody when you can just way them with your silver tongue? Why go around ass-kicking when you can go ass-kissing? Suggestion also detects other people's attempts at manipulating you.

But Suggestion can be tricky to work with, because it tends to believe its own lies, distorting your perspective and your memory of facts. It detaches you from reality in a delusional way and makes you look like a fake backslapper in the eyes of others.

VOLITION

Volition is your internal coach. It wants you to get shit done and become a better person. It makes you get up in the morning, quit drugs, eat quinoa, and do push-ups. And even more importantly, Volition determines your morale.

But Volition is known to be too much of an enthusiast. Mr. Wonderful here will try to convince you to do awesome things that are way out of your league. Its relentless faith in you will risk you even more failure. Also, it's a real party pooper.

PHYSIQUE

Your physical skills represent your muscular dependency, a measure of how strong and visceral you are. High physical skills make you a force to be reckoned with. You're a bodily powerhouse with an acute primal instinct and a voracious appetite for physical stimuli. Low physical skills make you delicate and apathetic. You're easily tired and sick. You seek comfort and avoid confrontation whenever possible. Also, you're the kind of guy that doesn't leave home without an umbrella.

ELECTROCHEMISTRY

This is a fun one. At least according to its own definition of fun, as in a reckless drug deluge kind of fun. The perfect hedonist. It knows a lot about every drug on Earth, even the neurochemical details.

Electrochemistry craves a spike in dopamine, be it from sex or drugs alike. It will urge you to grab cigarette ends from the street and lick rum stains from bar stools with no esteem for hygiene or personal decorum while making insinuations to the horrified waitress. Electrochemistry doesn't have any red lines, just serotonin receptors.

ENDURANCE

This guy here keeps your bloodstream flowing and your guts on the right side of your skin. In practice, Endurance prevents you from losing health when you're hurt but encourages you to really try with its "bring it on!" attitude.

Endurance also serves as your gut instinct... and your gut instinct might say things that aren't politically correct. Word is it tends to be a bit, you know, fascist sometimes.

HALF LIGHT

Awareness, vigilance, hysteria. Half Light is your fight-or-flight instinct. It loves you so much it's just afraid of anything that could hurt you, even your own ideas.

Half Light might warn you something is off at a first glance, but most of the time it's just paranoid, in an aggressive way, and your morale can take a hit because of that. Teaming up with Physical Instruments, it will make you shoot first and ask questions never.

PAIN THRESHOLD

Nobody likes pain, except for Pain Threshold. It keeps you functioning when you get hurt, ignoring your own blood spilling to the ground. It's the last man standing's best friend.

It makes you relentless, but it also craves more punishment. Not only in the form of physical pain but also psychological. Painful memories, yes, bring me more of them, with an extra topping of sadness, please.

PHYSICAL INSTRUMENT

This is the badass stat, the one that makes you punch things right in their face. An adrenaline-junkie gym coach that encompasses all your physicality, and it also will inform you of your overall physical fitness.

But Physical Instrument enforces a strict no-nonsense policy. It doesn't have time for such things as feelings, listening, or "let's talk about it" situations. It just wants you to punch your way out through the case.

SHIVERS

Oh, another Lynchian one. Shivers give you goosebumps and feelings you can't put your finger on. This guy wants to tell you something... if only you knew what it was.

Shivers lets you *feel* things you can't see or rationalize. It's a supra-natural mentor, ever so cryptic. Don't try to understand it, just feel it.

MOTORICS

Your motor skills represent speed and dexterity, how deft and agile you are. High motor skills make you sharp and slick. You're aware of your surroundings and quick to react, but you need constant action just can't sit down for a moment. You're fast to move, fast to get bored, fast to get gone. Low motor skills make you slow and clumsy, unfit for tasks of precision and aplomb. You have too many body parts to coordinate at once. Also, you've got the worst dance floor moves ever.

COMPOSURE

Like a blanket covering your inner demons, Composure lets you keep a resemblance of calmness. It's your stillness under pressure, the poker face that prevents others from gaining insight into your thoughts and feelings. It also reads other people's body language.

Composure also takes its coolness too far and is a bit of a sartorial critic. It's obsessed with people's appearance, including yours, and will never forgive you for what it would describe as a flagrant wardrobe crime.

HAND / EYE COORDINATION

This is the one you need to throw a ball and catch it on the fly. To aim and fire a gun with a resemblance of competency.

In fact, it knows firearms a bit too well and can analyze any weapon at first sight: caliber and weight, optimal range, how often the trigger gets jammed in that particular model, you name it Hand / Eye Coordination just loves the smell of gunpowder in the mornings.

INTERFACING

Interfacing covers all your finger-working needs. It lets you use electronic devices, drive a car smoothly, and fix its engine, pick safety locks, and it gives you an edge with tools. It also covers your motor memory and even helps with your handwriting.

The downside of Interfacing is its utter disinterest in living creatures. It'll be mesmerized by storefront TVs, constantly prompting you to check your phone.

PERCEPTION

Keen eyes, sharp ears, and a state of deep awareness of your surroundings. Perception is the clue finder, the magnifying glass that gives you the details other people miss. It covers all your senses but in a cold way, detached from humanity, so it won't give you insight into a person's body language or behavior.

Perception doesn't have an off-switch, so it can prove overwhelmingly detailed sometimes, to the point of becoming misleading. Sometimes you can't see the solution-forest for the clue-trees.

REACTION SPEED

Your reflexes are governed by Reaction Speed. It lets you dodge punches in bullet time and react to unexpected things. It also involves your mental alacrity, your street smarts, and your ability to come up with great comebacks at the speed of photons in a vacuum.

But Reaction Speed can soon turn into "overreaction speed", making you jumpy and high-strung, speaking before thinking twice.

SAVOIR FAIRE

This one controls your balance, acrobatics, and stealth. It makes you effortlessly cool while jumping from roof to roof in a frantic chase or casually parkouring.

Savoir Faire is also the quintessential show-off. It's all about dramatic entrances and somersaults, the more unnecessary and overcomplicated, the better.



#3

INVESTIGATING

You didn't ask for this job. You're absolutely not fit for the investigation at your current state, in the peak of an amnesic crisis. But somehow it's expected by people around you that you solve the thing. And you feel compelled to do so.

Investigations consist of the following steps:

- 1 Establishing the mystery hook, the starting scenario.
- 2 Acquiring clues and forming hunches from them.
- 3 Put all your information together and solve the mystery.

This chapter will give you the tools to do it. Just act like you know what you're doing and, hopefully, nobody will notice that you don't.

CREATING THE CASE HOOK

Once the characters of the game are created, it's time to set the stage for the case you'll be investigating during the game. The hook is the initial scene where you find yourselves at the start of the game and presents the mystery.

An effective case hook follows these guidelines:

- 1 It presents a clear crime or injustice committed. A murder, a theft, a disappearance, an arson, and so on.
- 2 It forms clear questions in the minds of both your character and you as a player. *Who did this? How? Why?* These questions propel the story forward.
- 3 It makes it obvious that you're the one who will be investigating the case. Nobody else's gonna repair the injustice committed.
- 4 Sets the tone and mood for the game's story.

SAMPLE CASE HOOKS

Use the following examples to spark your imagination or use them directly to kickstart your game.

ACID TRIP

According to the witnesses, a woman entered a gas station in the middle of the night. She produced a water gun and tried to rob the business. The clerk laughed at her and told her to get lost. The laughter turned into horror screams when the woman pulled the trigger and acid burned the clerk's face.

A LEAP OF FAITH

The local priest was the most beloved person in the neighborhood. People are shocked to learn he's been found in the church this Sunday morning, near the altar. He was lying in a pool of blood, a knife stuck in his back. His torso is covered in strange runic symbols carved in his skin, apparently made days before dying.

BLOWN AWAY

You're approached by a shady woman. She tells you the Sharpwood Syndicate, the criminal organization that runs the town, has been robbed. Your job is to locate the subtracted suitcase full of cocaine and return it to its legitimate owners. Of course, the investigation must be handled discreetly, without the police knowing anything. One more thing the woman adds before leaving: "Do. Not. Fail".

DOPPLEGÄNGER

Mr. Vervloet was found dead in his house after a stroke. He was bid farewell in an emotive burial, his absence wept by his wife and children. But one week later, a very much alive Mr. Vervloet came home from a business trip, shocking the family and the press. Is this the real one? Who died then?

EGREGORE

It all began two weeks ago. All of a sudden, people started collapsing randomly on the streets, unconscious. Some of them would wake up after a time, speaking of strange visions. But most people would stay paralyzed, unable to say a word. Authorities dismissed the first cases. "A sunstroke", they said. "Stress, overwork". But eventually, panic spread. Experts debate whether it's caused by air pollution, water contamination, or a virus. Others have all kinds of supernatural explanations.

IN HIGH SEAS

Everyone on the cruise wakes up agitated this morning, as news of the death of a passenger spread throughout the ship. He drowned, they say. But the truly unsettling thing is he's been found, soaked in salty water, in his own bed.

LAST MAN STANDING

A truly terrifying scene emerges before your eyes under the moonlight. A dozen bodies laying around, guns in hand, scattered around a big clearing in the woods, just out of town. Bullet shells, shreds of wood, and blood all over the place. Some were shot from behind, and some sought cover, without success.

LITTLE JOHNNY

Nobody has seen little Johnny in the past few days. His parents came to wake him up one morning, only to find an empty bed and an open window. Strangely, the kid seems to have dressed at night and left the house inadvertently. A neighbor claims to have been seeing a little girl around the house often during the last week.

PEACE OF MIND

The facility has fallen into chaos. Patients run amok, screaming and wrecking the place. Health personnel run from here to there, desperately trying to contain the situation. But they soon learn that the escaped patients are not their biggest problem, as Dr. Grünberg, the director of the psychiatric hospital, is found dead in her office.

SCHISM

The cruel murder of a member of an ethnic minority has ignited a racial war in the city. There are concentrations of people accusing the authorities to look the other way, and radical groups are mobilizing. The tension is increasing and it's going to explode. Every minute that passes before the case is solved is another tick in this ticking bomb.

SILENCE WILL FALL

Wendy was a quiet girl. She never got into trouble, and never made an enemy in her life. She suddenly died in her home while helping her mom with the housework. The mother's as devastated as she's puzzled. She keeps repeating that her daughter clearly said "silence will fall upon the unjust", right before collapsing. But how's this even possible? Wendy was born dumb.

WANTED DEAD OR ALIVE

Gossip spreads this morning. "Dangerous fugitive spotted in town", say the newspapers. The individual, known as The Butcher of Caroc, is a convicted serial killer that escaped from prison a few months ago. The police are overwhelmed by contradictory reports from citizens and insist the individual might be armed. Most people are afraid the Butcher might be in town for "business". Some others are excited about the charismatic killer gracing the town with his presence.



YOUR IDENTITY

Ok, now it's time to be honest with each other. The case is a McGuffin. It's there to provide structure to the story and to compel your character into action. But the real juice is in discovering who you are as a character. Are you more than the sum of your contradictions? Will you fight to take back the life you've forgotten or is this the birth of the new you? Will you come to terms with your past life or will you rebel against it?

Fortunately, investigating your identity is done the exact same way as investigating the case and you'll be doing both in parallel. The only difference is that there are some types of clues and hunches that only apply to the investigation of your identity.

CREATING THE IDENTITY HOOK

Once the case is generated, it's time to see how the characters fit into the scenario. Since all the playing characters have amnesia, you don't know who you are, but you can start establishing the first clues.

An effective identity hook follows these guidelines:

- 1 It presents your character away from their natural habitat. There's no family or friends around.
- 2 It forms clear questions in the minds of both your character and you as a player. *Who are you? Why can't you remember? Do you want to remember?* These questions propel the story forward.
- 3 It gives you the starting set of clues from which to start investigating.
- 4 It sets the tone and mood for your character's arc of autodiscovery.

SAMPLE IDENTITY HOOKS

Use the following examples to spark your imagination or use them directly to kickstart your character.

BEGIN AGAIN

WAKING UP — "...Three, two, one". A calm voice wakes you from your dreamless slumber. You are sitting on a leather couch. It's comfortable. A bald old man with glasses is sitting before you. "Who are you?", you ask. "Who are *you*?", he responds, with a prideful smile on his face. You're going to reply that you asked first when you realize you don't know the answer. "Your memory's been erased, as you hired me to do. Don't worry, everything's paid for".

FIRST MEMENTO — A video of yourself addressed to you, saying you finally have the chance to start a new life.

DON'T JUMP

WAKING UP — Your neck hurts like hell. You slowly open your eyes and find yourself leaning toward an abyss. You seem to fall for a fraction of a second and your heart jumps. You move your arms erratically, trying to hold on to something. A bottle of whisky beside you falls, and falls, and falls. You manage to hold on to something metallic. You turn around and find yourself leaning on the wrong side of a bridge railing. What were you thinking?

FIRST MEMENTO — You find a business card of the victim in your pocket.

FIVE MORE MINUTES

WAKING UP — The gentle light of the morning filtered through the curtains awakes you. You're a bit disoriented, like waking up from a deep, deep sleep. The mattress is soft, and the sheets are warm. The furniture around the bedroom is nice. You turn around and you see the back of a woman lying at your side. She looks like an angel to your sleepy eyes. You feel lucky. You feel happy. Then she turns away, opens her eyes, and jumps out of the bed shouting "who the hell are you!?"

FIRST MEMENTO — You have the keys to a car, but no idea where it is.

LAST NOTICE

WAKING UP — A banging on the door plucks you from your slumber. Your head spins, your mouth is sour with the taste of bile, and the floor is wet and sticky. The banging on the door keeps on, battering your ears and your brain. You look around and see the small room, the cheap, austere furniture... you're in a motel room. A shout from outside hammers your eardrums: "I know you're there! You have to pay the rent! This is your last notice!"

FIRST MEMENTO — You find a photo of another player's character in your pocket.

LEFT FOR DEAD

WAKING UP — It's pitch-black dark. The scent of wood and formalin is hitting your hard in the nose, like a boxer hitting the punchbag. A wave of hunger and fatigue swoops you over, inducing you to finally move that stiff body of yours. The realization is sudden and sharp as a nail: You're lying inside a coffin. A quick stroke of panic and horror makes you desperately move the lid up. Lucky you, it goes off with ease. While getting out of the coffin you try to make sense of this. How did you end up in these wooden pajamas? Who has put your unconscious body here and why? And another question above all the others, almost paralyzing your train of thought: Who the hell are you?

FIRST MEMENTO — Inside the coffin you find an old photo of you and another person you don't recognize. You seem happy. There are some initials on the back.

OCCUPIED

WAKING UP — The first thing you notice is the cold touch of the stoneware you're leaning on, a toilet by your side. Somebody knocks on the door. "Occupied!", you instinctively answer with a hoarse voice. You struggle to get your sore body up, leaning on the sink. Your heart leaps when you look in the mirror and see yourself covered in blood. It's not your own. Somebody knocks on the door again.

FIRST MEMENTO — A tattoo of a winged skull in flames on your forearm.

YOU SHOULDN'T BE SLEEPING THERE

WAKING UP — "You shouldn't be sleeping there". A sudden voice makes you open your eyes. A child's voice. So much light around you, and chill deep in your bones. You try to get up, but your whole body is numb. The street bench you're lying on is cold as ice, and your shoulder has been pressed against it for who knows how long. It hurts as if a truck had hit you. Twice. A little girl's staring at you with a football in her hands, waiting patiently for your response. You try to say something, but your throat is sore and hoarse. "What's your name?" she finally adds.

FIRST MEMENTO — A happy song on the radio that raises an overwhelming feeling of loss and grief.



PROCEDURE

The procedure to investigate the case is easy:

- 1 Acquire clues of different types by just interacting with the environment and the non-player characters.
- 2 Form hunches by combining at least 3 clues of 2 different types and explaining out loud how they're connected.
- 3 Once you've at least 7 hunches, you can attempt to solve the case. If you succeed, congrats! If you fail, some of your assumptions were incorrect; discard 2 hunches and keep investigating.

ACQUIRING CLUES

During your interactions with the environment and the non-player characters, you'll find details that grab your attention or arouse your curiosity. These are clues. Since the investigation isn't prepared in advance but discovered as you go, anything that you suspect can be a clue is a clue. Some clues will be useful, while some others will prove irrelevant or even red herrings, but you'll only know that at the end.

The pace at which you acquire clues should vary depending on the fictional context and the length of gameplay intended. For one-shots, you should find multiple clues in every scene. For a multi-session game, you should find only a bunch of clues per session. The track progress will help you pace your investigation satisfactorily.

You'll be more likely to find clues when you...

- 1 Explore the environment by looking for details and hidden things, making skill checks when needed, and interacting with your skills.
- 2 Ask the right questions when interrogating other characters and contrast your pieces of information to find contradictions.
- 3 Diversify the types of clues you try to gather.

TYPES OF CLUES

These six types of clues represent broad categories of evidence you may find during your investigation.

COINCIDENCE	A repetition that catches your eye. A name in everybody's mouth, a car that keeps passing by, a recurrent theme.
KEY	An object or information that can be used to unlock another potential clue of the mystery.
MEMENTO	Anything that rings a bell about your forgotten life, although you can't quite put your finger on it. A theater ticket in your pocket, a song on the radio, a familiar scent.
ODDNESS	An item that shouldn't be there, a missing object that should be present, or something in an unusual state. A bouquet of fresh flowers in a neglected courtyard, an empty safe, a horribly disarrayed office.
TESTIMONY	A piece of information from a character. Something a character has said to you, a conversation you've overheard, a voice recording, or even gossip and hearsay.
TRACE	Something that points out the presence of somebody. A cigarette stub in the apartment of a non-smoker, a scent of expensive feminine perfume in the docks.

Check out the tables in the *Oracles* chapter on page 81 to generate random clues.

FORMING HUNCHES

When you manage to link at least 3 clues of 2 different types to form a hypothesis of something that happened, this constitutes a hunch and you mark progress on your investigation track.

You'll be more likely to form hunches when you...

- 1 Have a diversified pool of clues to choose from.
- 2 Don't wait until you have too many clues to choose from; otherwise, you could feel overwhelmed.
- 3 Think about the types of hunches available to you and then reverse thinking which of your clues can lead you to that hunch type.



TYPES OF HUNCHES

These seven types of hunches represent broad categories of hypotheses you might come up with based on the clues you've gathered.

ANAMNESIS	An event or scene unlocked in your memory, still vague and unreliable, like the memory of a dream, or the dream of a memory.
LOCATION	A place where important additional information related to the mystery is likely to be found.
MEANS	The method by which a key thing in the investigation has been done, like the weapon of murder or how an arson started.
MOTIVE	The reason why the mystery happened. Vengeance, jealousy, a struggle for power, a necessary evil, or a mere accident.
OPPORTUNITY	The combination of circumstances that made it possible for a key thing in the mystery to happen.
SUSPECT	A person who's likely to be responsible for a crime and needs to be investigated.
WITNESS	A person who's likely to have seen or heard something crucial for the investigation and needs to be questioned.

Check out the tables in the *Oracles* chapter on page 81 to generate random clues.

SOLVING MYSTERIES

After all the clue-gathering and hunch-making, it's time to see if you can solve the mystery. You can make an attempt to solve the case as long as the following things are true:

- 1 You've at least 7 progress marked in the mystery you're trying to solve.
- 2 You've at least 4 different types of hunches on that mystery.
- 3 You haven't attempted to solve that specific mystery during the current scene.
- 4 You can explain out loud how all the hunches fit together in a plausible game. The GM can veto explanations that are too lazy or too crazy for the established mood of the game.

Then roll 2d6 + your progress made, with no skill or tag modifiers. Solving a mystery is a legendary difficulty task, so you'll need a 16 or higher.

16 OR HIGHER You managed to solve the mystery! The way you connected the dots is the way things happened.

15 OR LOWER Your assumptions betray you and there are flaws in your theory. Discard 2 hunches of your choosing, as they are proven incorrect, and lose 2 progress in the mystery. The investigation is still open.

FAST SOLVE

This alternative rule exists to make the game faster and more suited to quick games and one-shots. When using these rules, you can make an attempt to solve the case as long as the following things are true:

- 1 You've at least 3 progress if using the fast solve alternative rules.
- 2 You've at least 2 different types of hunches on that mystery.
- 3 You haven't attempted to solve that specific mystery during the current scene.
- 4 You can explain out loud how all the hunches fit together in a plausible game. The GM can veto explanations that are too lazy or too crazy for the established mood of the game.

Then roll 2d6 + your progress made, with no skill or tag modifiers. Solving a mystery is a challenging difficulty task, so you'll need a 12 or higher.

12 OR HIGHER You managed to solve the mystery! The way you connected the dots is the way things happened.

11 OR LOWER Your assumptions betray you and there are flaws in your theory. Discard 1 hunch of your choosing, as it's proven incorrect, and lose 1 progress in the mystery. The investigation is still open.



#4

THE THOUGHT CABINET

Thoughts are your character's way of internally processing things that happen around them. They're stored in a special part of your brain, equipped to handle such dangerous weapons of mass disruption: the Thought Cabinet.

You can store up to 5 Thoughts in your Thought Cabinet. Your subconscious mind will work on them in the background, while you do other stuff.



INTERNALIZING THOUGHTS

Anything that happens in the game can trigger a Thought. Other players and the GM can propose Thoughts, but only you decide whether to add them to your Thought Cabinet or not.

It's probably a good time to trigger a Thought when:

- ◆ Something challenges your character's worldview.
- ◆ Something inexplicable happens, challenging your beliefs.
- ◆ Something your character was chasing is no longer desired or attainable.
- ◆ A previous Thought is challenged by an event and a new one should replace it.

CREATING THOUGHTS

Thoughts have 4 separate elements: trigger, question, conclusions, and effects.

The trigger is the situation, specific or vague, that allows a Thought to pop into your character's head. The question of a Thought is its narrative side; a problem or topic your mind ruminates about. Each thought has 2 possible conclusions you can reach, which shape your character's personality. Finally, the effect is the mechanical dimension of a Thought, and it derives from its conclusion.

When deciding what a Thought's question should be, consider it should:

- ◆ Emerge naturally from the fictional context and not from the game's mechanics.
- ◆ Depict a world of magical surrealism.
- ◆ Be silly, emotional, or both.

When deciding a Thought's possible conclusions, consider they should:

- ◆ Emerge naturally from your experience during play.
- ◆ Make your character more nuanced, interesting, and expressive.
- ◆ Take the game in an unexpected direction.
- ◆ If there are multiple possible conclusions, use the Oracles to determine one.

When deciding what a conclusion's effect should be, consider it should:

- ◆ Emerge naturally from the conclusion of the Thought.
- ◆ Make your gameplay more nuanced and varied.
- ◆ Introduce a change in the way you interact with the world.

CONCLUDING THOUGHTS

Once you make 3 progress in a Thought's progress bar and the Thought is consolidated in your mind, you roll on the Yes/No tables in the Oracles to see what conclusion you reach.

Adjust the roll's probability according to what you know of your character at this point. If you have enough information about your character to think one of the two options is more likely than the other, roll on the Likely table, or even in the Almost Certain table.

If you don't have enough information about your character yet, roll on the Disputed table.

SAMPLE THOUGHTS

Here's a list of sample Thoughts. You can use them directly on your game, but their main goal is to inspire you to create your own Thoughts during gameplay.

CHEMTRAIL APOLOGIST

TRIGGER — Seeing strange clouds in the sky.

QUESTION — Suspicious white trails scratch the blue sky on clear days. It's like the government's pouring chemicals into the air we breathe. But who knows; maybe they have a good reason to do it.

CONCLUSION 1 — The government has a legion of experts. If they're enhancing the population with chemicals, who am I to question them? I'm sure it's for the greater good.

EFFECT 1 — +2 Composure, +2 Endurance, -1 Drama.

CONCLUSION 2 — What drug is that exactly? I guess it's good shit. I wish I could inhale the clouds. What do the clouds smell like?

EFFECT 2 — +4 Electrochemistry.

DÉJÀ VU

TRIGGER — Inland Empire or Suggestion interjection.

QUESTION — Haven't all this already happened? What if I've been here before, saying the same words, doing the same things? Is this a precognition, or a trick of the mind? Have I not seen it all in my dreams on a feverish night?

CONCLUSION 1 — There's something to it. Everything's predetermined and happened beforehand. I can follow the way it all unfolds if only I listen to myself closely enough.

EFFECT 1 — +2 Shivers, +2 Inland Empire, -1 Logic.

CONCLUSION 2 — There's no way such things are real. And even if all of that happened, it doesn't matter, my stuff is happening now. I'm in charge of it. I'm in charge of it.

EFFECT 2 — +2 Endurance, +2 Volition, -1 Half-light.

DON'T CALL ABIGAIL

TRIGGER — Somebody mentions a phone.

QUESTION — A nebulous notion forms in your head. Not like a memory, but like the shadow of a blurred idea. You don't know how you know this or what it means, but you *know* somebody by the name of Abigail should not be called. At any cost. Or unspeakable consequences will fall upon Earth.

CONCLUSION 1 — Not only Abigail should not be called, but it's my moral imperative to prevent any Abigail from being called. Just in case, to prevent an accident.

EFFECT 1 — +2 Half Light, +2 Reaction Speed.

CONCLUSION 2 — Well, I can't say life's gone very well for me with this non-Abigail-calling policy. Maybe it's time for a change. Maybe I should rebel against the cosmic order and call Abigail. What's the worst that could happen? Will I lose my memory again?

EFFECT 2 — +2 Authority, +2 Volition.

EROTOMANIA

TRIGGER — An awkward silence.

QUESTION — I notice the furtive looks everywhere I go. The awkward silence is full of veiled meaning. Nobody says anything, but their eyes betray torrid intentions. Am I an object of global desire?

CONCLUSION 1 — Of course they desire me. Look at me! I'd do me. Obviously, everyone wants a piece of this *cake*. And I should take advantage of that.

EFFECT 1 — +2 Savoir Faire, +2 Suggestion.

CONCLUSION 2 — What if I already banged these people and I just don't remember it? How awkward and embarrassing. Stop looking at me. Leave me alone!

EFFECT 2 — +3 Half Light.

HARDCORE TO THE MEGA

TRIGGER — Failing an Endurance or Physical Instrument white check.

QUESTION — I'm clearly not as tough as I thought I was. Maybe I should train and beef up. Amp up my physicality. Enter **HARDCORE** mode.

CONCLUSION 1 — I'll coach my ass out of feebleness. 100 bungees every morning. Protein shakes.

EFFECT 1 — +2 Hand / Eye Coordination, +2 Physical Instrument.

CONCLUSION 2 — ardcoreness is a state of the soul. A stance as quiet as the sky, movement as fast as lightning. Turn your mind to nothing. Add more bass.

EFFECT 2 — +2 Endurance, +2 Reaction Speed.

HERALD OF THE APOCALYPSE

TRIGGER — A Half Light interjection.

QUESTION — I know the end is near. I can *feel* it. This reality I just woke up on is going to cease to exist in the most dramatic manner, but nobody seems to realize it. Should I tell them? Should I proclaim the end is near?

CONCLUSION 1 — Of course, I must tell them! Everybody needs to know the End, with capital E, is Near, with capital N. In fact, I should yell it to emphasize the capital letters.

EFFECT 1 — +2 Inland Empire, +2 Shivers, -1 Rhetoric.

CONCLUSION 2 — The end of civilization is no reason to lose one's manners. It would be impolite to perplex strangers with such a disturbing message. In fact, probably everybody knows already we're rushing towards cataclysmic extinction and nobody is making a fuss about it. This is the pinnacle of civility and I'm proud to be a part of it.

EFFECT 2 — +3 Esprit the Corps.

SOCIAL JUSTICE WARRIOR

TRIGGER — Witness a social injustice.

QUESTION — The beauty of this world is darkened by discrimination and inequalities. No more! I shall fight for a world of harmony where every minority is respected and heard. But should I fight for it with my words an example, or with my fists?

CONCLUSION 1 — I shall not be a tyrant, even if the cause seems right. I'm a social justice poet, not a social justice fascist. I'll build utopia one haiku at a time.

EFFECT 1 — +2 Rhetoric, +2 Volition.

CONCLUSION 2 — Violence might be a necessary evil. I'll do whatever it needs to be done, sacrificing my moral integrity for the greater good, delivering equalizing punches indiscriminately.

EFFECT 2 — +2 Authority, +2 Physical Instrument.

UNBEARABLE FUTILITY

TRIGGER — Failing a red check.

QUESTION — Another failure in my hopeless crusade. My efforts are again in vain. I don't know what I'm doing. I don't know who I'm trying to fool. Why even bother?

CONCLUSION 1 — I've failed at so many things... It's like I'm just good at failing. Maybe that's my talent. To traverse the world from failure to failure until the time up. Let's fail bigger next time. Onward, to futility!

EFFECT 1 — +2 Logic, +2 Volition.

CONCLUSION 2 — I'd better save my effort and just lie down and die. Whatever.

EFFECT 2 — +3 Composure, +2 Drama, -2 Volition.



#5

GEAR & DRUGS

Gear is very useful in *Jamais Vu* because it can expand the scope of your skills. Gear is divided between clothes and tools. Clothes give passive bonuses to some skills and sometimes penalties to others, while tools give bonuses only when using them to perform certain tasks, or enable you to make certain actions in the first place.

You can carry up to 12 relevant items with you, but in the fiction, you'll be carrying any irrelevant items that would make sense in the context. For instance, if you are not carrying any shoes on your gear list it doesn't automatically mean that you go barefooted, just that the shoes you wear are unremarkable and don't affect your skills.

Out of these 12 items, you can wear up to 3 of them at any given moment. Not having a clothing item active doesn't mean you stopped wearing it, just that it doesn't grant you any skill modifiers.

The content of this section is not a comprehensive list of all clothing, drugs, and tools available to your player. It's just a list of things to get things started. You're encouraged to create your own gear to better suit the tone of your game.

Knowing that, let's get equipped.

CLOTHES

Clothes are wearable things. A necktie, a leather jacket, sandals, sunglasses, and so on. You can only use one piece of each type at the same time: one pair of boots, one hat, and so on.

Whatever you do in the game, you better do it with style.

EYEWEAR

ART CRITIC GLASSES	Beware the trompe l'oeil naïveté in the avant-garde mise-en-scène.	+2 Conceptualization +1 Rhetoric -2 Interfacing
BIKER SHADES	Protect the sun from your radiance.	+2 Endurance
BLACK SHADES	The secret sauce of bad coops and rockstars.	+1 Savoir Faire +1 Authority
BOURGEOIS MONOCLE	It grants you a privileged view of the world and its commoners.	+2 Rhetoric -2 Empathy
ECCENTRIC JOURNALIST SHADES	A red round glass next to a green rectangular one, both inside a copper frame. Tacky thing.	+1 Electrochemistry +1 Visual Calculus -1 Savoir Faire
LIBRARIAN GLASSES	With these, you can find any misplaced book from a mile away.	+1 Encyclopedia +1 Perception
PIRATE EYEPATCH	One eye on the future, one eye on the past. A pitch-black void past.	+1 Authority +1 Drama

HANDWEAR

BIG RUBY RING	Embrace your inner diva.	+3 Drama -1 Hand/Eye Coordination
CLEANER GLOVES	Rubber-clad protection for your dirtiest duties.	+2 Endurance
EMERALD RING	Discrete yet sophisticated, an antique from some noble lady.	+1 Composure +1 Savoir Faire
FLOWER BRACELET	A floral reminder of nature's beauty and its inexorable decay.	+2 Shivers +1 Volition
LATEX GLOVES	The optimal balance between protection and feel.	+2 Interfacing
LEATHER BRACELETS	These make your wrists truly scream HARDCORE TO THE MEGA .	+1 Physical Instrument +1 Pain Threshold
NORTHERN MITTENS	Cute but bulky. They make your fingers feel like puppet mouths.	+2 Composure +2 Endurance -3 Interfacing

HATS

BACHELORETTE NAUGHTY HAT	Somebody lost their singlehood and their self-respect the same weekend.	+2 Electrochemistry -1 Composure
BANANA BANDANA	Break bricks with a wham!	+2 Pain Threshold +1 Endurance
CASINO DEALER CAP	Grants you total indifference towards other people's rapid impoverishment.	+2 Composure +1 Reaction Speed -1 Empathy
DETECTIVE FEDORA	What's the point of being an investigator if you don't look like one?	+1 Reaction Speed +1 Encyclopedia
KNITTED HAT	Somebody's grandma put a lot of love into this. Vintage charm.	+2 Inland Empire
PRINCESS TIARA	A unicorn! My kingdom for a unicorn!	+2 Inland Empire -1 Authority
STRAW SUN HAT	Relax. Close your eyes. Breathe in. The truth will present itself eventually.	+1 Shivers
WORN BASEBALL CAP	Ah, the invigorating smell of countless afternoons of glory and attic dust.	+1 Hand / Eye Coordination +1 Visual Calculus -1 Rhetoric

JACKETS

ARCTIC ANORAK	You feel like a penguin with these. A warm, happy penguin.	+1 Composure -1 Physical Instrument
BUSINESS BLAZER	Visibility. Return on investment. Brainstorming. Customer journey.	+1 Electrochemistry -1 Empathy
LEATHER JACKET	Badass.	+2 Savoir Faire
TRENCH COAT	You could hide ANYTHING behind it.	+1 Half Light +1 Rhetoric

LEGWEAR

CHEEKY YOGA PANTS	Feels like you're wearing nothing at all. Nothing at all.	+1 Composure
GRUNGE RIPPED JEANS	Teen spirit in the smelliest of its forms	+1 Electrochemistry +1 Suggestion
TARTAN KILT	You can feel the wind of change.	+1 Shivers
WORKING WADERS	No time for fashion when you're working your ass off.	+2 Esprit de Corps

NECKWEAR

EXPRESSIONIST NECKTIE	Its vivid colors and twisted forms are almost speaking to you.	+1 Conceptualization +1 Inland Empire
MASONIC AMULET	The wisdom of centuries confined in polished metal.	+3 Inland Empire -1 Logic
PRIEST COLLAR	This holiness badge elevates you amongst men.	+1 Authority -1 Suggestion
SPIKED COLLAR	Bark at the government! Bite the hand that feeds you!	+2 Half Light

SHIRTS

FISHNET T-SHIRT	Safeword sold separately.	+2 Pain Threshold -1 Half Light
GOLF POLO	Summer holidays as a way of life.	+2 Composure
METAL BAND T-SHIRT	This is so hardcore you can't even read the band's name.	+2 Physical Instrument
SLIGHTLY SEE-THRU BLOUSE	There's ample space to maneuver between indecent and formal.	+2 Suggestion
SWEATY TANK TOP	Is that a mustard stain? Let's assume it's mustard.	+2 Drama -1 Volition
WHITE SHIRT	Formal. Office-ish. Boring.	+1 Logic +1 Composure -2 Drama

SHOES

COMBAT BOOTS	Battle-tested ass-kicking apparel.	+1 Endurance
FOOTBALL BOOTS	Kick some balls like a superstar.	+1 Physical Instrument +1 Reaction Speed
GRANDPA'S SLEEPERS	These comfy sleepers have seen better times.	+1 Composure -1 Reaction Speed
TOURIST SANDALS	White socks included.	+1 Shivers

ITEMS

Items are objects that can help you do specific things. Unlike clothes, their bonuses aren't always active. Instead, they only apply when you use them for the kind of job they're designed for. Weapons are considered to be used when at hand during a loaded conflict or when used to threaten somebody.

TOOLS

CROWBAR	Untap the true power of leverage.	+2 Physical Instrument
FLASHLIGHT	Shed some light on the case.	+2 Perception
LOCKPICKS	It picks locks; it doesn't lock picks.	+3 Interfacing
MULTITOOL	This heavy-duty workhorse cuts, plies, and opens cans and bottles.	+2 Interfacing
SKETCH NOTEBOOK	The secret is in the grid.	+2 Visual Calculus

WEAPONS

BASEBALL BAT WITH NAILS	You don't know when the zombie apocalypse might come.	+1 Pain Threshold +1 Physical Instrument
BROKEN BOTTLE	The bottle is empty. Let's fill it with some blood.	+2 Reaction Speed
GUN	The finger of death. You point, something dies.	+2 Authority
LARPING FOAM SWORD	Of course, it's not a real one. But you'd make a terrific paladin.	+2 Drama
PEPPER SHAKER	Be vigilant, be prepared, both in war and salad dressing.	+2 Half Light

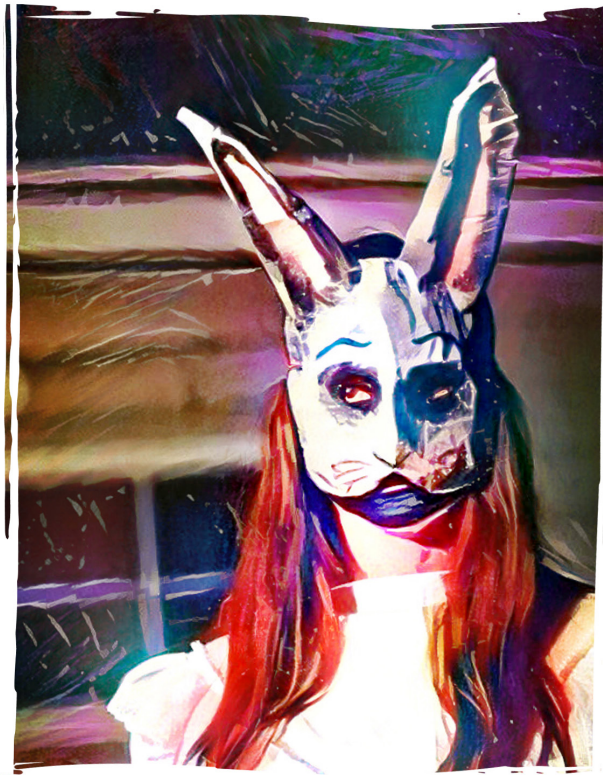


DRUGS

Drugs damage either your health or your morale and provide a boost to some skills, depending on their type. When you use a drug, it's erased from your inventory, and its effects are noticeable in the same scene.

The bonuses from drugs dissipate at the end of the current scene, but lost health and morale aren't automatically restored. However, when doing drugs you make an Electrochemistry skill check at the end of the scene; if successful, you expand the bonus of the drug for another scene or hour. This check is not optional and only takes place once per dose consumed.

Despite the prominent role of drugs in the game, *Jamais Vu* doesn't encourage the abuse of drugs in real life. They only provide context for the fiction and a way for players to interact even more with the skill system while serving as a homage to *Disco Elysium*.



ALCOHOL

The friend of any housewife and school bus driver, this ubiquitous potion of extroversion is easy to find and comes in all sorts of colors, flavors, and bottle shapes.

Temporary effects: +2 Physical Instrument, +2 Half Light, +2 Endurance, -2 Volition.

Permanent effects: -1 morale.

This illegal drug stimulates your central nervous system and overlocks your CPU. Gotta go fast.

AMPHETAMINE

Temporary effects: +2 Encyclopedia, +2 Hand / Eye Coordination, +2 Interfacing, -2 Logic.

Permanent effects: -1 morale.

This popular chill-out drug is usually illegal to cultivate and sell, but legal to consume.

CANNABIS

Temporary effects: +2 Inland Empire, +2 Pain Threshold, +2 Esprit de Corps, -2 Encyclopedia.

Permanent effects: -1 morale.

This easy-to-inhale white powder gives you a rush of euphoria and stimulates your nervous system and alertness.

COCAINE

Temporary effects: +2 Perception, +2 Authority, +2 Reaction Speed, -2 Inland Empire.

Permanent effects: -1 health.

Cigarettes are a legal and accessible drug. While smoking, you think you look cooler than you actually look.

NICOTINE

Temporary effects: +2 Logic, +2 Drama, +2 Suggestion, -2 Endurance.

Permanent effects: -1 health.

Harder to come by are the psilocybin mushrooms, which can open you to the extra sensorial world. With these, you're in for a trip.

SHROOMS

Temporary effects: +2 Empathy, +2 Shivers, +2 Conceptualization, -2 Rhetoric.

Permanent effects: -1 health.



#6

ORACLES

It's hard to come up with characters, clues, Thoughts, and all kinds of stuff on the fly. That's why the game includes tables to help you flesh out the details during play. These tools are very valuable for Game Masters, but they're absolutely vital in solo mode.

USING THE ORACLES

You don't *have* to roll on the tables. These are just tools to spark your imagination. You can skim through them and just pick the one that interests you the most, or just have a sense of the kind of items that are presented and come up with your own. And when stuck, of course, you can roll on them.

For tables with results ranging from 1 to 6, just roll 1d6.

For tables with results ranging from 2 to 12, roll 2d6 and add them.

For tables with numbered rows and columns, roll 2d6 and read them separately, assigning one of them to the rows and the other one to the columns.

For tables with numbers between 11 and 66, roll 2d6 and read them separately, assigning one of them to the tens and the other one to the units.

EVENTS

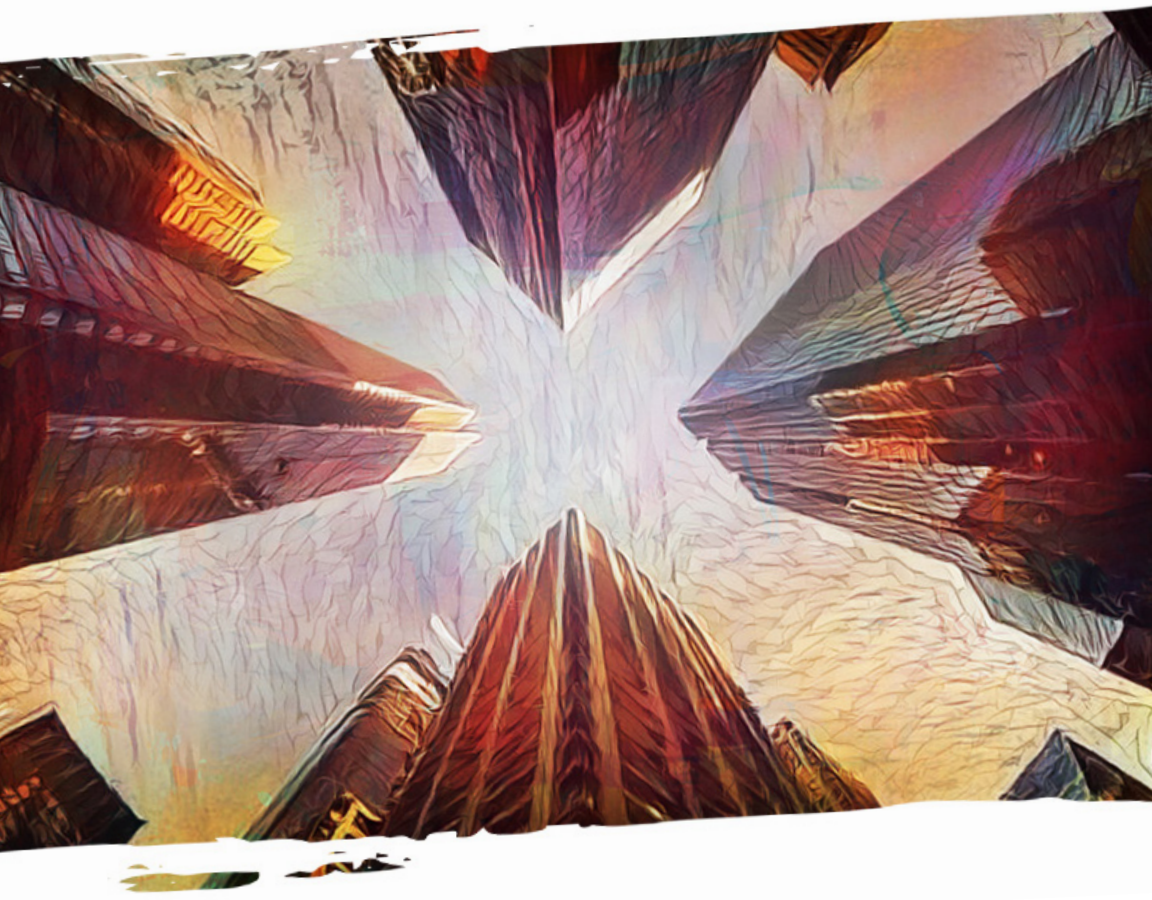
YES/NO QUESTIONS

Yes/no questions are a handy tool to resolve any binary question during the game. Use them whenever you have an idea but it's uncertain if they happen in the story, or whenever you're torn between two options.

Do I meet an old acquaintance I don't remember at the nightclub? Is there something dangerous in the sewers? Will someone come to my aid?

"Absolutely not" indicates that the opposite of the question occurs. For example, dwellers are not present in the house not only now, but in fact, haven't been in a very long time.

"Absolutely yes" indicates that the thing asked is happening with great intensity. For example, not only is there a danger around the corner, but it's the greatest possible danger.



PROBABILITY: ALMOST CERTAIN

2	3-4	5-8	9-12
Absolutely Not	No	Yes	Absolutely Yes

PROBABILITY: LIKELY

2-3	4-5	6-9	10-12
Absolutely Not	No	Yes	Absolutely Yes

PROBABILITY: DISPUTED

1	2-3	4-5	6
Absolutely Not	No	Yes	Absolutely Yes

PROBABILITY: UNLIKELY

2-4	5-8	9-10	11-12
Absolutely Not	No	Yes	Absolutely Yes

PROBABILITY: ALMOST IMPOSSIBLE

2-5	6-9	10-11	12
Absolutely Not	No	Yes	Absolutely Yes

PROBABILITY: ALMOST CERTAIN

	ACTION (I)	ACTION (II)	OBJECT (I)	OBJECT (II)
11	Build	Lose	Riches	Evil
12	Love	Envy	Desire	Emotion
13	Begin	Fight	Wound	Time
14	Chase	Wait	Dread	Blood
15	Spy	Wish	Weapon	Refuge
16	Oppress	Vie	Diplomacy	Project
21	Find	Swear	Army	Day
22	Travel	Aspire	Art	Aly
23	Destroy	Avenge	Suffering	Advantage
24	Oppose	Forget	Test	Enemy
25	Expose	Suffer	Goal	Drug
26	Take	Debilitate	Power	Bitterness
31	Cure	Secure	Crowd	Good
32	Abandon	Celebrate	Traitor	Hunger
33	Divide	Risk	Destination	Night
34	Hide	Fear	Animal	Struggle
35	Bring	Surrender	Informer	Pact
36	Corrupt	Evade	Faction	Secret

	ACTION (I)	ACTION (II)	OBJECT (I)	OBJECT (II)
41	Deceive	Remember	Vehicle	World
42	Refute	Dispute	District	Pain
43	Arrive	Equalize	War	Home
44	Neglect	Pay	Jealousy	Journey
45	Teach	Hit	Attention	Business
46	Consume	Serve	Lie	Memory
51	Open	Guard	Poison	Regret
52	Leave	Madden	Monster	Plan
53	Fail	Threat	Ship	Document
54	Restore	Move	Food	Gasoline
55	Grow	Fortify	House	Voice
56	Control	Charge	Plane	Knowledge
61	Betray	Unleash	Peace	Oblivion
62	Tend	Distract	Fire	Competition
63	Close	Help	Truth	Gold
64	Progress	Locate	Mortal	Prison
65	Guide	Coordinate	Investigation	Warehouse
66	Punish	Wake	Immortal	Network

TWISTS

Roll on this table when you want to introduce an unforeseen change of direction in the story, whenever the action stalls or it begins to be too predictable.

11-12 Something or somebody disappears.

13-14 A new threat appears.

15-16 A known threat grows bigger.

21-22 You receive unexpected help.

23-24 A dark secret is revealed.

25-26 You've been the victim of a deception.

31-32 Two seemingly unrelated events turn out to be linked.

33-34 You earn a new rival.

35-36 Your rival gains new resources.

41-42 Your goal turns out to be useless.

43-44 Someone you trusted betrays you.

45-46 Your assumptions turn out to be wrong.

51-52 You're too late.

53-54 Somebody is unexpectedly back.

55-56 A secret identity is revealed.

61-62 A secret alliance is revealed.

63-64 Your actions benefit a rival.

65-66 Roll twice again on this table.



CHARACTERS

GENDER

1-2	3-4	5-6
Female	Ambiguous / Concealed	Male

INVESTIGATOR

1-2	3-4	5-6
Police Detective	Journalist	Amateur Sleuth

DISPOSITION

2-3	4-6	7	8-10	11-12
Hostile	Cautious	Neutral	Favorable	Friendly

LOOKS

	1	2	3	4	5	6
1	Refined	Modern	Wild	Classic	Scruffy	Casual
2	Tall	Short	Thin	Chubby	Muscular	Bald
3	Mature	Young	Alluring	Ugly	Typical	Sexy
4	Long hair	Short hair	Redhead	Blond	Brunette	Brown
5	Punk	Biker	Rapper	Sport	Preppy	Goth
6	Glasses	Tattooed	Scar	Crippled	Bearded	Hairy

GEAR

	CLOTHES	ACCESSORIES	TOOLS
11-12	Long coat	Amulet	Gardener gloves
13-14	Short coat	Neck chain	Notebook
15-16	Denim jacket	Dog tag	Stapler
21-22	Leather jacket	Spiked Collar	Briefcase
23-24	Short T-shirt	Skull ring	Flashlight
25-26	Sleeveless	Leather bracelet	Lighter
31-32	Hoodie	Chain bracelet	Phone
33-34	Collared shirt	Leather belt	Camera
35-36	Suit and tie	Piercings	Brush and paint
41-42	Jeans	Helmet	Fishing rod
43-44	Ripped jeans	Cap	Ball
45-46	Wide pants	Loafers	Book
51-52	Skinny pants	Heels	Broken bottle
53-54	Tight dress	Sneakers	Hammer
55-56	Skirt	High boots	Knife
61-62	Shorts	Military boots	Firefighter axe
63-64	Yoga pants	Cane or crutches	Pistol
65-66	Rags	Wheelchair	Shotgun

GOAL

	1	2	3	4	5	6
1-2	Riches	Fame	Power	Progress	Wisdom	Control
3-4	Destroy	Justice	Revenge	Order	Infamy	Teach
5-6	Pleasure	Shelter	Love	Chaos	Service	Freedom

DEMEANOR

	1	2	3	4	5	6
1-2	Honest	Liar	Legalist	Crazy	Business	Study
3-4	Avid	Schemer	Partner	Diligent	Solitary	Hiding
5-6	Spying	Bribe	Treason	Violent	Scare	Stealing

REACTION

	1-2	3-4	5-6
1-2	Rage	Fear	Sadness
3-4	Help	Indifference	Hinder
5-6	Joy	Courage	Calm

VOICE AND SPEECH

	1	2	3	4	5	6
1-3	Literate	Jive	Vulgar	Loud	Smiling	Outsider
4-6	Serious	Sharp	Whisper	Laconic	Chatty	Nosy

PERSONALITY

	TRAITS (I)	TRAITS (II)	INTEREST	QUIRKS
11-12	Cynical	Reserved	Social events	Dying
13-14	Sarcastic	Calculating	Parties	Sick
15-16	Obedient	Talkative	Music	Distressed
21-22	Fearful	Wild	Movies	Sad
23-24	Loyal	Irascible	Games	Tragic past
25-26	Selfless	Forgetful	Literature	Mastery
31-32	Cold	Idealist	Food	Infamous
33-34	Charming	Paranoid	Alcohol	Unfaithful
35-36	Happy	Trusting	Drugs	Cuckolded
41-42	Pessimistic	Elusive	History	Radical views
43-44	Obsessive	Subtle	Animals	Ex-convict
45-46	Astute	Calmed down	Sports	Criminal
51-52	Perceptive	Stoic	Armas	Traditional
53-54	Patient	Intolerant	Paranormal	Famous
55-56	Dishonest	Jealous	Religion	Indebted
61-62	Savage	Bitter	Socialism	Connected
63-64	Humble	Cruel	Liberalism	Superstition
65-66	Vain	Inscrutable	Anarchism	Family

CONVERSATION ATTITUDE

	1-2	3-4	5-6
1	Curiosity	Doubt	Suspicion
2	Thanks	Petition	Order
3	Alliance	Give advice	Ask advice
4	Offer	Petition	Promise
5	Love	Lament	Rage
6	Good news	Bad news	Rumor

CONVERSATION FOCUS

	1-2	3-4	5-6
1	Your past	Your skills	Your future
2	A faction	A faction war	Victim
3	Knowledge	Power	Influence
4	Previous scene	Current scene	Next scene
5	Family	Ally	Enemy
6	Riches	Gear	Secret

NAMES: FEMALE

	1	2	3	4	5	6
1	Fern	Astarte	Minerva	Sybil	Ariadne	Demona
2	Branwen	Arleigh	Godiva	Dulcia	Nara	Tillot
3	Judit	Dora	Claire	Ruby	Klaasje	Lillienne
4	Elsbeth	Reyna	Hedwig	Aspen	Hertha	Millicent
5	Mahaut	Hieke	Feba	Deva	Colette	Luda
6	Alma	Isolda	Eburne	Gia	Aria	Sança

NAMES: AMBIGUOUS

	1	2	3	4	5	6
1	Wasp	Avatar	Nova	Viper	Acid	Cypher
2	Jordan	Avery	Quinn	Tatum	Ariel	Skyler
3	Ari	River	Song	Locke	Rowen	Sun
4	Logan	Wymark	Dunlow	Ingram	Lynch	Hamilton
5	Orange	De Boer	Valois	Frisk	Konev	Klaassen
6	Santos	Cruz	Garza	Hierro	Silva	Carvolo

NAMES: MALE

	1	2	3	4	5	6
1	Faustus	Silas	Basil	Erasmus	Aristides	Balthazar
2	Houkin	Ive	Adger	Dorset	Edwin	Hendrick
3	Raphaël	Harrier	Evrart	André	Kim	Ambrosius
4	Bancroft	Chevy	Egerton	Fairfax	Duncan	Caldwell
5	Morty	Gervese	Nivard	Imbert	Nosimir	Nils
6	Barros	Guccio	Lope	Guillén	Flávio	Azzo

PLACES

Use these tables to flesh out the details of the locations where the scene takes place. There's no need to roll on every table. Roll just enough to get your creativity flowing and the ideas coming.

CITY PROBLEMS

1	2	3	4	5	6
Recession	Crowding	Racket	Crime	Agitation	War

DISTRICTS

	1	2	3
1-2	Harbor	Industrial	Suburb
3-4	Residential	Sewers	Commercial
5-6	Cathedral	City Hall	Airport
	4	5	6
1-2	University	Old Town	Leisure
3-4	Financial	Market	Outskirts
5-6	Cemetery	Asylum	Prison

STREETS

	WEATHER	VIEWS	SOUNDS	SMELLS
1	Hot	Darkness, solitude	Traffic	Food
2	Cold	Ruins, decay	Music	Perfume
3	Wind	Dirt, garbage	Sirens	Tobacco
4	Fog	Hustle, chaos	Television	Smoke, chemicals
5	Rain	Crowd, party	Argument	Garbage
6	Snow	Glamour, luxury	Laughter	Vomit, urine

BUILDINGS

	USE (I)	USE (II)	USE (III)
1	Apartment	Bar	Warehouse
2	Home	Night club	Stash
3	Factory	Stage	Refuge
4	School	Library	Sacred place
5	Office	Gym	Tomb
6	Store	Hotel	Park

	MATERIALS	ENTRANCE
1	Brickwork	Closed
2	Stone	Backdoor
3	Old work	Walled up
4	New work	Cameras
5	Wood	Guards
6	Sheet metal	Dogs

INTERIORS

	LOCATION	SOUNDS	SMELLS	VERMIN
1	Entrance	Machinery	Incense	Rats
2	Small room	Aggressive music	Perfume	Bats
3	Large room	Calm music	Food	Lizards
4	Corridor	Whispers	Coffee	Spiders
5	Basement	Argument	Bleach	Cockroaches
6	Rooftop	Laughter	Blood	Mold

INVESTIGATION

CASE HOOKS

	VIOLENCE (1-2)	THIEVERY (3-4)	DECEIT (5-6)
1	Assault	Robbery	Blackmail
2	Murder	Embargo	Conspiracy
3	Arson	Espionage	Corruption
4	Injury	Fraud	Forgery
5	Kidnapping	Burglary	Perjury
6	Abuse	Theft	Treason

VICTIM

	1-3	4-6
1	Vulnerable person	Blue-collar worker
2	Medical professional	Politician
3	Businessperson	Religious figure
4	Teacher or eminence	Known criminal
5	Member of a minority	Cop o investigator
6	Despised individual	Beloved individual

CLUES: KEYS

	1-3	4-6
1	Combination lock's sequence	Phone number
2	Hotel room key	Safe deposit box key
3	Riddle	Coordinates
4	Locked diary key	Padlock key
5	Hidden switch	Password
6	Keycard	Car key

CLUES: MEMENTOS

	1-3	4-6
1	Children's song	Painting in the wall
2	The words "I love you"	Old movie theater ticket
3	Perfume	The sunset
4	Scented chewing gum wrapper	A children's toy
5	Photo in your pocket	The feeling of loss
6	The ocean's breeze	A scar in your body

CLUES: ODNESSES

	1-3	4-6
1	Untouched fine dinner	Broken glass of wine
2	Missing person	Unkempt garden
3	Empty safe	Locked door
4	False bottom drawer	Missing tome in a collection
5	Bouquet of fresh flowers	Burnt paper note
6	Locked drawer	Hidden floor compartment

CLUES: ODNESSES

	1-3	4-6
1	Infidelity	Envy
2	Money problems	Shady character
3	Addiction	Unrequited love
4	Threat	Depression
5	Heard noises	Revenge
6	Seen a figure	Bad influence

CLUES: TRACES

	1-3	4-6
1	Stain of lipstick in a glass	Unique perfume in the air
2	Footprints on floor	Broken window's glass
3	Open window	Cigarette stubs
4	Stomped grass	Extra glass of wine used
5	Fingerprints	Motel matches
6	Car wheel marks	Writing on a window's condensation

HUNCHES: ANAMNESIS

	1-3	4-6
1	Argument with a loved one	Playground games
2	Death in the family	Breakup
3	First love	Christmas diner
4	Déjà vu	Middle-school classmate
5	Fired from work	Old pet
6	Summer camp	Grandma's cookies

HUNCHES: LOCATIONS

	1-3	4-6
1	Port	Suspect's home
2	Church	Library
3	City Hall	Cemetery
4	Bank	Garden
5	Night club	Basement
6	Train station	Office

HUNCHES: MEANS

	1-3	4-6
1	Street assault	Blade
2	Apparent accident	Poison
3	Home break-in	Electrocution
4	Strangulation	Conspiracy
5	Fire	Firearm
6	Falling	Deceit

HUNCHES: MOTIVES

	1-3	4-6
1	Vengeance	Jealousy
2	Money	Power
3	Love	Hate
4	Cruelty	Self-defense
5	Ideology	Madness
6	Need	Greater good

HUNCHES: OPPORTUNITIES

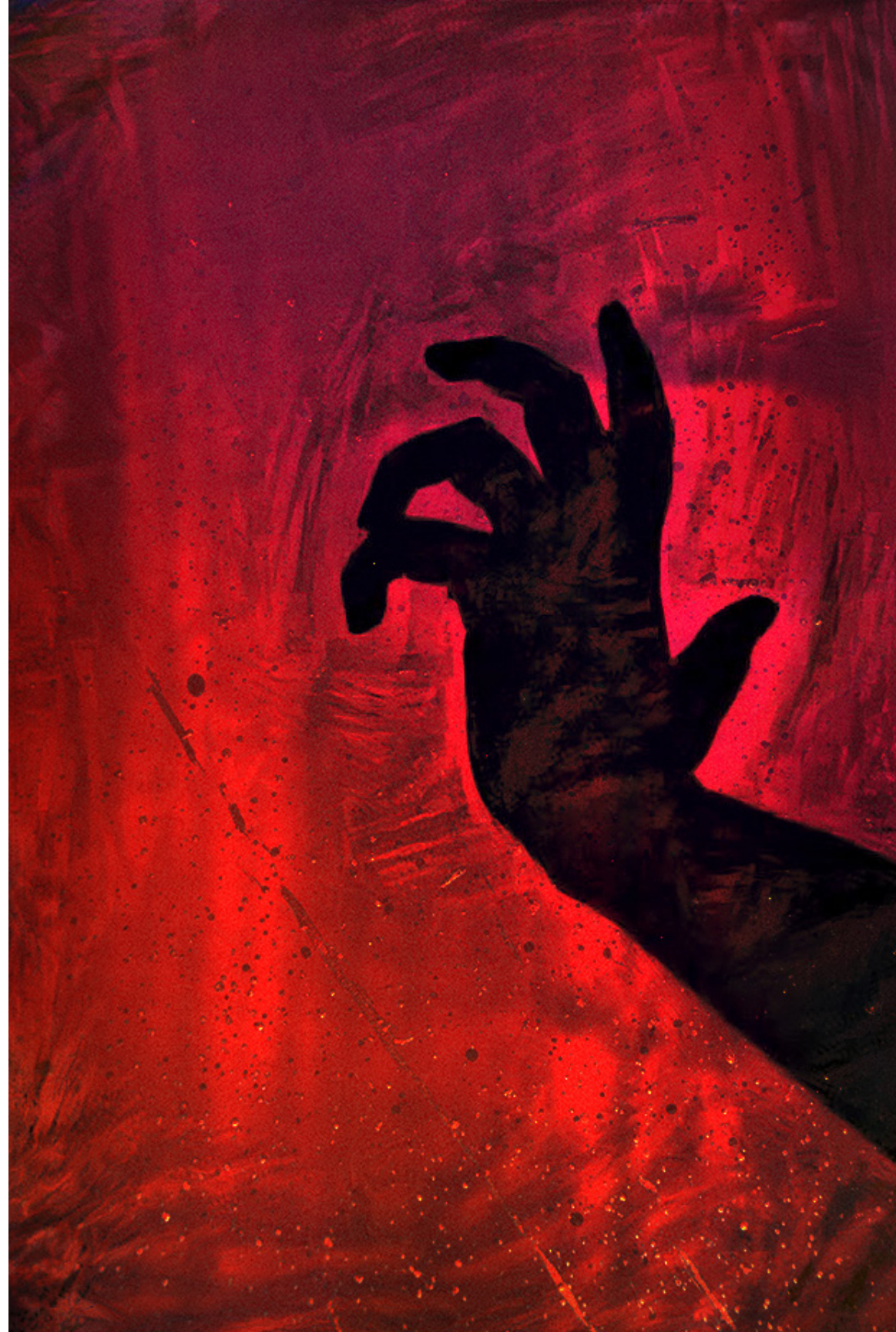
	1-3	4-6
1	In the deep night	During a sports event
2	Amongst a busy crowd	In the road
3	During a festivity	A guard's distraction
4	In a quiet place	During a religious act
5	During a travel	In a dark alley
6	In the outskirts	During an emergency

HUNCHES: SUSPECTS

	1-3	4-6
1	Vulnerable person	Blue-collar worker
2	Medical professional	Politician
3	Businessperson	Religious figure
4	Teacher or eminence	Known criminal
5	Member of a minority	Cop o investigator
6	Despised individual	Beloved individual

HUNCHES: WITNESSES

	1-3	4-6
1	Vision or hearing-impaired	Demands money to talk
2	Uncooperative	Interested party
3	Conflicting information	Partial information
4	Known criminal	Unconscious
5	Demands favor in return	Shocked
6	Inconclusive	Fearful





#7

EXAMPLE OF PLAY

Finally, let's put it all into context through a detailed example of play so you can get a sense of how the mechanics work together. For this example, we assume two people playing in buddies mode, without a GM.

After each section, we'll discuss why the players made the decisions they made, what else could they've done, and what the situation would look like if they were playing with a GM or playing in solo mode instead.

1 — CREATING CHARACTERS AND MYSTERIES

Helen and Robert are preparing to start their adventure. The page is blank at this moment. The possibilities are unlimited.

ROBERT — Since I didn't know what character to play, I rolled on the Oracles. I'm playing a tough, veteran cop with a high Physique and Psyche. My highest skills are Physical Instrument, Suggestion, and Authority, so I'm awesome at playing the bad cop during interrogations.

HELEN — Ok, so I'll play a young female journalist, for contrast. I've high Intellect and Motorics, so I'm clever and fast. I invest most of my points in Logic, Encyclopedia, and Perception. We make a good team.

ROBERT — What about the case? I feel like investigating something dark, like a cult that makes human sacrifices.

HELEN — Oh, not so grim. I feel more like a supernatural mystery, but nothing that haunts me at night.

ROBERT — I know. What about investigating the death of an old scholar that was obsessed with finding aliens?

HELEN — That's interesting. Maybe he died in a cornfield during a storm, of a cause unknown, and all around him, there are strange crop circles.

ROBERT — Looks like we have a case! Now we only need to know how we wake up. I think it fits my character's trope to have a drinking problem, right? I think I just wake up in the back of a pickup truck, with an empty bottle of rum in my hand.

HELEN — I wake up in a cheap motel room. Maybe I'm not from this town, we'll see. I find in my pocket a piece of paper with an address I don't recognize. It's written in a red marker and underlined, so I guess it's somewhat important.

ROBERT — You know what? Let's change my skills a bit so they would fit more to my character; I'll raise Electrochemistry instead of Suggestion.

HELEN — Great. What about why are we involved in the case? I think I just have the instinct to snoop around, despite not even remembering I'm a journalist. So when I hear in the streets a body's been found, there's something that compels me to investigate. What about you?

ROBERT — I'm recognized by one of the nosey people gathered around the crime scene. An old man that says "about time an officer showed up!", and I felt the responsibility to tackle the task. We're good to start investigating!

Helen and Robert made their characters with complementary skills, which will make the story more varied and interesting, and made decisions together to establish the case they'll be investigating. Also, notice used the Oracles just enough to ignite their inspiration.



2 — GATHERING CLUES, FORMING HUNCHES

After determining their character's looks and initial gear, and roleplaying how they meet each other and decide to work together, Helen and Robert start investigating the scene and getting more details about the death of the scholar.

HELEN — I start by just casually listening to what people are gossiping about the victim. I don't think this involves a skill check since I'm just casually standing there. According to the Oracles, the victim was a beloved old professor called Silas, known to be passionate about aliens and cryptids. I feel these testimonies are our two first clues: he was dear to many people and he was into UFOs.

ROBERT — How did he end up here? Is there a vehicle? Let's ask the Oracle. I think this is a disputed question, so 50/50. Ok, no vehicle.

HELEN — But maybe there was one. I squat down and use my Perception to find tracks. It would probably be a challenging task, with difficulty target 12. So I roll 2d6 plus Perception, and I need to get a 12 or better. Success! I see some markings on the mud the storm hasn't washed away. I suspect a pickup or a van passed by here a few hours ago. I think this is our third clue, a trace.

ROBERT — Wait, I woke up in a pickup. That's a coincidence! Four clues.

HELEN — Well, you never told me you woke up there. So it might be a clue for you, but it's not for me.

ROBERT — Fair enough. While you do that, I examine the body. There are no wounds or external signs of how he died. I search his pockets to see if I find something useful. That would be Interfacing, right? Let's say it's an easy task, so I need only an 8. Never mind, I rolled snake eyes. I have to pay the price. It starts raining again, and tracks are going to be harder to spot from now on; that would be bad news. At least I got 1 XP from failing.

HELEN — Do you think you have enough clues to form your first hunch?

ROBERT — Let me see... I have the tracks of a pickup, I know of that pickup parked nearby, and we know that Silas was a dear man. So my hunch is that somebody offered him a ride and he probably just got in without suspicion. That's a trace, a coincidence, and a testimony to form an opportunity. Does that add up?

HELEN — Yeah, that makes sense. But I'll need to gather more clues before forming a hunch. I'll use Visual Calculus to try to figure out how the crop circles look from above.

Helen and Robert are investigating the scene together, but each one is keeping track of what they consider to be a clue and making their own hunches out of the evidence. It's okay for players to have their own line of investigation. Notice how some clues are unlocked after a skill check, while others are just things the characters casually experience.



3 — GETTING INTERJECTIONS

Our favorite sleuths keep investigating, changing locations, interrogating people, and using their skills. But soon they engage with the interjection system.

ROBERT — So I walk past the middle-schoolers, ignoring the rude language they use towards us.

HELEN — Wait a minute. I'd love to hear what your high Authority has to say to that. Here's my token.

ROBERT — Oh my...

HELEN — I think Authority goes like: "You can't let them speak to you like that. You're representing an HONORABLE institution! You should teach them a lesson".

ROBERT — I'll make a resistance check because I don't want to make a scene. Oops, I rolled below my skill. I guess I do make a scene after all. I yell "You insolent brats!" and I run towards them with my arms extended as if I were trying to scare some pigeons.

HELEN — I'm glad you don't have your police gun at hand.

ROBERT — Now that we've explored that aspect of my personality, I'd like to do something different next time. I'll flag I want opportunities to challenge Electrochemistry, to address my drinking problem. My character's problem, I mean.

HELEN — **Smirks**.

Helen just spotted a golden opportunity to explore a facet of Robert's character's psyche and went for it, making sure she didn't violate any flag from Robert. In this case, the interjection was brief and included a demand, but some interjections can lead to a long roleplaying interaction, or not include any demand at all.

Note also that Robert updated his flags during the game to signal what he'd like to explore in the upcoming scenes. Flags can be revised as often as you like to.

4 — INTERNALIZING THOUGHTS

As our investigators keep working on the case, events around them start to affect them internally. That's where thoughts kick in.

ROBERT — Recapping: Silas was in a secret society that believed aliens would come to visit the town and was trying to contact them, and a bunch of paranormal things has happened in town lately.

HELEN — I think all this tin-hat stuff is messing with me. I've been always a cynical journalist, believing only in what can be proven with hard evidence, but I begin questioning if there's some truth behind all this. That's a thought.

ROBERT — Cool. Now you need to establish two possible outcomes for it, right?

HELEN — Exactly. If I end up believing aliens exist and are around, I guess that would lower my Logic since I'll begin questioning everything, but my Shivers would rise, as I'd try to feel the aliens' presence and even communicate with them. That would be quite a twist for my character.

ROBERT — What about if you conclude there are no aliens? Would you think the government is behind all those strange phenomena?

HELEN — In fact, yes. That could bump my Half Light up and make me paranoid. Either way, I'll change a lot.

Thoughts emerge from what's happening around the characters. Everybody's invited to suggest thoughts, but the player receiving them has the final say.

Notice how when coming up with a thought they don't make an obviously good option and an obviously bad one. Instead, both have pros and cons, opening up interesting roleplaying possibilities. When it comes the time to roll to see which one your character internalizes, you don't want to feel you're losing anything, but that your evolution's taking a stimulating twist.

5 — USING TAGS, GEAR, AND DRUGS

Robert and Helen follow a lead that takes them to a warehouse in the port, where they hope to find evidence that could be key to the case. The plan is for Robert's character to distract a worker who's moving crates inside, so Helen's adventurous journalist can sneak in.

ROBERT — We need to plan this well. I'll wear this working-class wool hat, so that employee thinks I'm a fellow worker, and I'll also wear my vintage shirt, which gives me an Empathy bonus; I want to see if I can gather what troubles his mind so we can have a chat while you sneak in. You know what? I'll spend my XP to raise my Suggestion, just in case.

HELEN — Hey, don't you have your cigarette pack on you? Why don't you smoke and offer one to him? That would give me plenty of time.

ROBERT — Great idea. Smoking would raise my Intellect for this scene, so I'll be better at Drama and Rhetoric. I'll suffer -1 health though, but I can take the hit.

HELEN — Nice. I'll go around, with my flashlight ready. If you can't prevent the worker from going inside, make a loud sneeze, and alert me. Go!

ROBERT — I walk casually close to the worker and I lean towards a wall. I light a cigarette. I notice he looks at me and I say "One needs a bit of fresh air from time to time". I raise my cigarette pack. "Want some fresh air?", I ask.

HELEN — "I shouldn't", he replies. "Those crates won't move by themselves".

ROBERT — I say "You'll never know if you don't try" with a smirk. I'll roll Suggestion to see if I'm convincing enough. Formidable difficulty, but I'm factoring a +1 bonus from my working-class hat. Uh-oh! I failed.

HELEN — That's an interesting turn. He goes "Wait, are you hitting on me?".

ROBERT — How embarrassing. But what if I pretend to be hitting on him? I'll roll Empathy to read his reaction and get a glimpse at what he's thinking. This is gonna be hard, legendary difficulty, as it all happens in a heartbeat. What's wrong with these dice? I fail again.

HELEN — I guess this means you read the situation wrong and act based on that mistaken assumption. *Bad news.*

ROBERT — You're having fun, right Helen?

HELEN — I am. But unfortunately, I need to get in. I'll take advantage that the man is distracted to sneak behind him with Savoir Faire. That's probably a +3 bonus for me; you're doing a great job.

Notice how tags are invoked when appropriate in the story, and how their effect is also tied in the fiction. Also, gear allows you to anticipate what you're going to do in a scene and prepare accordingly. Drugs are also a strategic component, but beware the repercussions they may have both for the fiction as for your morale and health.

6 — ATTEMPTING TO SOLVE A MYSTERY

Finally, our favorite sleuths have formed enough hunches to try to crack the case. This is a special moment in the game. Cross your fingers.

HELEN — Hey Rob, this is your ninth hunch. Do you want to try to solve the case now?

ROBERT — Yeah. My plan was to wait until I got the tenth one, but I'm eager to know what happened to poor Silas. Let's see if I can connect all my hunches: Klaus the barber, a friend of the victim, drove him to the cornfield, where Silas was to meet with his lover Martha, who deceived him into thinking the aliens would send an emissary there; in reality, Martha only wanted to convince Silas to stop chasing aliens and start a new life together, but they had a huge argument and Klaus took Martha home, while Silas stubbornly waited for the aliens... and they arrived, only they were Quinn and Egerton, the goons that the town's Economic Development's director hired to make the crop circles in order to attract tourists, and Silas had a heart attack when he realized he had been the victim of a hoax all along.

HELEN — Congrats, you linked all your hunches. But you need to make a solve check to see if your theory is right. That's 2d6 against a legendary difficulty, so it's a target number 16. You add your 9 progress, but no other bonus. Come on, I root for you.

ROBERT — I'll grab my lucky dice for this one. Here we go... Are you kidding me!? I keep failing all night. Something's odd...

HELEN — And I thought I was the paranoid one.

ROBERT — Anyway, I lose 2 progress and I need to discard 2 of my hunches.

HELEN — I don't trust Klaus. I think he might be hiding something.

ROBERT — Hmm. Maybe he wasn't just driving his friend, but had another reason to do it. And maybe so does Martha, who didn't want Silas to stop chasing the aliens, but had a darker reason to meet him there.

HELEN — Betrayal! The closest people to Silas both keep a sinister secret from him. I dig it.

Fate didn't work in Robert's favor this time. Despite building a coherent explanation to link all of his hunches together, the dice say there's something that isn't what it seems. So Robert has the chance to decide where his theories were flawed, and the investigation suffers an intriguing turn of events.

The mystery remains unsolved as our investigators narrow the circle.



SPEND **5 XP** IN ORDER TO INTERNALIZE
A THOUGHT, OR SPEND **3 XP** IN ORDER
TO INCREASE A SKILL BY 1.

MORALE
HEALTH
XP

SKILLS

NAT.		MOD.		NAT.		MOD.		NAT.		MOD.	
—	—	CONCEPTUALIZATION		—	—	DRAMA		—	—	ENCYCLOPEDIA	
—	—	LOGIC		—	—	RHETORIC		—	—	VISUAL CALCULUS	
—	—	AUTHORITY		—	—	EMPATHY		—	—	ESPRIT DE CORPS	
—	—	INLAND EMPIRE		—	—	SUGGESTION		—	—	VOLITION	
—	—	ELECTROCHEMISTRY		—	—	ENDURANCE		—	—	HALF LIGHT	
—	—	PAIN THRESHOLD		—	—	PHYSICAL INSTRUMENT		—	—	SHIVERS	
—	—	COMPOSURE		—	—	HAND/EYE COORDINATION		—	—	INTERFACING	
—	—	PERCEPTION		—	—	REACTION SPEED		—	—	SAVOIR FAIRE	

CASE

IDENTITY 

[illegible]

FLAGS

PLAYER	PLAYER	PLAYER

TOKENS 

THOUGHTS

EFFECTS

GEAR & DRUGS

GEAR & DRUGS					
	USD/KG		USD/KG		USD/KG
_____	◇	_____	◇	_____	◇
_____	◇	_____	◇	_____	◇
_____	◇	_____	◇	_____	◇
_____	◇	_____	◇	_____	◇

TAGS

[illegible]

END OF SCENE

- RECAP YOUR NEW CLUES
- TRY TO FORM HUNCHES
- EARN XP
- CREATE / INTERNALIZE THOUGHTS

EARNING XP

- 1 XP – FAILING A SKILL CHECK
1-3 XP – EXPRESS YOUR CHARACTER
2 XP – USE A NEGATIVE TAG IN A CHECK
2 XP – FORM A HUNCH

CHARACTER CREATION

- ASSIGN THE FOLLOWING POINTS TO DIFFERENT SKILLS: 7, 6, 5, 4, 3, 2, AND 1. LEAVE THE REMAINING SKILLS AT 0.
- CHOOSE 3 PIECES OF GEAR OR DRUGS.

CHARACTER ADVANCEMENT

- SPEND **5 XP** IN ORDER TO INTERNALIZE
A THOUGHT, OR SPEND **3 XP** IN ORDER
TO INCREASE A SKILL BY 1.