

Poutine

A story game about love, regret, and delicious, delicious poutine.

You live in the beautiful, rural town of Anywhere, Québec. You grew up here, your parents grew up here, their parents grew up here... You get the idea. There isn't much here: there's farming, fishing, forestry, and poutine — but oh my god you guys, the poutine.

Seriously — Oh. My. God.

It's this little restaurant on the main strip that nobody knows about. The cook there is crazy good, and has the makings of a serious restaurateur. Everyone in town goes there, and everyone loves it. Sure, it has its share of problems, financial and otherwise, but who in town doesn't have to deal with problems?

Lacy's daughter is a straight-A student, but a broken condom means she's not going to university next year. Mike's wife has been sleeping with her co-worker in Montreal for months. Tim's father's Alzheimer's is so bad he needs to be in a home — but they can't afford it. Their problems aren't going away, but at least they can always get a delicious meal, and share their story. Even if talking doesn't solve their problem, at the very least they'll still have poutine... Eh?

INTRODUCTION

This is a game about love, regret, and delicious, delicious poutine. In it, you will tell the stories of people living in a small town, their hardships, and their perseverance. It's designed for two (or more) players, and is heavily influenced by Avery Alder's *A Place to Fuck Each Other*, D. Vincent Baker's *Apocalypse World*, and Jason Pitre's *Spark*.

The game is centred around a small restaurant, and the people who frequent it. The restaurant is a place of confession, and perspective. Players will make, and play these people in scenes with other citizens of the town; but they will also be playing with a “third wheel”, a player who represents the hardships these people face in their day to day life.

To play, you will need a print out of this document, some pencils (or pens), and a space to play. It's best if someone has read the rules before playing, but I hope this is short enough that the read will be quick, and entertaining. If not, tough shit. You're stuck reading it anyway. Also: a lot of small town people are blunt, and swear like sailors, but mean well.

Consider it a character building exercise.

QUÉBEC

Some of you may not know much about life in Québec, or even where Québec is — consider this section a primer to get you started.

Québec is the largest province in all of Canada. The territories don't count; but if they did, it would be the second. It is a land predominantly inhabited by french-speaking Canadians, enough so that they are the only french-first province in the country — a quality enforced by law, and a point of contention all over the country. They lean progressive-socialist in their political tendencies, and their culture is strongly secluded from the rest of Canadian culture.

Québec has many productive industries, ranging from agriculture, forestry, and mining to aerospace, biotechnology, and information technology. It is also well known for its many hydroelectricity plants, being the country's largest green energy supplier.

Not every town in Québec is predominantly French. Most are, for sure, but some aren't — especially towns near the borders. Feel free to take some liberty with the exact culture of the town, but keep in mind that language in Québec is a very touchy subject. Prejudice reigns high on both sides.

HOW TO PLAY

You're going to start a series of conversations. Think of the story you're about to tell as something of an anthology, where all of the characters pass through the town restaurant. Every time a character steps onto the scene, it'll be at the restaurant. We may follow them out of the restaurant from time to time, by framing the conversation as *takeout*, but all of their interactions will start at the restaurant.

What you're going to do is frame a series of conversations held in the restaurant, around certain key life events called *entrées*. The *entrées* are grouped into several types:

- **Breakfast *entrées*** are used to introduce new story arcs. If you've got a new character, or have wrapped up a character's story arc, use Breakfast elements to start new chapters in their lives. *Don't* use Breakfast *entrées* until you've resolved your character's active arc.
- **Lunch *entrées*** are complications that appear in the characters' lives. Use them to stir things up after an arc has been introduced.
- **Dinner *entrées*** should be played when complications introduced by Lunch *entrées* are brought to a head. Play Dinner *entrées* when you want to resolve a character arc.
- **Side *entrées*** are pleasant little distractions from the main conflicts in the story at the cost of a tip. Use them to lift the mood when things get a little rough.

entrées are fictional hooks you will use to make the lives of your characters interesting. When you introduce a character, you'll be expected to establish a character arc using a Breakfast *entrée*, then walk through the arc with Lunch and Side *entrées* until that arc comes to a head with a Dinner *entrée*.

You'll resolve whatever is left of the arc at the end of the Dinner *entrée*, and either retire the character (by buying a special Dessert *entrée*), or continue on in a new chapter of their life with a new Breakfast *entrée*.

When your character reaches a point that you feel their story has come to an end, you will be offered the option of buying a Dessert element. Think of these elements as a retirement, or epilogue scene. The game can go on as long as you've got characters to play.

SETTING UP

If this is your first session of Poutine, then there are a few things you should do before settling in to play. Make sure you have the Menu document printed out (preferably one per player present), as well as the town map, and story arc tracker sheets. If you're facilitating the game for the group, take some time to explain the rules to them, and walk them through the initial stages of world-building.

Start by showing them the map. You'll need to decide a few key things about the town you're living in: the name of the town, the population, and a few staples of the town itself. Show the players the map, and ask them to name the town.

You can always look around on Google Maps for Québec township names, or just make something up.

Consider the size of the town. A small village of a few hundred people is likely to be quite segregated, but a township of several thousand might have a lot of foot-traffic, and visitors from other cities. Try and avoid a populations much larger than ten thousand people, since that's bordering on city territory, and Poutine is really meant to be played in a small town.

Next, talk about what major industries the town has: is it a one-industry town, which might fall apart if the only source of work dried up? Is it a town of artisan shops, with lots of visitors from a big city? Consider your options carefully, as this will likely inform the tone of your game. Once you've got a few key locations on the map (on the order of one per player), step back from the map and move on to making characters.

Finally, ask them for ideas about where they think the diner would be located. Ask them to describe the diner, and offer your own ideas into the mix. Branch out from the diner, and describe the town's main street. Use the town's population to inform the shops located there.

CREATING CHARACTERS

You're going to need to create the people who live in this town. Character creation in Poutine is quick: all you need to do is give them a name, a profession (or some *raison d'être*), a little flair or quirk, and a regret (because poutine is regret

incarnate). Some example jobs, quirks, and regrets are provided on the Appetizers section of the menu, but here are a few examples:

Alex, the Baker, who has traveled the world, but regrets leaving his soul mate to study abroad.

Leanne, the Waitress, who wants out, but who would regret leaving her sick father home alone.

Muriel, the Town Gossip, who knows everything, and secretly regrets losing her daughter to those heathen Catholics.

You'll notice a general form of "[Name], the [Career], who [Flair], but [Regret]" appears, and it's not a bad idea to stick to it for the most part. Careers can be anything from being a full time home-maker, to a job, or even a more abstract quality (like being a genius, or a war hero).

Flair is a quirk of character that influences the way characters act. It can be a motivating factor in all their interactions, or a subtle trait that comes out in duress. Regret is exactly what it sounds like: this is a single defining regret the character has, or is something the character *would* regret if it came to pass.

When making characters, look for ways to connect them through various relationships. Alex might be Leanne's older brother, or even her former lover. The next character could be the landlord who owns Alex's bakery, or an estranged

parent. Create characters that are interesting to play, and ponder on ways to connect them later.

Keep track of characters, and their exploits, on the story arcs handout sheet. Characters, by default, are single serve (one player controls the character), but if the group agrees, then they can be pooled as a communal resource (family style) and shared between players. It's still considered good practice to respect a creator's wishes when playing their character in a scene.

In your first session, it is typically a good idea to make a server character, who you can frame all the conversations in the restaurant around. This character will typically see a lot of use, and doesn't need to be part of an arc.

ON BUILDING RELATIONSHIPS

Poutine is about the lives of people from small towns – and in small towns, everybody is related in one way or another. You'll find that early on – especially in breakfast entrées – characters will be coming out of the woodwork that are highly relevant to the story: abusive ex-boyfriends, rich parents, etc.

Sometimes you'll want to tie them to existing characters, and that's fine. Other times, it'll be someone new — flesh them out as soon as possible. Give them a job, a flair, and a regret. Pull them into the story, and give them a breakfast entrée. Waste not, want not.

Establish triangle relationships, where you have ties between three characters – reciprocated or not

– and desires that conflict with each other. Keep things simple, and establish a single thing a character might want from a person. Focus on that desire, selfishly if need be, in all their interactions. Follow that desire through to its natural conclusion.

THE SERVER

While two characters are busy having a conversation, someone has to act as an independent third party – someone who can take in the whole situation, tease out the truth, and offer an unbiased opinion. That's the job of the **Server**.

The role of server can be taken up by any player who is not currently involved in a conversation. As the server, you're going to be guiding the conversation along, keeping it focused on the task at hand, and occasionally offering advice, or playing devil's advocate in the interest of the story.

The server can be anyone waiting tables. It could be the owner of the restaurant, hired help, or the chef, if that's the way the restaurant works. It can even be traded off between players as the conversation evolves if need be.

Playing the server is also the only way to build up tips – a resource used to affect the tone of future conversations – so give everyone a turn playing the server. If you notice somebody is low on tips, explicitly offer it to them.

When playing the server, keep the following guiding principles in mind to keep the story flowing:

- ***Always introduce yourself.*** When someone comes into the restaurant, offer them a hook to get the conversation started. Ask them what's going on in their life, or offer an observation on their mood. If they spend a tip for takeout, follow their scene out into the real world.
- ***Establish a relationship with the customer.*** Connect characters through an intricate weave of relationships (as discussed earlier). Give them different desires and expectations for different people. Flesh them out. Make them real.
- ***Be helpful.*** If it feels like the conversation has stalled, or even has reached a stalemate before a conclusion could be reached, feel free to step in and offer your two cents.
- ***Check in on your customers.*** If a player has veered off topic, and spilled into another entrée, come over and prompt them to spend a tip to keep going, or get them back on topic.
- ***Turn tables.*** When a conversation feels like it's reached its conclusion, nudge the players to make room for other stories. When a conversation ends, it's time to tip out the server (see: **Tipping out**).
- ***Respect closing time.*** Let some time pass occasionally. Skip a few hours, days, weeks...

Whatever seems appropriate, given the state of the fiction. Pick up the story whenever you like, but don't feel obliged to have the story take place in one fell swoop.

In addition to the principles, Servers have the ***Daily Specials*** to spice things up. The specials are moves the server can offer to the players and help them express themselves, or otherwise influence their character arc in a positive way. They are available on the Server Card, and are ways of bending the rules, sometimes at the cost of a Tip, in favour of the Server's world-view.

Framing a ***takeout*** scene? No problem! Have the character come into the restaurant, pay out a tip (plus any other fees required for their entrée of choice) and follow them out into the world. Have an outsider play the role of the server as a policeman, a handyman, or even an off-duty waiter/waitress – or keep it abstract, and keep the conversation flowing in the character's head. Pick something that feels comfortable and organic. It will pay dividends down the road.

Playing a two player game? Feel free to have the character at the other end of the conversation take on the role of the server, and trade off if/when they become the focus of the conversation. Don't try inject a server character into the meat of the conversation, it tends to overcomplicates things, and jumping out of the head of one character and into the server's can be disorienting.

FRAMING CONVERSATIONS

Finally we get to the meat of the game! A conversation is where we start role playing. When there are no conversations currently in play, discuss as a group who should walk into the restaurant next. It can be any character you like — if they don't exist yet, create them. Feel free to have them show up with a friend, or alone. Have them take a seat, order something, and strike up a conversation.

Whoever walks into the restaurant should be armed with an entrée to frame the conversation around. Don't waste any time in getting to the entrée. Springboard off of the flair and regrets established for each character, and talk about what's going on in their lives. If something is troubling them, talk about it. Small town folks don't mince words, and you shouldn't either.

You should also focus on keeping the conversation organic. Avoid using language that explicitly distracts you from talking about the story. Instead of asking people what entrée (or character) would be good to see next, suggest something flat out. Instead of asking, "ok, what should we do next?", ask provocative questions, like "Jerry walks in with tears in his eyes, why is he crying?" or "It's started storming pretty bad out there, who walks into the restaurant bundled up in a parka?"

Give players trying to frame conversations involving Session Starters priority over making something new up on the spot, but don't feel obliged to interject with another character's arc if

things are getting exciting. If the story would benefit from following up on a character's conversation right now, then follow it up now! Better yet, tie another character into the scene, and transition from one to the other!

TIPPING OUT

When a conversation ends, it's time to tip the server. Contrary to the beliefs put forward in *Reservoir Dogs*, tipping is *not* optional. Tips come from the centre of the table, and are *not* a limited resource. Tip as a group. Give one tip if the server didn't make much of an appearance, two if they offered up some advice, and three if they went above and beyond the call of duty. Be generous when you tip, as you'll need them later on.

In a two player game, be rigorous about defining the transition between conversations. When you're switching the focus from one entrée to another, have a small fictional cue (such as ordering another drink, or settling a tab) to call out that you're leaving a tip to the server for their troubles. Don't interrupt the flow of the story, but do make sure the tip is taken care of before you move on to the next part of the story.

ENDING A CONVERSATION

Eventually, you'll reach a point in a conversation when it makes sense to change topics. When the conversation about a framing element is clearly over, and the players have tipped out, don't waste any time in switching focus to somebody else. It's OK (even encouraged) to show characters acting like human beings, and being

friendly, but try and interject the next interesting thing as soon as possible.

If there's nothing more to say between two characters, ***look to another patron*** to start a new conversation, or ***have somebody else walk in the door***, or if the last conversation ended in a place where something really important is about to happen, then ***frame a new conversation*** around that, picking a relevant framing element, and jumping right into the action. If that conversation is happening somewhere else, ***grab some takeout*** so you can follow them to the action.

The end of a conversation is also a good time to consider closing the restaurant for the night, or for renovations, or even just to skip time so things can happen. Rome wasn't built in a day, after all!

NOTES ON PACING

The typical conversation will last between five and ten minutes, depending on how many entrées you've picked for the scene. When you factor in time to tip people, and frame transitions, your typical two-hour session with four players should see every one play the server at least twice. This should be enough time to get between two and five tips, and could conceivably (if you were focusing on a single arc) resolve it in a single session.

You will probably find that a single story arc is not enough time to tell the whole story of a character, and this is as intended. Think of story arcs as acts in a character's story – or possibly even chapters for longer campaigns. How many

arcs are necessary to properly resolve the story of a character is left entirely up to the discretion of the players. The game is designed so that you can play until things stop being interesting, and wrap up arcs quickly.

Arc resolution should never be more than a session away, and saving enough for a dessert entrée should always be within reach after a few scenes as the server.

ORDERING OFF-MENU

Part of the fun of *Poutine* is in learning how to order off-menu. The entrées are designed to inspire you, rather than guide you (although they can certainly help organize your thoughts if you're not familiar with story gaming). They're designed to help you turn your ideas into tangible parts of the story, rather than offer up a list of exhaustive things your characters might encounter.

When you're ordering off-menu, the main thing you should keep in mind is how the entrée will affect the direction of the arc as a whole. The game is not built to handle large-scale stories that span countries, and affect entire nations – so try and avoid calls to action, or anything that would derail the stories of the characters. An entrée that might take the story out of the restaurant is likely a dessert entrée in disguise.

Build entrées that prompt your character to talk about the difficulties in their lives with the people they care about, rather than rob them of that opportunity; but also try to avoid falling into the

trap of turning your game into a town council. Entrées should give your characters enough time to act, as well as discuss. The actions can happen on, or off, screen, and should be the focus of your conversations.

The best entrées drag your characters kicking and screaming into territories that challenge their beliefs, and test their patience.

EMPLOYEE OF THE WEEK

When a session ends, nominate a character for Employee of the Week. You can't nominate a character you've played this session. The owner of each nominee gets a tip.

The character with the most nominations gets to go first the next time you play — the spotlight's on you, my friend! In the event of a tie, whoever has gone the longest without being the Employee of the Week breaks the tie. In the event of a second tie, give it to the character who would win in a poutine eating contest.

TOOLS OF THE TRADE

Provided in the Poutine handouts are a set of tools used to make managing the game a little easier.

The *Menu*, as previously mentioned, is provided as a quick reference sheet, and should be made available to each player. It's meant to serve as a reminder of the rules, and inspiration for framing the story. You should aim to have one menu printed per player, to make sure everyone has easy access to the entrées at all times.

The *Server Card* is a handout you can pass between each others as a reminder of the various things you should do as a server, as well as a list of the daily specials — the moves the server can use to gain extra

A *Town Map* has also been provided to help you flesh out the nature of the town and it's inhabitants — but don't feel obliged to use it if you prefer to draw your own! Fill in the buildings, the businesses, the parks, etc. Label everything, and flesh it out! Make it yours!

An optional *Story Arc List* is also available to you as a means to organize your thoughts. When you start a conversation about a longer narrative, feel free to give it a Title, like you would a chapter in a book, list the Cast of the arc (namely the people who the conversation is about, rather than the participants), and jot down key pieces of information you've gleaned through various conversations, a.k.a. Gossip.

Feel free to incorporate whatever other tools you think help organize your thoughts. You can even turn the game into a LARP, and play out each conversation over actual food, perhaps in a real restaurant! Just don't commit to the role so hard that you actually crash a car, or take up substance abuse... Play safe, people!

FINAL NOTES

This game is still in early playtest, and needs feedback in order to grow. If you have praise, scorn, questions, or dog treats for my poor, starving beagle (who is always starving, he assures me), please drop me a line on my Google+ page:

<http://goo.gl/ZFNPwT>

I'm sure he'd appreciate the treats... Or at least a pat on the head.

A DEDICATION

This game is dedicated to everyone who grew up in a small town, and never truly left. Where would we be without our trials and tribulations?

A SAMPLE ARC

Alex, Brian and I sat down to play a session of Poutine. Alex was playing the role of Janet, the owner and occasional bartender at a local bar (Roxy's). Brian decided to play Janet's estranged mother, Linda – who was retired, and dying of cancer. I decided to pick up Tom, the owner of the building Roxy's bar is in. We also decided he was married to Linda.

We broke out the map, and put the restaurant on a side-street off the main road, naming it Roxy's Bar and Grill. We picked a few session starters which seemed interesting to us: "Alcohol/Drugs", "A new lover", and "An explosive argument". While we weren't necessarily committing to these being in the story, it helped set the tone of the evening.

Then we framed the first scene in the moments before Janet's shift at Roxy's, where she was having a conversation with one of the waiters, and we were away!

TITLE

MOTHER KNOWS BEST

CAST

- Janet, the Bartender at Roxy's Bar, who knows everything, and regrets taking her inheritance from her father's will.
- Linda, the Retiree, who's losing a battle with cancer, and regrets how she treated her daughter.
- Tom, the Landlord, who rents to Roxy's Bar, who regrets letting Janet's rent slip one time too many.

GOSSIP

- Janet hasn't spoken to her mother in a decade.
(Breakfast: A broken home)
- Linda remarried to Tom after Janet's father died, in a very short amount of time.
(Breakfast: A new lover)
- Janet can't admit she has a drinking problem.
(Lunch: Someone refuses to change)
- Tom and Janet hate each other, because Janet never pays the Roxy's Bar rent on time.
(Lunch: Responsibilities neglected)
- Linda told Janet she has cancer in front of Tom. Janet was angry, and upset. They fought, and Janet stormed out of the restaurant.
(Lunch: An explosive argument)
- Janet gets drunk.
(Side: Alcohol/Drugs)
- Janet trashes her car in a takeout scene.
(Dinner: Ruin something)

Each item of gossip came from a conversation held in game, and were spurred on by a single menu item. What happens next in Janet's story depends on a number of things. Maybe Janet's insurance drops her, and she starts a new arc in debt. Maybe Tom evicts Janet, closing Roxy's bar, and we start a new arc with Janet receiving a pink slip.

Or maybe Janet takes all those tips she's been saving up, and buys herself dessert — she picks up the phone and calls her mother, finally reconciling after years of estrangement, and filling in the hole their separation has left in their lives. Life is too short to spend it fighting with your loved ones.

THE MENU

APPETIZERS (INTRODUCTIONS)

Just starting out? Introducing someone new? Why not try one of our pre-made character concepts?

The Trucker who passes through	Free
The Server who wants out	Free
The Regular who hates change	Free
The Chef who dreams big	Free
The Homemaker from the big city	Free
The Labourer who loves their family	Free
The Owner who's just starting out	Free
The Mayor who is always fair	Free
The Bright Kid who can't be bothered	Free
The Banker who loves his family	Free

ALL-DAY BREAKFAST

Start your character's story arc right with one of our delicious All-day Breakfast items! It's the most important meal of the day, after all...

A new house mate	Free
A failing business	Free
A visitor from the past	Free
A new lover	Free
A graduation	Free
A promotion	Free
A new job	Free
A marriage	Free
A new baby	Free
A windfall	Free
A new home	Free
An illness/addiction	Free
A broken home	Free

LUNCH

Day to day in a small town can be tough, but our lunch specials are just the boost to keep your arcs going through the day!

Opportunity strikes	Free
They spend time apart	Free
Put them on the spot	Free
Take something away	Free
Make them pay	Free
Suffer the consequences	Free
Something is stolen	Free
Responsibilities neglected	Free
Scandalous gossip spreads	Free
Someone refuses to change	Free
An explosive argument	Free
Someone is isolated	Free
A cry for help	Free

SIDES (DISTRACTIONS)

Still hungry after that tiny lunch? Why not spend a tip and try one of our delicious sides to keep things interesting? They're only [one] tip each!

Extended Family	1 ⁰⁰
Shopping	1 ⁰⁰
Holidays/Travel	1 ⁰⁰
Politics	1 ⁰⁰
Religion	1 ⁰⁰
Hobbies	1 ⁰⁰
Alcohol/Drugs	1 ⁰⁰
"Ancient History"	1 ⁰⁰
Outlier weather	1 ⁰⁰
Romance	1 ⁰⁰

DINNER

The Dinner mains are scene framing elements used to bring an arc to a close. They're the major conflict that draws a line in the sand, and changes the lives of all those involved definitively, and irreversibly. Dinner costs [2⁰⁰] tips, so choose wisely!

Death of a loved one	2 ⁰⁰
A divorce/breakup	2 ⁰⁰
Financial ruin	2 ⁰⁰
A secret is revealed	2 ⁰⁰
Drive someone away	2 ⁰⁰
Ruin something	2 ⁰⁰
Offer an ultimatum	2 ⁰⁰
Someone breaks down	2 ⁰⁰
Authority intervenes	2 ⁰⁰
An illness wins	2 ⁰⁰
A future denied	2 ⁰⁰
Temptation calls	2 ⁰⁰

DESSERT (SWEET ENDINGS)

Spend [5⁰⁰] tips to treat yourself, and have that happy ending you've always wanted. Characters who have dessert should be removed from play. Think of it like an epilogue to their story. Until next time!

Retirement	5 ⁰⁰
Freedom	5 ⁰⁰
Fortune	5 ⁰⁰
Passion	5 ⁰⁰
Recognition	5 ⁰⁰
Reconciliation	5 ⁰⁰
Knowledge	5 ⁰⁰
Wisdom	5 ⁰⁰

TAKEOUT

Spend [1⁰⁰] tip (on top of the usual cost) to take any conversation out of the restaurant. Feel free to have an impartial third party step in as the role of Server, if the scene calls for it. A parent, law enforcement, the voice of reason, etc.

ORDERING OFF-MENU

- Respect the price of entrées.
- Focus on the characters.
- Support local interests as much as possible.
- Don't pile too much on a character's plate.
- Make them try something new.

ADVICE FOR YOU

- Talk *to* each other, not *past* each other.
- Address yourself to the characters, not the players.
- Play to find out what happens, don't plan.
- Have fun!

Anything in [square braces] is currently an untested economy. If you find the number is too high, or too low, feel free to tweak it to suit your purposes, and tell me about it!

STORY ARCS

TITLE

TITLE

TITLE

CAST

CAST

CAST

GOSSIP

GOSSIP

GOSSIP

TITLE

CAST

GOSSIP

TITLE

CAST

GOSSIP

TITLE

CAST

GOSSIP

THE SERVER CARD

DAILY SPECIALS

Things getting a little stale? Spice up your entrées with one of these specials! You can only use one of these specials per conversation, though — choose wisely!

Speak of the Devil: bring a character relevant to the conversation into the Scene, and have them hear the last few lines of the conversation when it counts.

Package the Rest to Go: send your characters out into the world in the middle of an ongoing conversation, and give them a nice, private place to finish the conversation.

Eggs, Sunny Side Up: pick any entrée on the menu, and offer it to a character at half-price (round down). Sometimes the server just knows their customer.

The Bartender: you may ask a character three questions from the list below, or one question *not* on the list:

- What's really on your mind?
- What do you wish would happen?
- Why are you here instead of _____?
- What would it take for you to do _____?
- What are you most afraid of?

Small Mercies: If things are dovetailing for the worse, introduce a new breakfast element in the middle of a conversation. View every crisis as an opportunity.

I Can't Get No Respect: didn't need to use a special? Take 1 extra tip.

ADVICE FOR THE SERVER

- Always introduce the characters/the arc.
- Establish relationships.
- Be helpful.
- Check in on the customers/conversation.
- Turn tables. [Tip out]
- Respect closing time.

THE PRICE OF ENTRÉES

If you're making your own entrees, keep the following prices in mind: don't give away plot development for free.

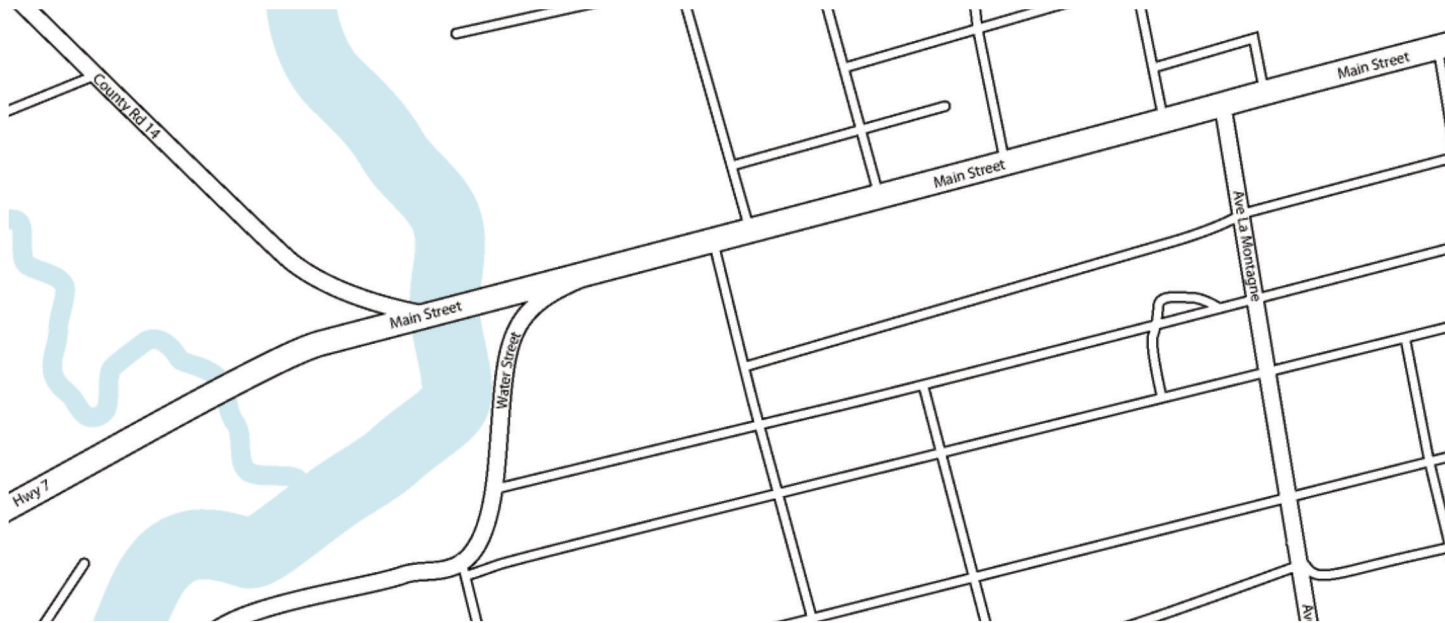
- Breakfast: 0⁰⁰.
- Lunch: 0⁰⁰.
- Dinner: 1⁰⁰.
- Sides: 1⁰⁰.
- Dessert: 5⁰⁰.
- Takeout: 1⁰⁰.

TIPPING OUT

At the end of every conversation, have the characters tip the Server out. Ask them to jointly leave a tip from 1⁰⁰ to 3⁰⁰, where:

- Tip 1⁰⁰ as the minimum for playing the role of Server.
- Tip 2⁰⁰ when the Server provides some assistance *or* insight into the conversation, or the characters.
- Tip 3⁰⁰ when the Server goes above and beyond the call of duty, providing assistance *and* insight into the conversation, or the characters.

Be generous, and try to tip 2⁰⁰ as often as possible.



- | | | |
|-----------|------------|-------------|
| 1 - | 8 - | 15 - |
| 2 - | 9 - | THE TOWN OF |
| 3 - | 10 - | |
| 4 - | 11 - | POPULATION |
| 5 - | 12 - | |
| 6 - | 13 - | |
| 7 - | 14 - | |