

# REST IN PIECES



*RULEBOOK AND EXAMPLE OF PLAY*

# INTRODUCTION

In *Rest in Pieces*, you play flat-broke deadbeat roommates stuck sharing a cramped studio apartment with a wickedly powerful, possessive, and problematic roommate...the Grim Reaper. As frustrations grow, you play to see how our deadbeat roommates ultimately deal with their bad days and difficult friendships.

*WITH FRIENDS LIKE THESE,  
WHO NEEDS ENEMIES!?*

Inspired by situational comedies like *The Grim Adventures of Billy & Mandy*, *The Regular Show*, and *It's Always Sunny in Philadelphia*, this dark comedy tabletop roleplaying game plays in short episodes of about an hour (short for an RPG, that is). Each episode ends when the tower inevitably crumbles, leaving our deadbeats in ruin or left to pick up the pieces and start again.

## YOUR PROBLEM

Living with deadbeat roommates is a pain in the a\$\$! They eat the last of the chips (but leave the bag), borrow your "cute" outfit without asking, and never have the rent money when it's due (without a catch). And somehow, THEIR problems always have a way of becoming YOUR problems.

Is that why Death (A.K.A. the Grim Reaper) approved your roommate application? So, YOU could deal with them? I wouldn't put it past them, but I doubt they were thinking that far ahead.

Death isn't your average deadbeat roommate—they don't just create problems, they ARE the problem. Death attracts accidents, casually deals out death, and obsesses on things to the point of no return...likely for you.






So, are you just going to sit there and take it? I know what you're thinking. But, how can you stop Death, let alone a bunch of deadbeats? If you outright threaten Death, they will f#\$%ing kill you. It's kind of their thing...

*WHAT CAN GO WRONG, DOES GO WRONG  
IN THIS RIDICULOUS GAME ABOUT BAD DAYS  
AND DIFFICULT FRIENDSHIPS.*





## WHAT YOU NEED TO PLAY

-  A Two-Color Block Tower (42 blocks in 14 rows of three like Jenga)
-  The Rest in Pieces Core Deck
-  Dry Erase Character Cards (one per player)
-  Dry Erase Narrator Card
-  Dry Erase Marker(s)

## THE CARDS (108 CARDS)

**Pad (1):** Describes Death (our deadbeat roommate) and Death's Pad (their basement studio apartment).

**Starter (1):** Introduces players to the roleplaying part of the game, the pad, and the initial problem their deadbeats face. The back of the starter card is an **X card**. The X card is a safety tool to help players avoid uncomfortable content. See **The Narrator's Role**, below, for more information on this.

**Problem (14):** Details an escalating problem scenario of living with Death. Offers examples to help the Narrator escalate the tension of the situation over time and to help keep it exciting.

**Pipe Dream (7):** Inspires a unique character moment for a deadbeat to shine and gain influence (blocks).

**Dead End Job (14):** Describes a deadbeat's shitty job. Flip to imagine and describe advantages for your deadbeat. You gain an **additional touch** before pulling from the block tower.

**Odd Hobby (14):** Describes a deadbeat's obsession. Flip to imagine and describe advantages for your deadbeat. You gain an **additional touch** before pulling from the block tower.

**Deadly Object (14):** Describes a deadbeat's possession. Flip to imagine and describe advantages for your deadbeat. You gain an **additional touch** before pulling from the block tower.

**Pet Peeve (20):** Describes a deadbeat's frustration with another player's deadbeat. Flip to force the assigned deadbeat's player to describe how their character's frustrating habit complicates matters. This should lead to a pull from the tower. Pay a block to them for their trouble or take one from them if they decline.

**Middle Finger (14):** Whenever a player gets a block, they draw an MF card. MF cards create complications for the other deadbeats in exchange for leverage. Some just give you shit.

**Player Reference (6):** A player reference card with the basic rules of play and character creation instructions.

**Fave Foods (1):** A reference card with example favorite foods and resting places for our deadbeats.

**Deadbeat Names (1):** A reference card with example names for deadbeat people and dead end places.

**Most Pull (1):** A reference card that passes to the player with the most blocks. Instructions for when the tower falls are on the back.

## THE PLAYER'S ROLE

You play a flat-broke deadbeat roommate with a **pipe dream** to motivate them and a **dead end job**, an **odd hobby**, and a **deadly object** to see it through. Living with the other deadbeats is a pain in the a\$\$, but there is never a dull moment! Besides, the rent is cheap—you just gotta survive until the end of the month...

Play **pet peeve** and **middle finger** cards to better channel your inner deadbeat and to help them gain leverage at the expense of their pain-in-the-butt roommates.

It's your job to embrace your lovable loser and to imagine their troublesome role in this roommate roller coaster. Take actions to pull blocks, use pet peeves to cause trouble, and play middle finger cards to leverage your influence in the pad (the home you share).

The player with the most blocks (influence) has the most pull with the roommates. If that's your character, you can play the best middle finger cards on the other deadbeats while being the hardest for them to hurt. You'll also have the first say on who dies and the final say on when our little story game ends.



## THE NARRATOR'S ROLE

One player acts as the Narrator. Instead of playing just one deadbeat character, the Narrator plays all of the other characters in our story (Death, bosses, neighbors, landlord, etc.).

**E.B. (Player):** *I knock on the landlord's door and say, "Helllooo, is anyone home?"*

**Narrator:** *The door chain rattles as the door cracks open. You smell garlic before you see the half-naked man's face peering around the door. Fred the Landlord sighs, "You again... what do you want this time?"*

The Narrator deals out character cards, separates the core deck, and sets up the block tower. They guide players through creating characters and instruct them on how the cards and blocks work.

The Narrator shows the X card to the players and explains its use. Direct them to reach out and touch the card if the game content ever gets uncomfortable for them. Guide players to skip the targeted content

or to change directions altogether. We want characters to be uncomfortable, NOT their players. For more information on the X card concept, see [tinyurl.com/x-card-rpg](http://tinyurl.com/x-card-rpg).



The Narrator reads the **starter** card out loud to introduce players to their deadbeats' situation. Flipping a **problem** card for inspiration, the Narrator then sets up an initial conflict for the episode. Think of problem cards like unique problem scenarios. Each introduces an overarching problem with examples of how to frustrate deadbeats and steps to escalate those troubles over time.

The Narrator reads the starter card aloud filling in the blanks with the deadbeats' resting places and the summary from the front of the Raising the Dead problem card. Flipping the card, the Narrator looks at the back for an initial problem.

**Narrator:** *Ok, who wants a pet?*

**Liza (Player 1):** *I do, a French poodle named Kush.*

**Narrator:** *Awesome! When you wake up in the pad, it's on a familiar soft pillow. You fell asleep in Kush's dog bed again. Though, Kush is nowhere to be found. What do you do?*

**Liza:** *I call for Kush. Here Kush! Kuussh, where arree you?*

**Narrator:** *Bill, your resting place is in the rusty tub, right?*

**Bill (Player 2):** *Actually, most nights it is wrapped around the base of the toilet. I have a bad habit of playing drinking games with the dead man. I rotate between the toilet and the tub depending on the "needs" of my roommates.*

**Narrator:** *Wow! Half-awake and hungover, you hear Liza calling for Kush. For once, you didn't wake up to a ringing in your ears from Kush's high-pitched barks.*

**Bill:** *Thank God, screw that pooch, at least until I've had my coffee.*

**Narrator:** *Rising up from the toilet, you notice a curly tuft of dog hair floating in the bowl.*

**Liza:** *I walk in the bathroom. Bill, have you seen Kush?*

**Bill:** *Have I seen Kush?*

**Narrator:** *Yeah, last night you were playing cards with Sout, Death, and that detective before it devolved into drinking games.*

**Sout (Player 3):** *Is that why I'm in the bathtub?*

**Narrator:** Ha, yeah! Liza, when you see Sout there, you see a drawing on their face. Must've been the first to pass out. It looks like a really shitty drawing of a dog with X's for eyes.

**Liza:** Umm, Sout, why do you have a really bad drawing of a DEAD DOG on your forehead!? Where is Kush?

## DEADBEAT ROOMMATES ARE EXPERT SLACKERS! KEEP THE PRESSURE ON THEM AND THE PROBLEMS INESCAPABLE.

The Narrator keeps the story moving forward by describing situations (locations and what's happening there) and posing open questions to the players.

They ask questions like:



What is your character doing in the pad?



What does that look like to the other roommates?



Oh my god! The TV is going to fall out of the window, what do you do!? You could miss the series finale!



The Narrator describes the places the deadbeats go and makes up the people they meet. With 90% of the game generally spent in the pad, a list of names for people and places should go a long way in helping you to improvise.

We play Rest in Pieces to see what happens. One thing we do know, the game will end in a ridiculous failure when the tower falls. But, that ending is not predetermined.

Problem cards are a story structure tool to help the Narrator guide a story, but the real story is what the players choose to do and what problems they choose to contend with. Follow their lead. The problem card will always be there to fall back on.

Players create a **favorite food** (or drink) and a **resting place** (fold-out ironing board, hole in the wall) to give them some ownership of the pad. Use these to help describe the pad to the players, but more importantly, also as targets! These are the things that they care about in the pad. Threaten and misplace them to rile up their deadbeats and to get them more involved in the game!

The Narrator also plays **middle finger** cards on behalf of Death to further slight our deadbeats. More on that later! Just be a good example and stick it to them...pointy side up.

# MAKING DEADBEATS

GIVE EACH PLAYER A CHARACTER CARD, ASK THEM TO:

1. Draw a **pipe dream** card.
2. Choose a **dead end job**, an **odd hobby**, and a **deadly object** card or create their own. Each is just a concept!
3. Draw two **pet peeve** cards and assign them to the neighboring deadbeats—put one on the left side of the character card to assign it to the player on the left, and put the other on the right to link it to the deadbeat on the right.
4. On the character card, note where their deadbeat sleeps (resting place).
5. Note what their deadbeat's favorite food or drink is.
6. Name their deadbeat.

*Narrator, note each player's response for step 4, 5, and 6.*



## THE TOWER

Rest in Pieces is a lighthearted game about ridiculous days that go from bad to worse in a world that just seems to have it out for you. When a player wants to improve their deadbeat's luck they have to successfully pull a block from the tower. If there is a chance that things could go horribly wrong, they need to pull.



The tower consists of 42 wooden blocks, half light in color, half dark. It is a stack of blocks in rows of three parallel blocks, with the row on each layer rotating 90 degrees from the one below it. Blocks should be placed alternating light then dark.

We assume what can go wrong, does go wrong, unless a player can pull a block to say otherwise. With Narrator permission, players attempt to pull blocks from the tower to resolve actions. The Narrator never pulls from the tower.

Before you pull, there's a catch! This is a game about bad days and ill-equipped deadbeats, so we wouldn't want to make this TOO easy. **Players can only touch one block on the block tower before they pull,** unless they can describe how flipping additional cards can help their deadbeat. (see page 11).

Players can flip dead end job, odd hobby, or deadly object cards to increase the number of blocks they can touch for a pull. Otherwise they had better hope that first block is a loose one!

Players keep the blocks they pull from the tower and place them on their character cards.



*NARRATOR, THE TOWER IS ALSO AN EXCELLENT PACING TOOL FOR THE STORY OF YOUR GAME. THE MORE RISKY IT LOOKS TO TOUCH, THE MORE YOUR DEADBEATS SHOULD FEEL THREATENED AND THEIR PRIORITIES AT RISK.*



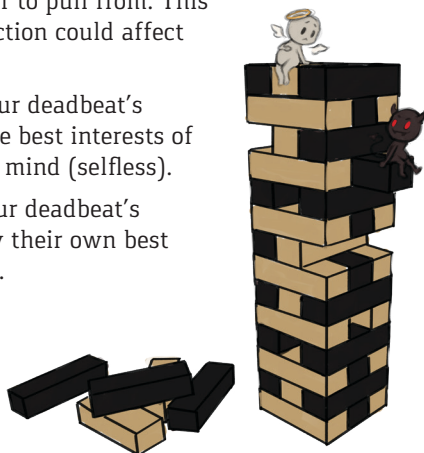
# DIVISIVE ISSUES

Our deadbeat roommates practically live on top of one another in their cramped studio apartment. Their problems, their things, their every action affects **SOMEBODY** in the pad.

After a player describes what they intend to do with their action, the Narrator assigns them a block color to pull from. This reflects their intent and how the action could affect their roommates.

-  Pull light blocks when your deadbeat's actions happen to have the best interests of their fellow roommates in mind (selfless).
-  Pull dark blocks when your deadbeat's actions greedily have only their own best interests in mind (selfish).




Deadbeat roommates don't sit around thinking about the consequences of their actions, but they sure as hell don't forget the people who screw them over. *I can hear the excuses already!*



***IF THERE IS A BAD POSSIBLE OUTCOME,  
PLAYERS DEFINITELY NEED TO PULL!***

# MAKING THINGS HAPPEN

Roleplaying games are conversations with your friends but with rules attached to them. Players talk about what their deadbeats intend to do. When the Narrator thinks an outcome is questionable, they ask the player to pull from the tower. You cannot pull any block from the top row of the tower.

-  Pull a block to succeed. Place it on your character card.
-  Give up trying to pull a block to fail. Pay a block to Death or pay with your deadbeat's soul. Death hates failure.
-  Knock over the tower to ridiculously fail and possibly end the game. The player with the most blocks decides.

**E.B. (Player 4):** *I'm looking for a missing dog, a French poodle. Have you seen him?*

**Fred the Landlord (Narrator):** *You and everyone else in this damn apartment complex! Why don't you ask that black robed freak of yours? They ALWAYS have something to do with it!*

**E.B:** *Lucky for them, they don't have finger prints. YOU, on the other hand, do. I wager that your prints are in every one of these rooms that happen to be missing pets and people!*

**Fred the Landlord:** *I'm the landlord, of course they are in every room! What's your point?*

**E.B.:** *With that detective sniffing around and all the "missing persons" it's only a matter of time before they need a scapegoat. It's only a matter of time before they need...you. I show him some clear tape with his fingerprints on them.*

**Narrator:** *Ok, pull a light block from the tower. You could get some real heat for this, but really, you're doing it to find your roommate's dog.*

**E.B.:** *Screw the dog, there are missing people! Find the dog, find the people. I'm going to flip my Forensics card (odd hobby) for an extra touch.*

E.B. touches a light block on the tower. It doesn't budge.

**E.B.:** *What happens if I give up on this pull?*

**Narrator:** *I have a feeling that detective who's been digging around may have just overheard you try to blackmail your landlord. What kind of a person would do that? I'm thinking a guilty person...*

E.B. touches a second light block on the tower. Thankfully, this one has a little give. With one hand, E.B. has to gently crank the end of the block loose, but it comes out. E.B. places the block on their character card. They also flip their Mega-phone card (deadly object) faceup because they flipped a different card facedown (Forensics).

**Fred the Landlord (Narrator):** *You wouldn't dare!*

**E.B.:** *Oh, OFFICER ZEEEEETTTT!*

**Fred the Landlord (Narrator):** *Shut up and get in here! I have something you should see...*

**Narrator:** *E.B., don't forget to take a middle finger card from the deck. You get one when you pull a block from the tower.*



## PULL = INFLUENCE

Players keep the blocks they pull and place them on their character card in the pull pile. These blocks represent their deadbeat's influence among the roommates in the apartment. *They've seen you do a lot of cool shit!*

When a player has the most blocks they take the **most pull** card and place it where other players can see it.

Spend blocks to play MF cards or hoard them to have more leverage when the tower falls.



## FLIPPING CARDS FACEDOWN

Flip a dead end job, odd hobby, or deadly object for an additional touch when pulling from the tower. Players must be able to describe how the card concept helps their deadbeat in the situation.

Narrator, go easy on the players and reward creativity here. They generally won't have the right tool for the job and their descriptions are probably going to be a stretch. A little cartoon logic is totally ok. They ARE playing deadbeat roommates after all!

Flip a pet peeve card to force the assigned deadbeat's player to describe how their character's frustrating habit complicates matters. This should lead to a pull from the tower. Pay a block to them for their trouble or take one from them if they decline.

- 👤 Must be faceup to use.
- 👤 After you attempt to pull from the tower, you may flip one of your facedown cards faceup. It must be a different card than what was just played. It cannot be a pipe dream card.
- 👤 You do not need to flip a card to pull from the tower.

## PITCHING IN

Deadbeats can assist other deadbeats but it's taxing. They flip dead end job, odd hobby, or deadly object cards and describe how they help as normal, but BEFORE any blocks on the tower are touched. The touch bonuses go to the player who will pull from the tower. Remember, only the player that pulls from the tower may flip one of their cards face-up afterward.

## DEATH HATES FAILURE

If a player cannot pay a block to Death after giving up on a pull, Death makes an example of their deadbeat in a fit of rage!

The player describes how Death masterfully uses the nearest mundane object to swiftly deal death to their deadbeat in as few or as many words as they feel comfortable with.

UNLESS, the deadbeat with the most blocks vouches for them, then they pay the block instead and interrupt the execution.

Either way, don't skip the part where we describe how Death does the deed (or tries to)! It adds to the drama of it all.



## ROOMMATE WANTED

Narrator, if a player finds themselves with a need for a new character, have them make a new one and jump back in the game. Just have the players sitting beside them draw a new pet peeve card to assign to the new deadbeat (replacing the old ones).

Death is nothing new to our deadbeats. New roommates are always showing up with an application in hand.

**Liza:** Umm, Sout, why do you have a really bad drawing of a DEAD DOG on your forehead!? Where is Kush?

**Sout:** What!? No! We were just talking about undead creatures, like Death's yappy poodle, Princess Pain. Kush was with us last night, I swear. He was right there drinking from the King's Cup.

**Liza:** Of course he was! Which part of this story ACTUALLY happened, Sout? Everything turns into some long dramatic story when it comes out of your mouth.

Liza flips her Storyteller card (pet peeve) assigned to Sout.

**Narrator:** Sout, Liza flipped her pet peeve card assigned to your deadbeat. Should she pay you a block and see through another one of your exaggerated stories? Or, are you going to pay her a block to not further complicate the issue?

**Sout:** I'll pay Liza the block. She'll kill me if I make this story even more long-winded.

**Narrator:** Go ahead and make a pull to see if she believes you. As far as you know, you are telling the truth, so pull a light block to clear your name.

Sout tries to pull a block from the tower. They even flip their Sporting Goods Sales Associate card (dead end job) for an additional touch, but to no avail. Sout's description of how their retail background would help make them more convincing falls flat on its face.

**Sout:** This isn't coming out. I have to give up on this pull. E.B., you'll save me, right? You have the most blocks.

**Narrator:** Either way, since you don't have a block to pay the reaper, tell us how Death would eliminate your deadbeat with the nearest mundane object. Use as much or as little detail as you want.

**Sout:** Well, my deadbeat is in the tub and we haven't seen Death yet. So, Death rises out of the tub from behind me like Batman on an unsuspecting thug! They take the curtain and pull me down into the tub with it. Death turns on the water before they probably lie about what really happened.

**E.B.:** Can I hear what Death has to say before I choose whether or not to save Sout's character?

**Sout:** E.B., how are you going to do me like that?

**Narrator:** Sure thing. As the water flows into the tub, Death kneels on Sout's deadbeat as they speak. Death also has some writing on their forehead. It looks like a really crappy stick figure with X's for eyes.

**Death (Narrator):** Liza, Kush WAS with us last night and probably DID have too much to drink. While some of it may have been poison, it wasn't anything out of the ordinary. Detective Zett was the last one standing. Maybe it is time to question the questioner...

**Bill:** Losing your touch, Death? Since when does an immortal lose a drinking game to a mere human?

**Sout:** I'm drowning over here!

**E.B.:** Oh, right! Fine! I'll pay for Sout. Can I walk in now?

E.B pays a block from their character card to the Narrator for Death to use on future middle finger cards.

**Narrator:** Sure.

**E.B.:** I burst into the bathroom! Guys, guys, you won't believe what Fred the Landlord just showed me!

**Narrator:** You've piqued Death's interest. As they rise from the tub, Sout's head pokes out over the running water gasping for air.

**Liza:** Is it Kush?

**E.B.:** No, screw that dog. Come, I'll show you!

**Bill:** I'm coming too!

**Sout:** Guys!?! I'm still trapped in here!





## PET PEEVES

Each player has two pet peeve cards to assign. These are qualities that frustrate a player's deadbeat about the roommates played by the players to their right and their left.

Assign one pet peeve card on the right side of the character card to describe how your deadbeat feels about the deadbeat played on your right. Do the same for the deadbeat on your left.

Flip a pet peeve card to force the assigned deadbeat's player to describe how their character's frustrating habit complicates matters. This should lead to a pull from the tower. Pay a block to them for their trouble or take one from them if they decline.



## PIPE DREAMS

Deadbeats with hopes and dreams? Since when is "keep on keeping on" a life goal? As directed, state the quote on the card to steal blocks from the other players. *I like to think of it as them showering you with praise. Too much?*

The Narrator will judge the timeliness of these actions. Pipe dreams can be used once per episode-flip after use.





## MIDDLE FINGER CARDS

After each pull from the tower, players draw from the middle finger deck. Play MF cards by saying the phrase on the card as it fits the narrative. Some cards cost blocks to use, while others have requirements. For example, many can only be used if you have more blocks (influence) than the target player.

MF cards are played against a deadbeat to steal blocks, force favors, or to leverage them into nasty situations. *With friends like these, right!?*

No one can have more than one middle finger card at a time. If you draw another, keep one and discard the other to the Narrator.

## THE MIDDLE FINGER OF DEATH

Used middle finger cards go to the Narrator to be played by Death. Like players, the Narrator can only have one MF card at a time. Any middle finger cards discarded by the Narrator go to the bottom of the MF deck.

The Narrator gets blocks to pay for Death's middle finger cards from the failed attempts to pull blocks by our players (when they give up) and when players pay to use middle finger cards.

## THE END

When the tower inevitably collapses it results in a ridiculous failure for the deadbeat that knocked it over.

To find out what happens, ask each player, **"What's the worst thing that could happen?"** Start with the player with the most blocks and continue on from most to least. Each player describes something additional that went wrong, just piling it on!

After the players finish, the Narrator should describe what this looks like and how it went down. Give more narrative weight to the player with the most blocks, if need be.

The game ends when the tower falls and the player with the most blocks pushes their blocks forward, signaling the end. Rebuild the tower and continue, or signal the start of the epilogue—the choice is theirs.

If the game continues, players keep the blocks they have. Death does not; the Narrator's blocks go back into rebuilding the tower.

**REMEMBER, WHAT CAN GO WRONG,  
DOES GO WRONG! THIS IS A STORY ABOUT  
BAD DAYS AND DIFFICULT FRIENDSHIPS.**



## EPILOGUE

In order from most to least blocks, players take turns describing what happens to Death, our deadbeat roommates, and whatever is left of the pad.

Each player can add to what has already been said, but cannot *negate* anything that has been said. Kill characters, skip time, accomplish pipe dreams, the time is yours!

## GRATITUDE

After you're done tearing the apartment down, spend a little time raising the players up! We don't always take the necessary time to tell one another why it's awesome to game together.

Take the time now! Ask each player to **share one thing** another player did that made their experience better, in character or out.

This is a great way to highlight our favorite moments, praise one another, and end games on a good note!

The roommates are running for their lives! Heading for the nearest exit, their skeletal neighbors are throwing them a bone... but with bad intentions. Flipping his Sign Spinner card (dead end job), Bill describes how he spins the sign off his back and around his body to deflect the thrown bones threatening his running roommates.

*Bill: YES!! That was the last loose light block. I spin that shit like Bruce Lee spins nunchucks! Somebody give me a middle finger card.*

Sout reveals their middle finger card, reads the enlarged quote, and summarizes the instructions.

**Sout:** *Wait...what did you do? I wasn't paying attention. It says you have to ignore your pull and do it again.*

Sout discards the card to the Narrator.

**Bill:** *Oh, f#\$% me! My character always did think you were a Jinx (pet peeve). In the end, you may have been the death of me after all.*

Bill pulls a light block out but the tower teeters and falls.

**Narrator:** *I think I cringe every time the block tower falls! Liza, you have the most blocks. What's the worst thing that could happen to Bill?*

**Liza:** *Bill deflects the first few bones as we run by, but then one breaks his sign in two. He is almost as good with two half signs, but then, the second wave of bones starts pummeling him as we watch in slow motion.*

**Narrator:** *E.B., why don't you go next, you and Bill are tied.*

**E.B.:** *One of the bones hits him right in the balls and takes him to his knees. It was thrown by the little old lady down the hall. Mrs. Deutsch always hated your loud devil music!*



**Bill:** *Going down, I pull out my prized firecracker and light it. Falling forward like a cross, I toss it to my right, but the skeletal neighbors are on me and it doesn't go far.*

**Sout:** *And, Mrs. Deutsch kicks it back toward you as she comes over to lecture you one last time about your loud devil music. Here comes the boom!*


**Narrator:** *Wow, I couldn't have said it better myself! That's exactly what happens. Liza, you have the most blocks. Is that a fitting end? Does that set up the epilogue or do you want us to start another episode?*


Liza pushes her four blocks forward signaling the end of our story. With the most blocks, she is also the first to speak about what happens in the epilogue.

# WHAT DOES THIS LOOK LIKE?


1. A player reads the rules and skims over the cards before acting as the Narrator, the guide to our game.
2. Narrator, separate the various card types into stacks and hand players a **character** card and a **reference** card.
3. Draw a **problem** card to reveal what Death is up to. Read the front summary to yourself to get an idea of what's to come.
4. Players draw a **pipe dream** card to discover their deadbeat's secret ambition. These are better left hidden.
5. Narrator, build the tower as you explain step 6 to the players.
6. Players choose a **dead end job**, an **odd hobby**, and a **deadly object** to describe the deadbeat they want to play.
7. Players draw two **pet peeve** cards. These are traits that frustrate their deadbeat about another deadbeat. They use the character card to assign a pet peeve to the deadbeat played on their right and also on their left.
8. Each player imagines out loud a **favorite food** and a **resting place** (in the apartment) for their deadbeat, then writes them on their character card. There is a **fave food/resting place** example card for reference. Narrator, you may want to write these down so you don't have to ask later.
9. Narrator, you can remove the **problem**, **dead end job**, **odd hobby**, **deadly object**, **pet peeve**, and **pipe dream** cards from the table to cut down on the clutter (all the black bordered cards besides the **middle finger** deck).
10. Narrator, show the players the **X card**. Direct them to reach out and touch the card if the game content ever gets uncomfortable for them. Guide the players to skip the difficult part or to change directions altogether.
11. Narrator, read the **starter card** to the players filling in the blanks as you go along. Afterward, flip the starter card to reveal the X card for use at the table.
12. The Narrator introduces the deadbeats to the pad by describing what they see, hear, and feel (what is happening). Use the **pad** card's description for inspiration.
  -  Consider the deadbeats' jobs when you start play; you want everyone to be home. Suggest sick days, no call/no shows, and days off as needed!
13. Narrator, read the back of the **problem card** for suggestions and narrate how things go from bad to worse.
  -  Don't wait to hit players with problems! Episodes are short.


14. Players describe what their deadbeats do as the Narrator describes how their problems escalate using suggestions from the problem card.


 Hit players hard with each problem! They're playing slackers that can be very selfish and lazy. Target their pipe dream, favorite food, resting place, or odd hobby if they need a little motivation.


 Keep an eye on the tower, and use it to help you pace the story. The deadbeats should feel increasingly at risk just as the tower looks increasingly difficult to pull from.


15. When players describe actions to change their deadbeat's fate, they attempt to pull a block from the tower (just one touch, unless you flip additional cards). No matter the result, they may flip one of their facedown cards faceup afterward. It cannot be a card that was just used.


 If they succeed, they place the block on their character card and draw a **middle finger card**.


 The player with the most blocks takes the **most pull** card and places it where other players can see it.


 If they give up trying to pull, they pay a block from their character card or pay with their deadbeat's eternal soul.

 If the player can't pay, they describe how Death uses the nearest mundane object to kill their character. Rewind if the deadbeat with the most blocks chooses to vouch for them, paying the block and preventing the execution.


 If a deadbeat is removed from the game, a player can make a new deadbeat and show up as a new roommate. Just have each player sitting beside them draw a new pet peeve card.

 If the tower falls, ask the players, "**What's the worst thing that could happen,**" in order of most to least blocks.

 Each player describes something additional to what went wrong. Narrate how it went down, giving the most weight to the player with the most blocks.

 If the tower falls, the player with the most blocks decides if we epilogue or rebuild the tower and continue (players keep their blocks, the Narrator does not). They signal the end by pushing their blocks forward.

16. Players flip and describe how their **dead end job**, **odd hobby**, and **deadly object cards** help to increase their chances of pulling blocks.

 They can also flip these cards to assist other deadbeats **BEFORE** their players pull. Remember, only the pulling player gets to flip a card faceup afterward.

17. Players flip **pet peeve cards** to force the assigned deadbeat's player to describe how their character's frustrating habit complicates matters. This should lead to a pull from the tower if the targeted player accepts the block payment.
18. Players use **middle finger** and **pipe dream cards** to gain leverage over the other deadbeats. Used or discarded MF cards go to the Narrator for Death to use. Only **one** middle finger card can be held at a time (by players or Narrator).
19. The Narrator plays middle finger cards for Death. The Narrator pays for MF cards with the blocks from failed pulls and paid MF cards.
20. When the tower falls and the player with the most pull pushes their blocks forward, we resolve the final scene as follows.
  - 👁️ When the tower falls, ask the players, **"What's the worst thing that could happen,"** in order of most to least blocks. Each player describes something additional to what went wrong. Narrate how it went down, giving the most weight to the player with the most blocks.
21. Epilogue: From most to least blocks, players take turns describing what happens to Death, our deadbeats, and the pad.
  - 👁️ Each player can add to what has already been said, but cannot negate anything said.
22. Gratitude: Have each player say one thing that another player did that made their experience better (in character or out).

*DEATH IS ALL ABOUT HAPPY ENDINGS.*



# CREDITS

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Visit the website for examples of play, to shop expansion decks, and much much more.

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