



TIME TRAITOR

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ENTRANT - GAME CHEF 2006 COMPETITION

Entry for Game Chef 2006

Ingredients Used:

law : The Laws of Time

actor : One of the characters is a Traitor to the cause, and is acting to hide their true nature.

team : The members of the Pod **must** act together – time travel is impossible, otherwise.

Theme Choice:

2 sessions/6 hours each + 14 day hiatus

P r o l o g u e

Imagine that time is a towering spiral of water, arcing through a vast void, and disappearing into infinity at either end. You can move freely along its graceful curve, dipping in and out of it at will, making no wave or ripple. You can watch dinosaurs grazing in Pangaea; the Battle of Hastings; the day when two thieves and another man were crucified on Golgotha. All that ever was is yours to observe, and record.

Touch the column, though – interact with it, *change* it, and ripples begin to flow up the column, towards the present. They begin slowly, gaining momentum and power, until some years or centuries or eons in the future, the column shatters into a fine spray of droplets, vanishing into the void.

Now you know the power of time travel, and you understand the First Law:

The Past Cannot Be Undone.

From this comes the most important of the Laws of Time:

No One Travels Alone.

I n t r o

Time Traitor is a role-playing game for 4-8 people, but it differs from ‘traditional’ role-playing games in two key areas:

- It is a game of limited duration and scope. It is meant to be played in two six-hour sessions (though this hourly limit may be broken, if necessary), each session separated by no less than two weeks. *Time Traitor* is, as written, not meant to be an ongoing narrative.
- In the second half is *explicitly competitive*. There are ‘winners’ and ‘losers’ in this game, in the sense that one of the *characters* (and possibly more than one) are going to be branded *traitors*, and traitors in this game are sentenced to death. If this is a concept that your group doesn’t relish, this may not be a game for you. However, the *players* are all winners, because hopefully a fun time is had by all.

Time Traitor is a game about the vagaries of memory and consensus – the idea that history is written by the winners, and anyone who tampers with that does so at their own peril. It draws inspiration from *Back to the Future*, *12 Monkeys*, *Minority Report* and to a lesser extent, *Primer*. These make for excellent pre-game viewing for inspiration.

S e t t i n g

In the far future, humanity has embarked on a bold adventure. Massive ships drift silently between the planets of the Solar System, bringing raw materials back to Earth, and the terraformed worlds of Venus and Mars are home to billions. These billions live in a paradise – war, poverty, hunger and disease have all been eliminated. No one is born into want, and none but the foolish or the unfortunate need ever die.

These are the fruits of the mastery of time.

Orbiting silently above each of the three homes of humanity is a great sphere, carved and fused from an icy body from the furthest reaches of the Oort Cloud. In each of these spheres, time travelers, known as Factors, study and train for decades to become perfectly proficient at their Function, the aspect of time travel over which they have unfettered domain.

When they are ready, they shed most of their physical reality – they are sealed inside neural caskets, their consciousness drifting in and out of the nanofoam circuitry substrates, picofactory clusters, and quantum computers which are their tools of trade. They are banded together in groups called Pods, and enter the Deep, the water-filled inner chamber of the Spheres, where the vast time machines themselves reside.

When they are called to service, the members of the Pod enter the machine and their consciousness' meld into a fifth-dimension construct, grounded in the here and now by their

bodies and the skill of their Engineer, who keeps watch over the Pod.

From there, they are projected down the Spiral – the shared psychoconstruct of spacetime which represents the planet in its endless revolutions around the Sun, to the source of any disturbance in the timeline. Once there, they begin the task of repairing splits, divergences or disruptions before they become the equivalent of spacetime tsunamis, washing away all of the progress and peace which humanity has worked so hard to create.

But the struggle never ends – that is the First Paradox:

Once time travel is invented, its inventors must constantly strive to keep it from being uninvented.

There are those – warlords and libertines – who believe that humanity has been stripped of its free will and vitality. Working quietly in the far corners of the Three Worlds, they prepare students to enter the ranks of the Factors, and undo what has been done. And there are those within the ranks of the Factors who forget that they serve, and instead seek to rule – to remake time in their image. They learn enough of the other Functions to travel on their own, in secret, and alter the course of the Spiral.

They are the cause of every paradox, every knot and divergence in time.

They are traitors.

M a t e r i a l s

In order to play *Time Traitor*, the following materials are needed:

1. Copies of the character sheet provided with this document, one for each player.
2. A large number of *tokens* of any sort (poker chips, glass beads from a Mancala board, pennies).
3. Several 3 x 5 cards (lined or blank), one for each player, along with writing instruments.
4. A legal pad or other notebook.

P r e p a r a t i o n

Preparation for *Time Traitor* is minimal, and should take no more than half an hour at most.

1: The Engineer

The very first step is to appoint one of the players to a special role: *The Engineer*. In the world of *Time Traitor*, the Engineer is the member of the team who stays behind, watching over the time machine and monitoring the health and status of the rest of the Pod, and occasionally reporting on the status of the current crisis.

In terms of gameplay, the Engineer has several very important functions: adjudicating any inter-player disputes that may arise from differing interpretations of the rules; ensuring that

any token transactions take place legally and correctly; noting the token value of all narrative points; providing narration in the rare case of a bidding tie; and generating the original Spiral Map, which shows where/when/what the damage is to the timeline.

2: The Functions

Once the Engineer has been selected, he begins generating the 4d-map while all of the other players decide on the Functions that their characters will have in the Pod.

The Functions are as follows:

Connect: This character moves the Speaker, the objects of the Maker, or the forces of the Mover into and out of the timeline.

Speak: This character enters the timeline in order to interact with the people of the time.

Sense: The Sensor understands the exact nature of the disturbance in the timeline, and detects whether the actions taken by the Pod have been successful.

See: The Seer records every aspect of the Pod's mission, both within Pod and in the timeline.

Make: Makers fabricate objects that may be required to fulfill a repair to the timeline, including any costumes required by the Speaker.

Every character has a Function (also known as their Primary Function) and one Sub-function. The players should collectively decide who will fill each primary Function. If there are more than five players, then a Primary Function can be assigned to more than one player. It's suggested that Speaker be divided first, followed by Maker and Seer.

If there are fewer than five players, it is suggested that any missing functions be delegated to the Engineer.

The players may also be assigned their Functions by the random draw of a card. Card templates have been provided at the end of this document, and may be reproduced as needed for personal use.

After dividing up the Functions, each player may choose for themselves a Sub-function. Players may choose any sub-function that they want. The purpose of the sub-functions is to provide a backup, should anything happen to the member of the Pod with that Primary Function.

2: The Flaw

The seed of a traitor lies in the heart of everyone. With pride comes hubris; with admiration, vanity. No one is immune to the seduction of power, and no traitor believes that they are in the wrong.

Every player should now choose for their character a fatal flaw – some weakness of character that could turn them into a

traitor. It should be encapsulated in as few words as possible, and be no more than a sentence at most.

3: Tokens

Each player then chooses a color (or style) of token and gives themselves a pool of 25. The Engineer receives none. The rest should be set aside for future use.

4: Personal Affects

Factors are not automatons – they are people with hopes, dreams and fears. Take a few minutes to 'flesh out' your character and give him or her a personality as well as a role in the game.

Now play can begin.



T h e L a w s

The Laws of Time are as follows:

- I. The Law of Was: The Past cannot be undone.
- II. The Law of Yet: The Future cannot be known.
- III. The Law of Circles: Nothing can be its own cause.
- IV. The Law of Origin: For every effect, a cause.
- V. The Law of Twins: Nothing can exist in two places at once within the Spiral.
- VI. The Law of Functions: No one travels alone.

F i r s t S p i r a l

For the remainder of the first session, the Pod will be constructing a narrative of their mission to undo the damage caused by a Traitor.

This narrative begins by all of the members of the Pod assembling in an antechamber outside of one of the kilometer-sized machine spheres. Each of them are physically connected to a spherical rare-earth superstructure (the *actual* ‘pod’ that their name derives from), and the members of the Pod injecting their consciousnesses into the shared mental space that they have constructed over the years for themselves.

This space can be anything that the players can imagine: a garden setting, a superfuturistic war-room, or the stage of an imaginary theatre. This is the place where all of the discussion and haggling between the Factors during their mission takes place. Every action that they take in the Spiral will manifest

itself as an object or set of physical actions in this space. The players should also come up with a shorthand for it – “The Garden” or “The Office”.

It’s important to remember that this is just an illusion that the characters make for themselves in order to ease the burden on their minds – navigating fifth-dimensional space is not something that the human mind was meant to do. The players can shift the scene seamlessly so that they are standing in or hovering over the point in the timeline that they are observing or manipulating – it will ‘feel’ as if they are actually in the Spiral.

The players are then briefed on their mission by one of the Commanders – these are Factors whose memories and intellect have been augmented by multiple, self-reflective artificial intelligences. They oversee the operations of the Pods, but have no ability to enter the Spiral themselves.

In the game, this briefing takes the form of the Engineer reading off the timespace location and nature of the disturbances to the Spiral. In the next few hours, the players must visit each of these points and play out their attempts to correct the problems.

The Pod is then inserted into the machine sphere, and vast energies, along with the will of the Pod, folds the Pod below the Plank Length* and into fifth-dimensional hyperbolic space.

The Record

During the play of the session, each player is allowed to take whatever notes they desire, so long as they all fit on one side of a 3 x 5 index card. The Engineer should take more comprehensive notes, focusing on the original setting of the scene, the actions of the Pod, and particularly any bidding contests that arise.

These notes, along with the memories of the players, will form the basis of the second session of the game.

Play of the Game

The story of the Pod's mission plays out over several scenes. Each scene represents one location that they must visit in, and is followed by a brief Intermission, where the players make notes and adjust their token totals.

During each scene, each Function has specific roles that they fulfill:

Connector – The Connector has a limited ability to move the Pod up and down the timeline, and around in physical space. This is limited to one day in both the past and the future, and 100 miles. Anything beyond that requires the consent of the entire Pod and the Engineer. The Connector also moves the Speaker and the objects crafted by the Maker into and out of the timeline.

In terms of the story, the Connector has the power to move the narrative backwards (a flashback) to help the Pod understand what's going on, or move the scene forward. They have the power to describe the scene in which the story will unfold.

Seer – The Seer is the one who brings everything into sharp focus, and has detailed knowledge of everything and everyone in the scene. Being 5-dimensional, they can look inside objects, sense their paths of motion and state of being.

In terms of the scene, they provide any details that the Pod requires (or that they want to share) – people's names and actions, and the presence of objects, energies or forces.

Speaker – The Speaker's function is to enter the Spiral and interact with the people there, if the remedy requires it, or if the Pod needs information that can't be gleaned in any other way. [Note: For all that they can do, Factors cannot read minds or emotions (beyond looking at facial features or physiological states), and cannot know intentions, or alter the free will of people in the timeline. To ascertain any of this, you need a Speaker to go and ask.] The Speaker may assume any sex, body shape, skin tone and facial features. They cannot assume non-human shapes.

In terms of the scene before the Pod, the Speaker can enter the scene and interact with the people there, whose roles are played out by the Engineer.

Maker – If the Speaker requires anything (and they always require clothing), or if the solution involves the creation of some new object, that is the role of the Maker. It should be noted that while the Maker can create objects, and the Connector can put them in the timeline, the Maker must observe the Fourth Law: For every effect, a cause.

[For example, if the solution to the scene appears to be the need to remove an assailant before he can mug an important figure in the timeline, then the Maker can fashion a knife or gun. But in order to execute the plan, the Maker cannot simply have the Connector place the knife inside would-be mugger's body and have it (relative to the person in the timeline) instantly appear in his chest. The Maker must give the knife to the Speaker, who must then enter the timeline out of the sight of anyone else, walk up, and stab the mugger. Any other course of action would create as much of a disturbance as it solves.]

In terms of the scene, the Maker can place necessary objects anywhere in the scene, so long as they don't violate the Third Law.

Sensor – The Sensor's function is to determine the exact nature of the disturbance in the timeline. The Sensor identifies the Law(s) broken, and the people, objects, and the series of local events involved in it. The Sensor also understands if a solution that the Pod has *already performed* has solved the problem, or if further action needs to be taken.

In terms of the scene, the Sensor's job is to identify the problems and the people, objects and events which are causing the disturbance. After the Pod applies a solution to the problem, it's the Sensor's job to ascertain (from the Engineer) whether the problem is solved, and if not, what further needs to be done.

In each scene, there are several 'set actions' which take place. These are detailed below:

FRAMING THE SCENE

To open the scene, the Engineer reads out the timespace coordinate where the scene is to take place: "Paris, 1941", "A small town in northern Vermont, 1982." It is then up to the players to frame the scene more precisely.

For each addition to the scene that each player makes, they must spend one token. If they want to make an addition that is related to another Factor's function, they must have their permission to do so, or they must spend additional tokens to add that element to the scene. If the addition relates to the Factor's sub-function, they must spend **three** tokens. If it is completely out of the purview of their functions, and they don't have the permission of the Function, they must spend **five** tokens to add it to the scene.

If each player were to add their own elements to the scene, the following actions occur:

1. The Connector sets the scene more precisely for the Pod – if the Engineer declares “The middle of the Atlantic Ocean, 1945,” the Connector sets the scene further by stating something like “On the bridge of the destroyer *USS Colville*. It’s night, and fog is drifting in the open door.”
2. The Seer then ‘decorates’ the scene with important people or objects. “The captain paces back and forth, swearing, while the radioman and a technician sweat over the radio set, which lies in pieces on the table. Several of the wires appear to have been cut out of the device.”
3. The Sensor then details the nature of the disturbance: “The wires were cut by the Traitor, and he’s removed all the spares on the ship. He’s disabled the engines as well. [Nods to Connector.] The ship is supposed to intercept a U-boat in an hour, over 50 miles from there. It’s a First Law violation.”

Using the example above, if the Connector were to go ahead and frame the entire scene: “We’re on the bridge of the destroyer *USS Colville*. It’s night, and fog is drifting in the open door. The captain paces back and forth, swearing, while the radioman and a technician sweat over the radio set, which lies in pieces on the table. Several of the wires appear to have been cut out of the device. The wires were cut by the Traitor, and he’s removed all the spares on the ship. He’s disabled the engines as well. The ship is supposed to intercept a U-boat in an hour, over 50 miles from there. It’s a First Law violation.”

... they would need the permission of the Seer and Sensor to do this. Additionally, the Seer and Sensor may make any changes or additions to what the Connector has said by simply by spending a token and adding to the scene. Should the Connector then object to this (for whatever reason), they must outbid the other Factor by spending two or more tokens. This continues until the original or revised scene is accepted.

At this point, the Engineer may introduce one complication to the scene: “The captain has been working with this same crew for a year – he’d recognize anyone who isn’t a member of his crew and have him shot as a saboteur.”

During this process, the Factors must be careful not to contradict what the other players have already stated, or must spend a token in order to override what has already been said. No one may override the complication that the Engineer introduces.

The Pod must now decide how to correct the problem at hand without making any further violations in the Laws of Time.

SOLVING THE PROBLEM

The Pod then discusses how to approach solving the problem. It is incumbent on all of the players to look for any possible loopholes or paradoxes in the solution, since the Engineer will be able to introduce new complications.

Every disturbance in the timeline has a Strength score associated with it that is determined during the beginning of the session (or before the game if the Engineer knows he or she will have that duty during the game). That score determines the number of tokens that the Engineer has at their disposal during the scene to introduce new complications. Once the Engineer is out of tokens, or can find no way to introduce a new complication, the disturbance is considered resolved, and the Sensor notifies the group that they can move on.

Once the Pod has come to a course of action, the players take turns narrating the turn of events, taking over for one another as their Functions come into play. Alternately, one player may narrate the solution, indicating the Functions used as necessary and the Functions giving their consent. At any time, another Function may take over the narration of the scene when their Function is called into play by spending a token. If the original Function wants to continue, a round of bidding takes place.

At any point during the narration, the Engineer may play a token to stop the narration and introduce a new complication, which represents either other actions that the Traitor took, or 'natural' complications that arise in the narrative. The complication must be related to the action in the scene, and cannot be 'final' – in the example above, the Engineer cannot simply spend a token and declare that the ship sinks, or is struck by a meteorite and explodes.

After introducing the complication, the Pod may discuss the situation again. Narration resumes with the last Function, unless another player bids a token to take over.

An example, following after the narration above:

Maker: "I can fabricate a new radio easily enough – but we need to get someone on the ship to bring it to the bridge."

Speaker: "Connector – take us to the engine room. I can assume the shape of one of the men down there who are unlikely to come onto the bridge. I'll bring the Maker's radio onto the bridge and claim to have found it stashed in a supply box."

Connector: "I move us down to the engine room. [Nods to Seer, acknowledging his Function being used.] The racket here is almost deafening. Steam floods the compartment from ruptured pipes. Several men are working here."

Seer: "I scan one of the men and transfer the data over to the Speaker."

Maker: "Make sure to copy me on that data so I can make clothing."

Seer: "Copied over to the Maker as well."

Connector: "We're back on the bridge."

Maker: “I fabricate the replacement radio and the clothing and transfer them to the Speaker’s domain.”

Speaker: “I wait to make sure that the coast is clear, then enter the Spiral with the radio just outside the bridge. I enter as though I’ve just run up from the bottom of the ship – ‘Sir, I found this in one of the supply crates – it was mislabeled!’”

Engineer: “The captain says, ‘Toussaint – when did you learn English?’”

This continues until the Engineer is out of tokens, or the scene is resolved without the Engineer being able to introduce any new complications or think of any new violations to the timeline.

RESOLVING THE SCENE

Once the scene has been resolved, the Engineer announces the token value of the disturbance. Each player adds that number of tokens to their cache, and notes the new total on their character sheet. At this point, the players may nominate one of their own who added significantly to the scene. That player receives an extra token.

Play then resumes by the Engineer declaring the next set of timespace coordinates.

The Twist

When all of the disturbances have been rectified, the session ends with ‘The Twist’. The Engineer reads the following passage to all the players:

“As the last images from the Spiral melt from your mind, you feel the familiar sensation of lightness, as if the weight of years is being lifted as you ascend the Spiral and unfold from the hypersphere back into the comforting dimness of the Deep.

But as your perceptions return to normality, the scene is anything but comfortable. In the back of your minds, pumped in by the neural nets, alarms are raised. Adrenaline fills your blood, and your hearts begin to race. You emerge not into the blue dimness of the Deep, but a sooty blackness, punctuated by brief flares of dim red flame and electric blue bolts of energy. Everywhere, you see the bodies of your comrades floating free, ejected or blown from their caskets. No light permeates the Sphere, and the other machine spheres bloom in shapes like frozen fireworks – shattered metal and exotic materials slowly diffusing into the darkness.

From the gloom, a tender robot, moving askew on its rotators, drifts out of the darkness. A single red light pulses weakly on its faceplate. Inside the Pod, a hologram fizzles to life. The broken features of your Engineer peers out from the video, blood trickling from a horrible wound on his forehead.

“It finally happened ... it’s hard to believe, but it finally happened.

The isolation field has held so far, but the force of the thing has drained all of the power sources. All of the other machine spheres were destroyed by the impact – all of the Pods that were working at the same time as we were are dead. Most of the rest have been damaged by the debris.

The timewave reached us. But when it arrived, it was more powerful by three orders of magnitude. The rest of the timeline has already converted – all communication with the other Spheres and planets has gone silent. The other two Spheres weren’t prepared for the hit – they’re simply gone. I can only hope the isolation field stays in place long enough for all of you to enter the Spiral again.

From what we’ve been able to gather – this is unbelievable – but one of you ... one of you is the Traitor that we were sent to track down. Instead of stabilizing the timeline, the Traitor has made the disturbance worse, and reinforced the wave front that was already on its way when you got here.

The Traitor is one of you.

There’s enough power left in the machine sphere to send you back on one last trajectory down the Spiral. I’ve patched my own neural net directly into the machine sphere to provide the timespace coordinates from the last mission.

You must uncover the Traitor. Once you do this and eject them from the pod’s net, you’ll be able to access their neural shadow and block their first sabotage run – it’ll be like the entire disturbance never happened.

Good luck.

And to the Traitor: Fuck you.”

This is the end of Session One. All materials should be returned to the Engineer, especially the note cards, before any discussion of the night’s events takes place.



S e c o n d S p i r a l

After a period of no less than two weeks, reconvene the game for the second session.

The object of the second session is to reveal the identity of the Traitor. At the start of the session, no one is marked as the Traitor *objectively*. Through the course of the second session, the members of the Pod will go back over the events of the mission, using only their notes and their memory of the last session (along with information that they can 'buy' from the Engineer) to uncover the identity of the Traitor.

Added to this is the fact that the members of the Pod can also make alterations or additions to the events of their first mission. So long as no one can contradict their alterations, they are taken to have happened in the first mission, and were either forgotten by the Pod, or were actions taken by the Traitor in secret. If their alterations are discovered, however, the evidence instead stacks against the accuser.

P r e p a r a t i o n

In preparation for this second session, each player is given back their original character sheet. Each player then takes a number of tokens equal to the token total on their character sheet. These tokens should be hidden from the sight of the other players.

The Engineer's role in this second session is to monitor the bidding that will take place (there will be much of it this time), to give out portions of evidence if a player purchases it from him, and to maintain the official tally of Traitor points.

At the end of the session, whether it ends by time, by completing the circuit back through the mission, or by overwhelming evidence, the player with the highest accusation score is the Traitor, and is ejected from the Pod to face oblivion.

T h e T r a i t o r

The Traitor is the character who meets one (or more) of the following conditions. They are:

1. ... the character with the highest Traitor point total at the end of the six hour session; **or**:
2. ... with the highest Traitor point total at the last scene from the first mission; **or**:
3. ... the character whose player first runs out of tokens, is accused, and cannot defend themselves.

Note that since the number of tokens that you have left is secret, it is possible to be out of tokens, avoid being accused again, and therefore not be painted the Traitor.

T i m e T r a i t o r
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Play of the Game

Play begins by the Engineer framing the scene from the *last* jump that the Pod made in the first Spiral. Play will work its way back to the *beginning* of the first Spiral, meaning the first scene from the first session.

Play begins by the scene being framed again, as in the first mission. The difference is that the Engineer frames the scene in its entirety. Then the players take over, recounting the actions that were taken to solve the problem.

The difference is that the players are adding narrative (again, within their Function) which seeks to implicate one (or more) of the other players as the Traitor.

Let's follow up on the example we used in the First Spiral. The Engineer would frame the scene:

Engineer: "We're on the bridge of the destroyer *USS Colville*. It's night, and fog is drifting in the open door. The captain paces back and forth, the radioman and a technician are working on the radio, which has been sabotaged. The wires were destroyed by the Traitor, and he's removed all the spares on the ship. He's disabled the engines as well. The ship is supposed to intercept a U-boat in an hour, over 50 miles from there. It's a First Law violation."

Maker: "Ok, I offer to make a replacement radio."

Connector: "There's no way you could have fabricated a new radio – the only one in the Spiral in our location was the broken one. I think you moved down a few hours and found the working one to copy." [The Connector puts one token on the table.]

At this point, the Maker can either accept the accusation, increasing his Traitor score by one, or raise the stakes by bidding **two** tokens and either an alternate explanation, or implicating the Connector.

Maker: [Bids two tokens.] "The data for the radio was in my domain and I used it – I didn't put it there. I think the Seer moved down into the past and then slipped the data into my domain."

It would fall to the Seer, then, to either accept the accusation or bid higher.

Once the accusation has settled on someone, recounting of the mission resumes until the next accusation.

FALSE ACCUSATIONS

One complication to this procedure is a *false accusation*. If someone is accused of performing an illegal function, but there is an explanation that falls within the character's function (or is their sub-function), this is considered a false accusation. The tokens bid by the accuser become Traitor points.

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14 : 15

This can be done instead of implicating another player, and does not cost the accused any tokens.

A L T E R I N G E V E N T S

A player may take advantage of the lapse in memory of the other players by altering the events of the mission (i.e. lying), creating an opportunity to accuse another character.

If the alteration goes unnoticed, then the bidding process plays out as above. If, however, any player is suspicious that events are being tampered with, they can attempt to call the accuser's bluff. They do this by spending two tokens and asking the Engineer and the other players for any notes they have on the event in question. All players must answer truthfully if they have any notes that prove an alteration is being made. If the lie is uncovered, the liar receives two Traitor points. If the results are inconclusive, or if the suspicious player is making a false accusation, the two Traitor points fall on them.

T h e E n d

The second session ends when one of the conditions for a player being named the Traitor is met. The player in question should be given the opportunity to perform a Swan Song, and then play ends.

N o t e s & A f t e r w o r d

This game was designed, written, laid out and illustrated in a total of 23 hours, making it not only a Game Chef game, but a potential 24-Hour game. I have to say that I almost did myself in my choice of topic and the strange mechanics of the thing - there was a point where I thought I was going to simply have to throw in the towel and give it up for lost.

I'd like to thank the good folks at the IKIMT and the Story-Games forums, not just for their input and assistance, but for their inspiration - y'all make me want to be a better designer.

As always, this work is dedicated to my wife, Amy, without whom no fire would be lit under my lazy ass.

T i m e T r a i t o r
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FUNCTION

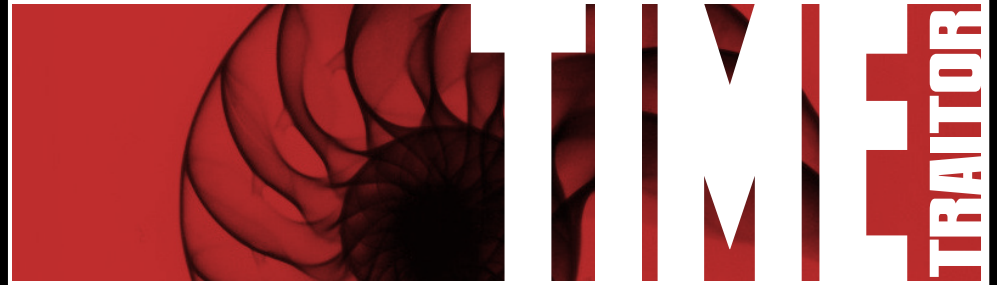
SECONDARY FUNCTION

FLAW

TOKENS

TRAITOR

(c)
2006



FUNCTION

SECONDARY FUNCTION

FLAW

TOKENS

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