



The A-List

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Introduction

The A-list is a comedic action game for 5 players about the ridiculous and stupid things in superhero comics. The game focuses on overcomplicated plans and silly superpowers in a world where this is completely normal. In addition, the “A-list” also illustrates how different comic book writers have influence on how the same characters behave, how they talk and how serious they are. For a long time, a battle between good and evil have been fought in Valor City. Heroes in colorful outfits protects the city from criminals, catastrophes, and most importantly their evil nemeses, the supervillains. These evil-minded individuals have long terrorized Valor City, but they always end up being defeated by the heroes. Yet, something is coming. Something tells the villains that it is time unite, defeat the heroes and conquer Valor City.

Throughout the game the players will play as two types of characters

- A group of low ranking, C-list supervillains who have chosen to work together in order to achieve greater respect in Valor City. These villains are created by the players from the trait deck and the pictogram deck.
- The group of writers who are currently writing the story of the villains

Throughout the game, the underestimated and ridiculed supervillains, will become more and more powerful, so they can defeat their enemies, but that power also puts them out of touch with their own humanity.

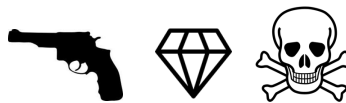
When the players exit the comic book world and play as the writers, they create the story of the supervillains together by switching supervillains between themselves so that different writers can influence different supervillains through their unique writing style.

After each act, except between the the first and second act, the players will evolve the superpower of the villain they are currently controlling. This also happens through the pictogram deck, where the players will draw a card and have some time to come up with an evolution on their current superpower based on the pictures and symbols on the card. The evolution must be in line with original power, so that Kangaroo-man does not suddenly gain ice powers.

Characters & character creation

The players create their own villain characters through a simple process. First, each player draws five trait card, which each has a character trait that should be incorporated in their villain. Second, each player draws a pictogram card, that will be the basis of their supervillain's superpower.

Ex. A player draws five trait cards with the words, naive, ambitious, petty, annoying and young. Afterwards he draws a pictogram card with the symbols



From these pictures the player could create a supervillain who uses a deadly slingshot to commit crimes and kill his enemies. The player could also create a villain with a skull as hard as diamond, which makes his head bulletproof. The pictures on each pictogram card are up for interpretation and there is no right way to interpret them.

Afterwards the player can incorporate the trait cards in their character description using keywords. In this description the player can also write a tragic backstory, their villain's nemesis, what the villain would do if he was a famous villain and other details, but these are not mandatory.

The player must also draw a pictogram card to create their nemesis' superpower. The nemesis will play an important part later in the game, as the villain's ultimate enemy. It is important to put focus on the fact that the supervillains have superpowers that are not extremely useful or versatile, but they can be evolved into something wilder. It is also important that their character does not start out as murderers, ruthless businessmen or anything like that. They are silly supervillains who are most likely in it for the money or some personal vendetta against a hero.

!!!Important: It is important that all information about the supervillain is written down, since the supervillains have to be passed on to another player later in the game.

When the villains have been created, each player will be given one of the prewritten writer characters. The writers have different trademarks in their writing which makes an unique impression on each villain they control throughout the game. For example, one writer can be known for their dark and gritty tone, while another can be known for their action and pacing. To summarize, the villain is the essence of the character, but each writer can set a different tone for the villain.

Writer characters

The dark writer

This writer creates dark narratives filled with moral grey areas and depressing characters. The stories are often thrillers or noir-esque with a constant atmosphere of dread and hopelessness. The characters are damaged individuals, who often suffer from addiction or have a traumatic origin story that explains their behavior, maybe they even have both. The action in these stories is often a short ordeal, with fistfights and the occasional use of superpowers. An important part of this action is monologues from the character in focus, that explains exactly why this character is winning.

- Can work with *the hyperviolent writer*, because that type of violence can often benefit the gritty stories.
- Can work with *the political writer*, because of the many societal problems this writer puts in focus and how they are a perfect match for the somber characters.
- Cannot work with *the high concept writer*, because the stories become too complicated and have too little focus on the individual characters and their inner moral dilemmas.
- Cannot work with *the comedic writer* because of this writer's misuse of the comic book medium, to tell bad jokes and have fun, instead of trying to say something about human nature.

The political writer

This writer often writes stories that touch on current problems regarding race, sexuality, gender and religion. Unfortunately, the stories have a tendency to become very preachy and the characters are usually only defined by one politically relevant trait (such as race, gender or sexuality). It is not a problem if a character cannot be tackled from a political angle because the writer can easily give such characters a new sexuality or change their gender, just for the shock value. There are often deep critiques of external figures such as politicians and celebrities, but most of the time this aspect of the story overshadows the narrative and the characters. Combat is mostly symbolic for this writer. The battle between two characters can be a metaphor for the struggle between the people and capitalism. The action can be awesome and spectacular, it just also has to mean something deeper.

- Can work with the dark writer because the atmosphere this writer creates is perfect for political commentary
- Can work with the comedic writer since this writer's humour lends itself greatly to political satire.

- Cannot work with the hyper-violent writer. Violence for the sake of violence is not very tasteful and it cannot really push a political agenda.
- Cannot work with the high concept writer, since the story this writer creates have such a big focus on cosmic events while having too little focus on the problems of humanity

The comedic writer

For denne forfatter handler det hele om stor dum underholdning. Karaktererne har altid en komisk undertone og opfører sig meget stereotypisk i forhold til deres karaktertræk. Historierne er store og vilde med en masse flashy action og stort brug af både helte og skurkes superkræfter. Der hellere aldrig de store konsekvenser af karakteres handlinger i disse historier, hvis nu en helt ofre sig for menneskeheden så overlever han nok og i sidste ende finder de to elskende altid hinanden. En masse one-liners og komiske bemærkninger fylder dialogen mellem karakterne ud, også midt i kamp. Dette kan ofte bryde med de få seriøse øjeblikke der er, fordi der altid lige skal være en joke eller to. Det tætteste denne forfatter kommer på seriøsitet er i sin satire af den virkelige verden.

For this writer, it is all about big dumb fun. The characters always have a comedic undertone and behaves very stereotypical in relation to their defining traits. The stories are often large scale with lots of flashy action and superpowers are used frequently. Characters action rarely have lasting consequences in these stories, if someone sacrifices themselves, they will find a way out and the two lovers always find each other in the end. Witty one-liners and puns fill out the dialogue between the characters, even in the midst of battle. This can often break whatever tension that has been build up in the few serious moments sprinkled throughout the story. The closest this writer comes to being serious is in the writer's satire of real-world events.

- Can work with the political writer, since politics are very easy to make fun of.
- Can work with the high concept writer since they both love large scale stories.
- Cannot work with the hyper-violent writer, since the violence often overshadows everything else in the story with its disturbing qualities and this does not play well with comedy.
- Cannot work with the dark writer because the stories often become to gritty leaving little room for comedy.

High concept forfatteren

This writer creates stories that the reader never quite understands. These stories are about time travel, parallel timelines, multiverses and cosmic puppet masters behind the curtain. The characters are often outcasts or have a hard time fitting in. At the same time, they have been burdened with some sort of cosmic responsibility or have tragic abilities that are a danger to the cosmos. The threat is always enormous, but it can always get crazier. Superpowers are a natural part of the action and there always a lot at stake when the action starts. There are no deeper morals or maybe there are, it is often hard to tell with this writer.

- Can work with the comedic since this writer understands epic adventures with enormous, if not unserious, consequences.
- Can work with the hyperviolent writer because no other writer can depict the deeply disturbing in giant space creatures
- Cannot work with the dark writer because this writer's stories are too boring and normal.
- Cannot work with the political writer since there are bigger things to write about than humanities small political problems.

The Hyper-violent writer

This writer lives for shocking and gruesome violence. The characters are mostly revenge driven or deranged individuals that utilize every type of violence to achieve their goals. For this writer actions speak louder than words and therefore there is a certain form of poetry in the long and brutal action scenes that takes place in the stories. It is not only action; it is completely insane action. No attack or use of superpowers is too dumb to be included in these stories, it is what defines the characters after all. There is a lot of dialogue, but if it is there then it is explained which act of violence that is currently taken place or to make a grim speech detailing the motivation for such violence.

- Can work with the dark writer because the gritty stories often work well with violence that this writer loves.
- Can work with High-concept writer since gigantic space monsters are perfect for large scale violence that this writer's own stories rarely permit
- Cannot work with the political writer since the violence often creates tensions between the two, especially if the violence is perpetrated against a minority group.
- Cannot work with the comedic writer because humor often undermines the disturbing brutality that the hyper-violent writer utilizes.

The narrative

The A-List is about a group of supervillains who are not taken serious by the superheroes and are mocked by the other supervillains. Throughout the game the players will follow the superpowered crooks' development from the punchline in a bad joke to a legitimate threat to Valor City. This story is told over 5 acts, along with a prologue and an epilogue

Prologue: Short text about the conditions in Valor City that you read aloud.

First act: The villains meet up in costumes at their favorite bar to discuss the latest debacles with their nemesis. This is when the villains decide to team up to become the best villains in Valor City

Second act: The villains commit a robbery together and their ability to work together is put to the test. In this act the plans will go wrong and fail. The villains move into their new headquarters.

Third act: The villains work more determinately to become stronger and build their reputation so they can move into the B-list of villains. Other villains will take notice with the group and they will try to intervene. Some missions fail others succeed.

Fourth act: The last steps before the villains can achieve A-list status. The villains' methods become more extreme. The villains are mostly successful in their missions.

Fifth act: The villains now have the power to defeat even the strongest heroes. The other A-list villains try to intervene. The biggest heroes confront the villains in a final battle, but the villains lose regardless.

Epilogue: Short text you read as well as chance for the players to express how their villains feel in the end. There is also a final editorial meeting.

How to play the game

To play the game you need a room with a table that everyone can sit around. You will also need a character sheet for each player along with the other supplements and the writer character sheets. Furthermore, you are going to need the pictogram deck and the character trait deck. The two decks of cards along with the two types of character sheets are going to be handed out at Fastaval but they have to be cut out before playing the game.

You play the game sitting around the table, where the game master (GM) will set up and cut the different scenes, while also playing the NPC characters. The players will play their supervillain characters, who are going to be interacting with the world and NPC's. The players will also be able to describe situations involving their supervillain and places from their writer's point of view.

The game consists of two types of scenes. There are the villain scenes, which is where most of the game takes place. There are also editorial meetings between each act, except between act 1 and 2, where the writers will discuss what they are working on right now and which character they would like to take control over in the next act.

The pictogram deck

The pictogram deck is a game mechanic that the players will use to develop their superpowers. The pictograms on each card can be interpreted in many ways and no interpretation is wrong. Although when evolving superpowers, the evolution has to be a natural extension of the existing powers of the villains and not completely new ones. Therefore, a villain that shoots bubblegum cannot suddenly gain ice powers and so forth. It is always up to the GM if a superpower or an evolution of a superpower is qualified for use

News broadcasts

During some scenes there will news broadcasts that tells how the A-list supervillains have been defeated. As the game progresses the players' supervillains will fill more and more in the media. They will not be mentioned at all during the first and second act but as they move into the third act their media presence will increase slightly and in the fourth and fifth act they will be worthy of "breaking news".

How to run the game

As the gamemaster, your primary tasks include setting the scenes and tying them together and playing the roles of any non-player character (NPC). You must also oversee the evolution of the player character's super powers and support their use of the pictogram deck, should they experience any challenges in that regard. Most NPC's don't have any pre-written traits, so personality and superpowers will often depend on improvisation. You can't go wrong as long as the NPC can clearly be defined as either hero or villain.

The players need time to execute their complicated plans, and the gm should also leave extra time for silly dialogue and character banter. At other times however, the scenes require a faster pace, so the narrative does not dwell too long on moral questions or ethical dilemmas. The scenes are very loosely defined, as the players should have as much freedom to define the specific details of the scene as possible. Let them use their writer characters to describe the setting and mood in each scene.

In the first and second act are more humorous than the rest of the acts. It is important for the NPC's to act out their lack of knowledge on the player characters. Most of the time, neither the heroes nor the general population have heard of their small-time villainous exploits. NPC's should therefore naturally act condescending towards the players for the first couple of acts. At the same time, narrative pacing should be less strict, as to leave in wiggle room for comedic dialogue and character exposition, while keeping action elements to a minimum. The players will fail in their plans repeatedly, but make sure that this serves as a comedic element, rather than a punishment.

In the third and fourth act, it should be apparent that the villains have built up some form of reputation through media exposure and respect from other villains. These sections will have more action elements, so quick pacing is essential in avoiding scenes dragging out. That said, let the players use their superpowers in as many creative ways as possible.

The fifth act is the most action packed, and thus prolonged action scenes are more welcome than in the earlier acts. Now is the time to discuss character development and dwelling at victories.

Between each act, there will be a editorial meeting where the players step out of the roles of their villain characters, and into the roles of their writer characters. It is your job as the game master, to inquire on the individual progress of each writer. The writers will undoubtedly argue a lot during

these scenes, and you should cut the scenes short if the conversation starts running in circles. These scenes shouldn't be very long, and it should end with the writers exchanging villains, so that every player gets to play the role of a new villain in the next act. If the players take too long in the process of distributing new roles, you can have the chief editor NPC propel the process, or even do it for them.

Combat and action

Action is very dependent on which superpowers the players have chosen for themselves and their nemesis. Combat scenes are all about how players use their superpowers, and especially about unforeseen consequences. Action is more about the superpowers, and less about the combat itself. As game leader, you can encourage the players to let their powers run amok. The game leader controls these combat scenes and has the responsibility of making sure everyone has the opportunity to join in. If a player wishes to take control of an action scene, they can also do so using an Action Token.

Action Tokens

All players are handed an Action Token before the game starts. These tokens can be used by the players during action scenes to temporarily take control of a scene. If a player wants to use their Action Token, the player merely has to put it on the table and say the accompanying action sound. Now the player has control over the scene and can fully dictate what happens, but is allowed to ask other players for advice, especially regarding their superpowers.



Example of an Action Token

A player has control over a scene until the game leader stops them, or another player takes control of the scene, using their own Action Token. If a player has used their action token already, they cannot use it again before at least two other players have used their Action Token.

Valor City

No one knows why but Valor City have since the 1930's been the home to people with marvelous abilities. Some people have used their powers for evil and others have used them to fight that evil. Even though there are people with superpowers all around the world, most of them seem to be concentrated in Valor City. The city is a shining metropolis with skyscrapers that live up to that description, but the city also has a dark underbelly. Shady neighborhoods are spread around the city and among these you can find Trash Island down by the docks, Beatdown Boulevard and the crappy watering hole King Coke's Bar. In these neighborhoods you can find everyone from small time crooks hanging on the streets to infamous supervillains bragging about their latest victories at the exclusive night club: The Dark Side

Schedule

Welcome

Start by making each player introduce themselves. Ask the players about their experience with roleplaying and what made them sign up for this game. Also ask them about their knowledge of comic books, have they read them, or do they mostly know those universes from movies and TV.

Briefing

- 1. Themes:** The players will play supervillains with silly and absurd powers, who are tired of being beaten and made fun of by everyone else.
The A-list is a comedic action game about how ridiculous and absurd comic books can be, while also being a story about how people change in the hunt for fame and respect.
- 2. Structure:** The game starts with a prologue, followed by five acts and an epilogue at the end. During the acts you will act out scenes in chronological order. Between each act, with exception of the gap between act one and two, there will be a scene where the players will step out of their villain character and into their other character, a comic book writer who is telling the story of the villains. In these scenes the writers discuss the story so far while also switching villains depending on which writer wants to write for which superhero, thereby giving each writer a new villain to play in the following act.
- 3. Characters:** Each play has two characters, a supervillain that they create themselves and one of the comic book writers telling the story of the supervillains, each with their own unique style. The writer character each player is given stays with them throughout the game but the villains you create at the beginning will be passed between the writer throughout the game. To summarize, the villain characters are the same, but are played by another player who will use their own writer's traits when playing the villain.
- 4. The pictogram deck:** The pictogram deck is the primary mechanic of the game. The players will use the deck at the beginning of the game to create the villain characters and their superpowers, along with determining what superpower one's nemesis has. Later in the game the players will use the deck to evolve the villain they are currently playing's

superpower. The cards can be interpreted in many ways and no interpretation is better than another, it is all up to the GM when it comes to superpowers.

5. **Combat:** There will be combat in the game. The combat is there so the players can use their superpowers in creative ways. The combat should also focus on the fact that not everyone is good at using their superpowers. Here the GM will also introduce the action token mechanic.
6. **Valor City:** There are people with superpowers all around the world but most of them live in Valor City. The huge city is home to some of the world's greatest heroes and villains and has many times been a battlefield in the struggle between good and evil. Malice lurks in the city's seedy parts like King Coke's Bar, Trash Island, Beatdown Boulevard and the exclusive nightclub The Dark Side. These are places where supervillains spend their time and have their hideouts
7. **Feel:** The game is a "villains journey" where the ridiculed supervillains rise up against those that make fun of them regardless of them being heroes or just normal people. The game is inspired by villains such as Polkadot man, Kite man and Asbestos lady, that are made fun of both inside and outside of the comic books but could have potential. You can see this in the Batman comic "The war of jokes and riddles" where the villain Kite man is turned into a serious and believable villain.
8. **The narrative:** The story begins with a prologue followed by the first act where the players decide to team up. Then there will be three acts where the players will go from losers who are being beaten by the lamest heroes, to notorious criminals. Afterwards, in the final act, the villains will face off against both the biggest heroes and the biggest villains. In the end there will be an epilogue where the players can express how they feel. Between each act, there will be an editorial scene where you play the writer characters that exist outside the comic book universe

Warm up

To make everyone comfortable with the pictogram cards, take a round where each player comes up with a superpower from the same card. When everyone has an idea, take turns to describe the power, before repeating the process as many times as wanted until the players are comfortable with the process.

Then, each player draws a pictogram card, using this to build on top of the best superpower heard during the preliminary round.

After this, create an action scene and let the players use their Action Tokens until they are comfortable with this mechanic as well. Don't spend too much time on these warm-up exercises, as the character creation also takes some time.

Character creation

Everybody should be ready to create their character. Start by drawing five (5) character cards and two pictogram cards, one for the villain, and one for their nemesis. Remember, everything is written down on the character sheets, so that all information can be passed between the players. The text should be relatively short and quick to read before going to the next act, after the editing scene. After this, the game leader should distribute the five author roles to the players and let them read through the characters.

Scenes

Prologue: Read the following text aloud for the players:

“Valor City”, home of the greatest superheroes and supervillains in the whole world, this is truly an incredible place. People who inherit these powers are celebrities in their own right and are looked up to in either hope or fear. Or, some of us, at least. Not everyone gets the reputation of Captain Chaos and Bloody Blade. You’ve probably never heard of any of us from the “C-List”, and if you had, we were probably the punchline of a bad joke. Us never being taken seriously - it’s no damn fair! Is it because we have some weird superpowers? You’ll see, yeah you’ll see, everybody can become an A-list.

First Act

Scene 1: Origins

Location: King Coke’s Bar

The villains are sitting at the dirty bar, having a drink while they’re watching the baseball game on TV.

Let the players describe the interior of the bar.

Breaking news interrupt the game: Captain Chaos and (one of the players’ nemesis) are engaged in a heavy battle in the finance district. (nemesis) interrupted Captain Chaos’ attempt to crash the stock market and send the world into a financial crisis. We will update you on the situation as it progresses.

The characters talk about how great it would be, being on the supervillain A-list, and whether they should band together to achieve this.

Second Act

Scene 2: The First Job

Place: A shopping mall in the inner city

The players are robbing the mall.

Let the players describe their plan, and what they want to steal.

A few B- and C-list heroes appear to stop the villains.

The players describe how they fight the heroes. They ultimately lose.

Scene 3: The Hideout

Place: The villains' new hideout at Beatdown Boulevard.

The villains have been teaming up for a few weeks to no avail. They are sitting at their first team meeting, discussing how things have gone so far.

Let the players describe their hideout before they start discussing their efforts.

Scene 4: The Roadside Robbery

Place: The highway outside of Valor City

The heroes are about to stop an armed transport van and steal its contents.

Let the players explain their plan, and what they intend to steal.

The robbery begins, all going to plan. On the car radio, the villains can hear the news:

“Now reporting from Valor General. Last night, Bloody Blade broke in, attempting to steal a large amount of blood from the blood bank late last night. (*A nemesis*) attempted to stop the villain in escaping, ending in a fight on the rooftop of the hospital. Unfortunately, the villain was successful in escaping with at least 80 liters of blood.”

A hero appears to stop the robbery. Let the players attempt to fight the hero before they flee.

Third Act

Scene 5: The Lab

Place: A research laboratory

The villains have now been working together for months to greater success, and now want to break into a lab.

Let the players describe what they want to steal, and how they want to do it.

The security personnel appear and try to stop the villains.

The villains attempt to fight the guards. Their methods can be more extreme than before, but ultimately, they are overpowered and driven to flee.

Scene 6: The Car Chase

Place: The streets of Valor City

The villains have escaped from a museum robbery. They are currently driving in a car filled with precious art pieces, attempting to outrun a highly ranked B-list hero.

Let the players describe how they use their powers to escape the hero. As they are fleeing, they hear a report over the radio:

“A car chase is currently taking place in the inner city. (The B-list hero) is currently chasing a group of villains who have just robbed a small art gallery for thousands of dollars worth of precious artwork. The villains have been identified as (the names of the cast). This is their first appearance in the city which we know of here at the station.”

The players ultimately escape the hero.

Fourth Act

Scene 7: The Dark Side

Place: The club “The Dark Side”

The villains have moved up to the B-list and have come to The Dark Side by invitation of the famous supervillain Lord Laser. They are standing inside the club.

Let the players describe the club, and which villains are there.

The villains are met by a disrespectful Lord Laser and have a short conversation with him.

Let the players describe how they react to his comments.

Scene 8: The Hostage Situation

Place: A foreign embassy

The players have taken a large number of hostages at one of the major foreign embassies.

Let the players tell their demands, and how they want to bargain. While they’re talking, they see on the TV:

“The infamous group of villains has taken the entire (embassy) hostage, including the ambassador and their family. We are hearing reports that (two nemesis) themselves are on their way to handle the situation. If heroes of such a caliber has been called, it must be quite the situation going on at the embassy.

The nemesis, an A-list hero, appears to stop the players.

Let the players describe how they defeat him.

Scene 9: Street Fighting

Place: The city plaza of Valor City

The villains are standing across from a group of heroes trying to apprehend them. Around them is a large crowd.

Let the players describe what they did to end up here, and how they handle the heroes. Remember to encourage them to be more extreme.

The villains defeat the heroes in front of everyone and move up to the A-list.

Fifth Act

Scene 10: Villain Versus Villain

Place: The Dark Side

The villains have been invited back to The Dark Side, but are met by an empty club, and another group of supervillains. They are unhappy about these C-listers stealing their spotlight and want to get rid of them.

Let the players discuss with the other villains before engaging each other.

The other villains fight hard but fall in the end.

Scene 11: Heroes Stand Together

Place: The villains' hideout

The villains have hijacked the city's TV signals, and are holding an epic speech, threatening the city with their evil master plan.

Let the players explain their evil plan.





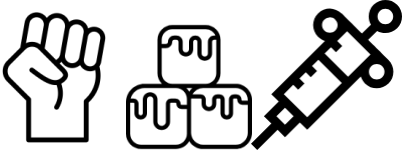
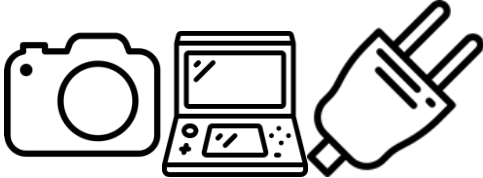
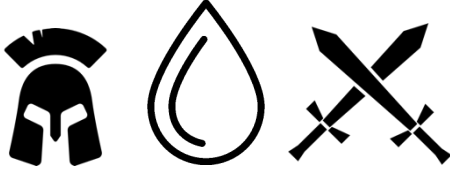



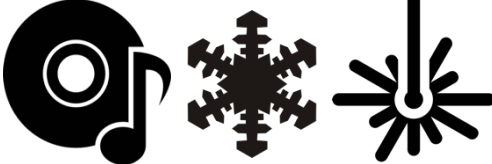
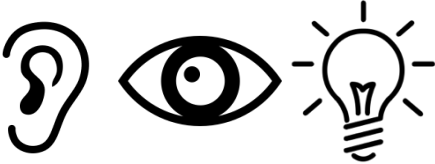
All their nemeses break into their hideout, demanding the surrender of the villains.

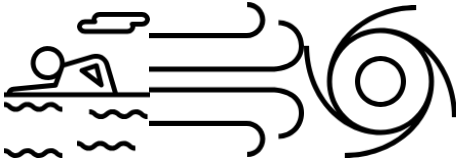



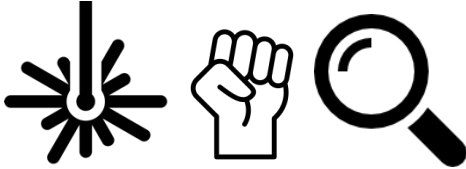
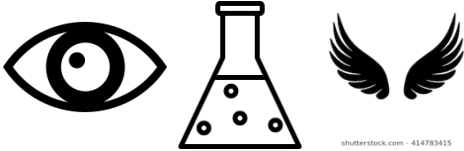
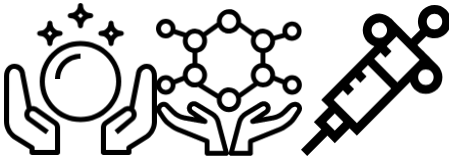





They engage for the last time in an epic battle where the villains ultimately lose.

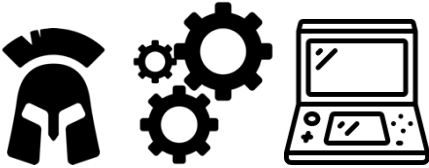

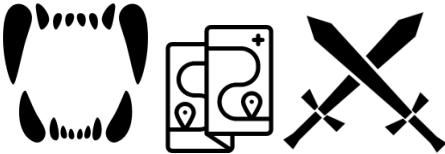


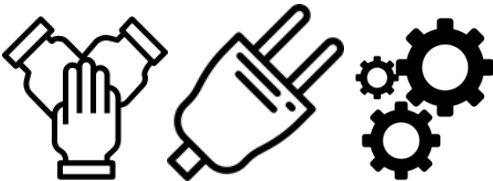


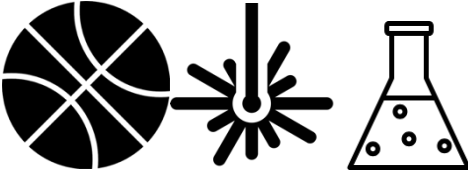

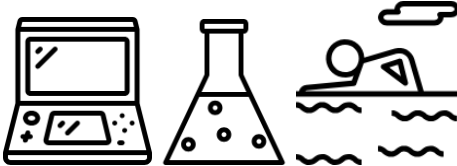
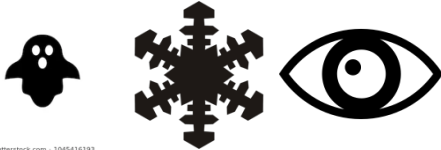
Epilogue: Read this text aloud, and let the players tell how they feel.

It happened again, as it always does. We are the meanest of the mean, we are the most wanted supervillains in all of Valor City, and even then, we lost.







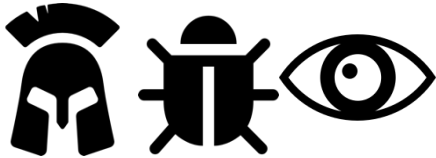
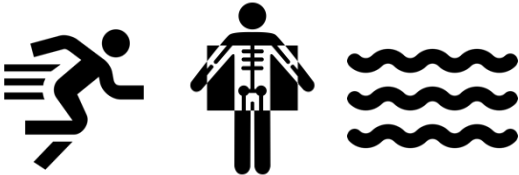
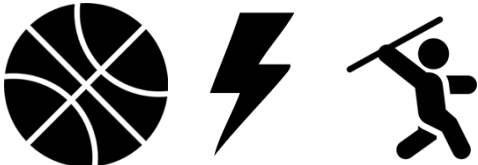



Game materiales**Piktogramkort**

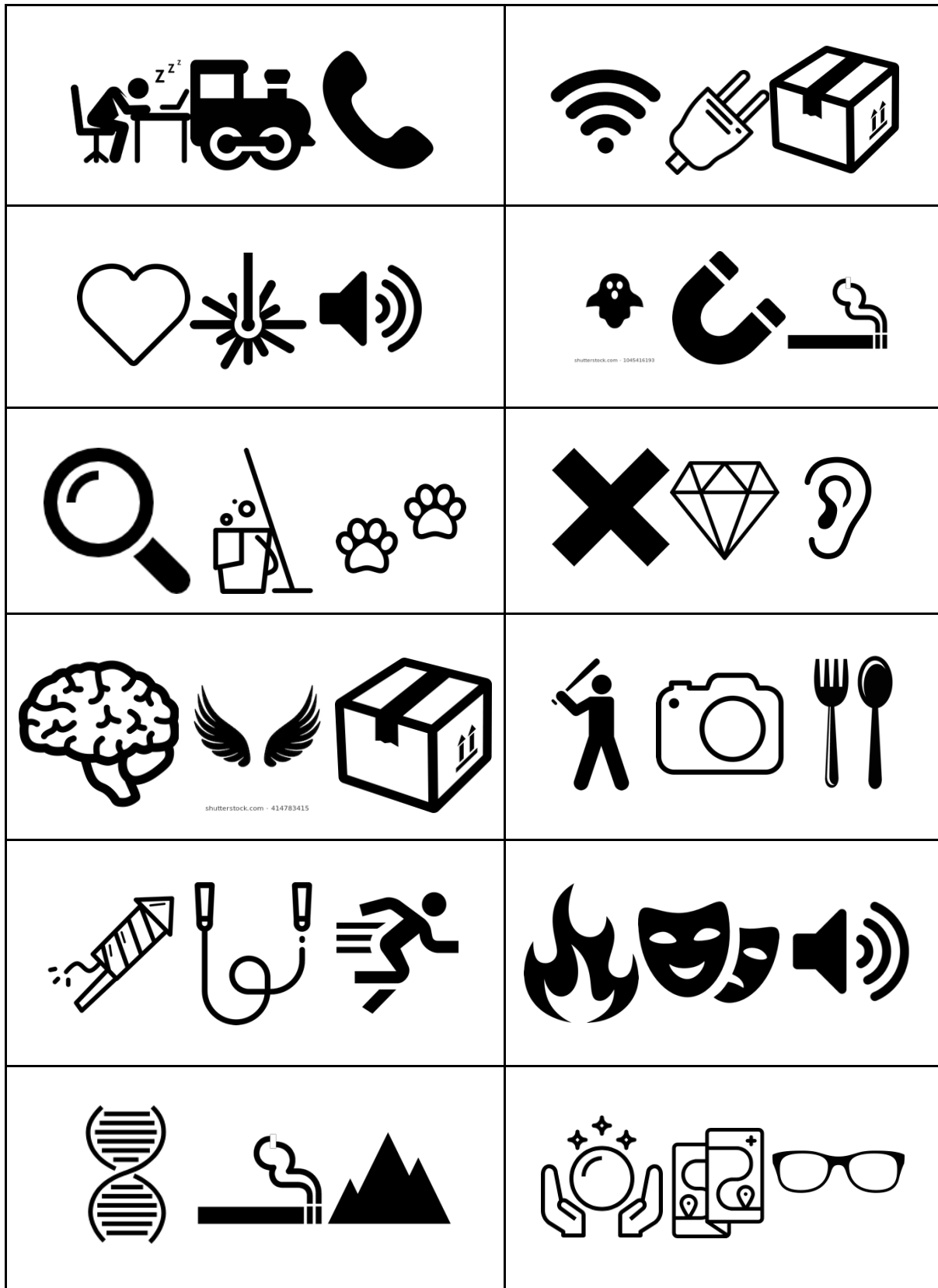
	
	
	
	
	
	

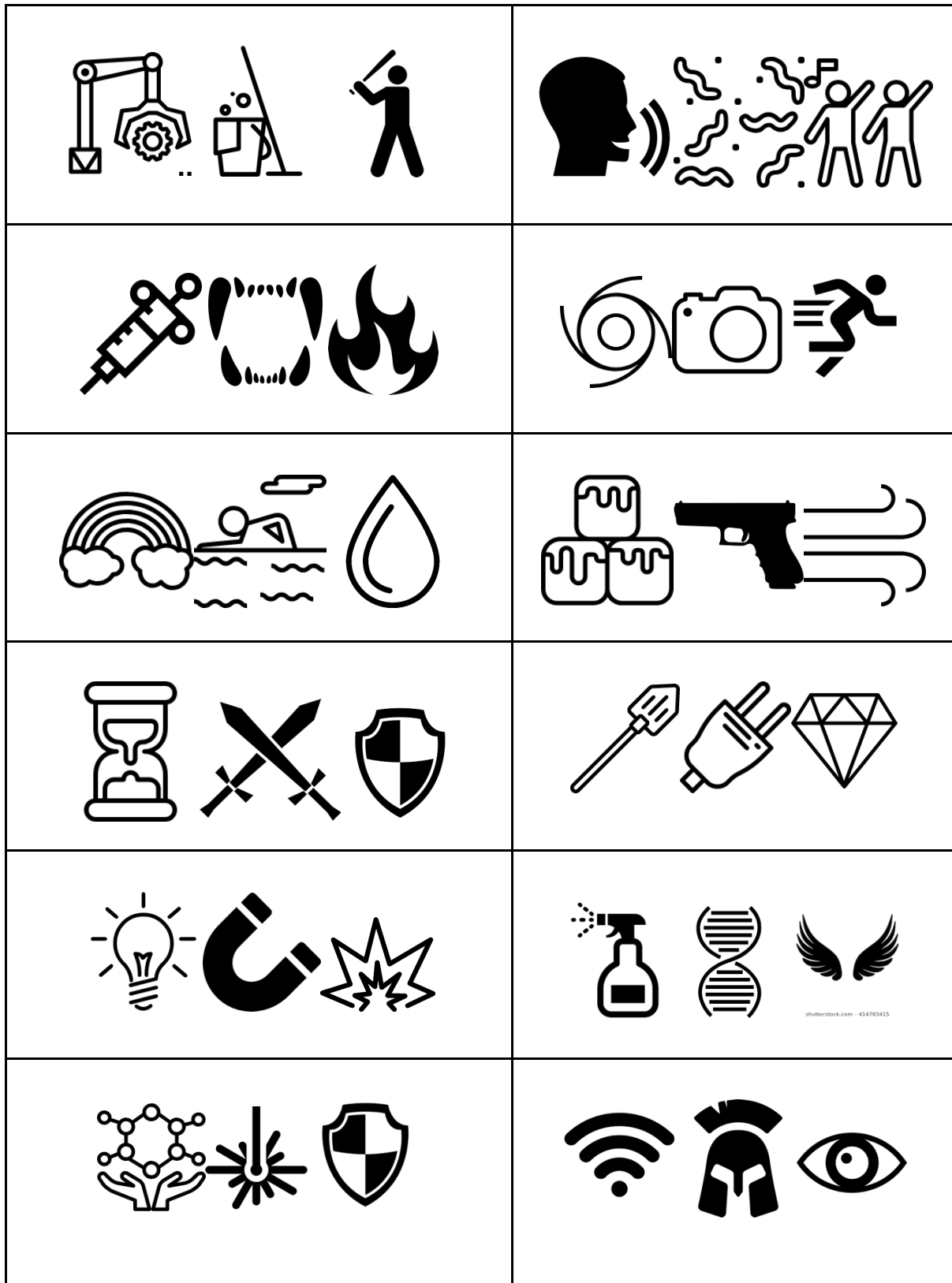
	
	
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Karakterkort


Temperamental	Nervous	Naive
Manipulative	Egotistical	Eccentric
Arrogant	Resolute	Calm
Melancholic	Daring	Overbearing
Intelligent	Diplomatic	Unreliable
Enthusiastic	Romantic	Overprotective
Indignantly	Bitter	Self-ironic
Pessimistic	Optimistic	Dramatic

Confronter	Charismatic	Superstitious
Disciplined	Empathetic	Lying
Impulsive	Insecure	Lazy
Stubborn	Confused	Cynical
Cowardly	Greedy	Addicted
Undisciplined	Confident	Disloyal
Intolerant	Tolerant	Tough
Honest	Fri spirited	Shallow
Dreamer	Curious	Dumb

Desperate	Oppressed	Dominant
Sarcastic	Flexible	Serious
Funny	Skeptical	Ambitious
Invasive	Jealous	Proud
Impressionable	Delusional	Obsessed
Inventive	Rebel	Restless
Forgetful	Ecstatic	Reliable
Careless	Diabolical	Hypocritical
Know at all	Determined	Secretive

Protective	Critical	Bombastic
Strong willed	Awkward	Engaged
Uncomfortable	Timely	Careful
Nihilistic	Childish	Generous

Character sheet



Name


Traits

Nemesis

Superpowers and evolutions

This image shows a single sheet of white paper with horizontal blue ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.

Character sheet



Name


Traits

Nemesis

Superpowers and evolutions

This image shows a single sheet of white paper with horizontal blue ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.

Character sheet



Name

Traits

Nemesis

Superpowers and evolutions

This image shows a single sheet of white paper with horizontal blue or grey ruling lines. The lines are evenly spaced and run across the width of the page. There are approximately 20 lines visible. The paper has a slight shadow on its right side, suggesting it's resting on a surface.

Character sheet

Date	Time	Location	Weather	Wind	Temp	Humidity	Pressure	Visibility	Clouds	Precip	Remarks

Name

Traits

Nemesis

Superpowers and evolutions

This image shows a single sheet of white paper with horizontal blue ruling lines. The lines are evenly spaced and run across the width of the page. There are approximately 20 lines visible. The paper has a slight shadow on the right side, suggesting it's resting on a surface.

Character sheet

[illegible]

Name

Traits

Nemesis

Superpowers and evolutions

This image shows a single sheet of white paper with horizontal blue ruling lines. The lines are evenly spaced and run across the width of the page. There are approximately 20 lines visible. The paper has a slight shadow on the right side, suggesting it's resting on a surface.

Action Tokens







The dark writer

This writer creates dark narratives filled with moral grey areas and depressing characters. The stories are often thrillers or noir-esque with a constant atmosphere of dread and hopelessness. The characters are damaged individuals, who often suffer from addiction or have a traumatic origin story that explains their behavior, maybe they even have both. The action in these stories is often a short ordeal, with fistfights and the occasional use of superpowers. An important part of this action is monologues from the character in focus, that explains exactly why this character is winning.

- Can work with *the hyperviolent writer*, because that type of violence can often benefit the gritty stories.
- Can work with *the political writer*, because of the many societal problems this writer puts in focus and how they are a perfect match for the somber characters.
- Cannot work with *the high concept writer*, because the stories become too complicated and have too little focus on the individual characters and their inner moral dilemmas.
- Cannot work with *the comedic writer* because of this writer's misuse of the comic book medium, to tell bad jokes and have fun, instead of trying to say something about human nature.



The political writer

This writer often writes stories that touches on current problems regarding race, sexuality, gender and religion. Unfortunately, the stories have a tendency to become very preachy and the characters are usually only defined one politically relevant trait (such as race, gender or sexuality). It is not a problem if a character cannot be tackled from a political angle because the writer can easily give such characters a new sexuality or change their gender, just for the shock value. There are often deep critiques of external figures such as politicians and celebrities, but most of the time this aspect of the story overshadows the narrative and the characters. Combat is mostly symbolic for this writer. The battle between two characters can be a metaphor for the struggle between the people and capitalism. The action can be awesome and spectacular, it just also has to mean something deeper.

- Can work with the dark writer because the atmosphere this writer creates is perfect for political commentary
- Can work with the comedic writer since this writers humour lends itself greatly to political satire.
- Cannot work with the hyper-violent writer. Violence for the sake of violence is not very tasteful and it cannot really push a political agenda.
- Cannot work with the high concept writer, since the story this writer creates have such a big focus on cosmic events while having too little focus on the problems of humanity



The comedic writer

For denne forfatter handler det hele om stor dum underholdning. Karaktererne har altid en komisk undertone og opfører sig meget stereotypisk i forhold til deres karaktertræk. Historierne er store og vilde med en masse flashy action og stort brug af både helte og skurkes superkræfter. Der hellere aldrig de store konsekvenser af karakteres handlinger i disse historier, hvis nu en helt ofre sig for menneskeheden så overlever han nok og i sidste ende finder de to elskende altid hinanden. En masse one-liners og komiske bemærkninger fylder dialogen mellem karakterne ud, også midt i kamp. Dette kan ofte bryde med de få seriøse øjeblikke der er, fordi der altid lige skal være en joke eller to. Det tætteste denne forfatter kommer på seriøsitet er i sin satire af den virkelige verden.

For this writer, it is all about big dumb fun. The characters always have a comedic undertone and behaves very stereotypical in relation to their defining traits. The stories are often large scale with lots of flashy action and superpowers are used frequently. Characters action rarely have lasting consequences in these stories, if someone sacrifices themselves, they will find a way out and the two lovers always find each other in the end. Witty one-liners and puns fill out the dialogue between the characters, even in the midst of battle. This can often break whatever tension that has been build up in the few serious moments sprinkled throughout the story. The closest this writer comes to being serious is in the writer's satire of real-world events.

- Can work with the political writer, since politics are very easy to make fun of.
- Can work with the high concept writer since they both love large scale stories.
- Cannot work with the hyper-violent writer, since the violence often overshadows everything else in the story with its disturbing qualities and this does not play well with comedy.
- Cannot work with the dark writer because the stories often become to gritty leaving little room for comedy.



High concept forfatteren

This writer creates stories that the reader never quite understands. These stories are about time travel, parallel timelines, multiverses and cosmic puppet masters behind the curtain. The characters are often outcasts or have a hard time fitting in. At the same time, they have been burdened with some sort of cosmic responsibility or have tragic abilities that are a danger to the cosmos. The threat is always enormous, but it can always get crazier. Superpowers are a natural part of the action and there always a lot at stake when the action starts. There are no deeper morals or maybe there are, it is often hard to tell with this writer.

- Can work with the comedic since this writer understands epic adventures with enormous, if not unserious, consequences.
- Can work with the hyperviolent writer because no other writer can depict the deeply disturbing in giant space creatures
- Cannot work with the dark writer because this writer's stories are too boring and normal.
- Cannot work with the political writer since there are bigger things to write about than humanities small political problems.



The Hyper-violent writer

This writer lives for shocking and gruesome violence. The characters are mostly revenge driven or deranged individuals that utilize every type of violence to achieve their goals. For this writer actions speak louder than words and therefore there is a certain form of poetry in the long and brutal action scenes that takes place in the stories. It is not only action; it is completely insane action. No attack or use of superpowers is too dumb to be included in these stories, it is what defines the characters after all. There is a lot of dialogue, but if it is there then it is explained which act of violence that is currently taken place or to make a grim speech detailing the motivation for such violence.

- Can work with the dark writer because the gritty stories often work well with violence that this writer loves.
- Can work with High-concept writer since gigantic space monsters are perfect for large scale violence that this writer's own stories rarely permit
- Cannot work with the political writer since the violence often creates tensions between the two, especially if the violence is perpetrated against a minority group.
- Cannot work with the comedic writer because humor often undermines the disturbing brutality that the hyper-violent writer utilizes.

