Summary and diagrams of some aspects of playing

Spione
## Story Now in Cold War Berlin

By Ron Edwards

Note: these sheets do not contain the full rules for play and are not intended to replace or to summarize them in isolation. They are intended only for reference during play itself, or perhaps for clarification as an alternate form of demonstrating the rules.

MANEUVERS

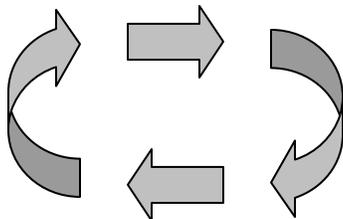Use Berlin maps, Spy/Guy sheets, Agency and Berlin summaries

Supporting cast
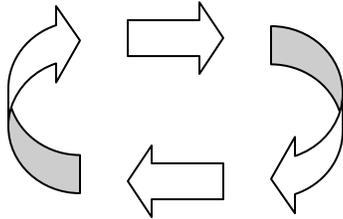
Speaking proceeds in a circle, from right to left, Indicate names and agencies on the Spy and Guy sheets as they are included.

Each principal becomes embroiled into situations which place tension on any relationships or on any aspect of his or her spying.

Open the two sheets

Optional: Disclosure

The Cold: Situational pressures "spiral inwards" for each principal:

Write on the sheets!

Unavoidable conflict of interest for each principal = Flashpoint

When one principal enters Flashpoint, the rules for speaking change slightly, until both principals are in Flashpoint. Simultaneity is not required.
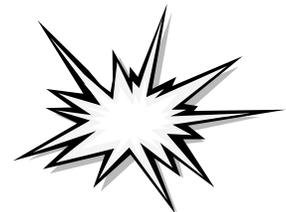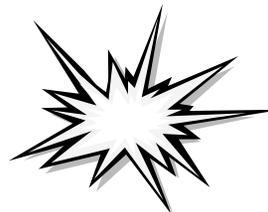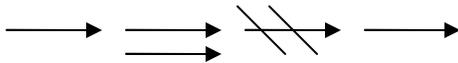
FLASHPOINT

Use the Flashpoint Deck

Layout cards = total Card Number

"Accordion" process rearranges the cards

Narration is <u>linear</u>, set by card arrangement – see rules and examples in Chapter 5

Some narrations are doubled and others are blocked

Climactic resolution of each scene:

Deaths, revelations, arrests, cover-ups, escapes, evidence, destruction.

Principals may be killed.

Supporting Cast may be removed at this step (killed, imprisoned, et cetera).
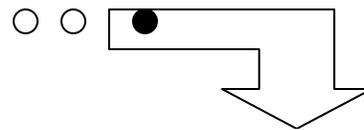
FOLLOWUP

Use the Fate Deck

Draw = Card Number
Choose one card and narrate
Discard all drawn cards

Only for principals who have Disclosed

Supporting Cast meets permanent Fate, leaves play

Other rules bits and pieces

See Chapter 5 for the full explanation of the rules, including such things as how cards are used in choosing a decade, or what a Trespass is.

SUMMARY OF BUILDING A PRINCIPAL PRIOR TO PLAY

Choose the decade for the story by drawing cards; place the maps and summaries in easy reach for everyone

Trespasses, part 1
Every person writes a Trespass, privately and anonymously
Put them into a safe, private place, unread

Dossiers
Choose two Guy sheets and two Spy sheets out of the many available; match one of each together, and attach them back-to-back
Choose which Guy name to use (i.e. gender)
Adjust any necessary details to make them compatible, writing on the sheets
Assign each principal to a given person, at any point during this step

Trespasses, part 2
Choose Trespass for each one at random, destroy the others unread
Each person running a principal reads the chosen Trespass, makes notes to integrate it into the principal's history, and clips it inside the Dossier

Place the Dossiers in easy reach for everyone

THE CYCLE OF PLAY

After each Flashpoint, return to Maneuvers, beginning with the person to the left of the person who started the previous round.

Principals remain integral to the story regardless of whether they are alive or dead.

THE CARD NUMBER

With each Supporting Cast who leaves play in any fashion, that principal's Card Number increases by one.

- The number of cards in the next Flashpoint layout is therefore increased
- The number of cards drawn during the Fate step is therefore increased

PROTAGONISM

The protagonists, heroes, or sympathetic characters (whatever you want to call them) of the story are not specified prior to play.

Any character – principal, network, supporting cast, or completely tertiary (perhaps even made-up during play) may become a protagonist based on the real-person reaction to that character and sympathy with him or her. No rules-mechanism exists to prompt or to encourage this effect, nor is any consensus or communication about it required.

Protagonism in Spione only occurs as an emergent property; it is only expressed via individual decisions regarding a given character as a real person sees fit.

ENDINGS

A principal who is killed is not treated differently from a living one in any way; the condition of being dead is simply integrated into the story just like any other aspect of the fictional character.

Endings for a spy

When a principal no longer has any Supporting Cast remaining (this occurs at the end of a given Flashpoint), the person who runs that principal may do one of the following:

Immediately remove the principal from the story, perhaps with a brief narration saying where they go and what they do, or perhaps merely describing their departure from Berlin
Continue to run the principal with the understanding that the next Flashpoint will be his or her last

After either of these is concluded, that person continues to play, operating in every way as a participant without a principal.

Ending for the story

When both principal are removed from play by the processes described above, the entire story comes to a final ending. No particular dialogue or denouement is required.