

MY Enemy / MY Friend

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There are always extraordinary individuals whom not only rise above the waters of history, not content to ride the tides, move the firmament to their will. Men and women of this peculiar caliber are drawn to each other, as their actions are beacons in the storm. It is in their nature to conquer, to bow is anathema, as they will not be eclipsed. Conflict is inevitable and desirable, above the petty needs of the rest of humanity. It is through this conflict that the two are tempered and forged, an enemy whom is more dear than a friend.

We stand on the cusp of a final confrontation between such individuals. Two old enemies, two old friends stare out upon a battlefield, and perhaps at and into each other. This battle will tell the tale of these two, how the empire was won or burned, the pawns that were sacrificed on the way, and most importantly, finally settle things between the two.

My Enemy / My Friend is a tactical miniature story game, best played with three players. Two players take the roll of two extraordinary leaders who are meeting for the final time, while the third players takes the role of the rest of humanity. Unlike most tactical miniature game, where the goal is win **ME/MF** intent is to tell a good story . **ME/MF** is more akin to games like Fiasco, where the point is the journey and the story. Interesting positions are far more valuable than tactical positions, and you might find yourself hoping to be put in a hopeless situation.

Influences

Books

“In Conquest Born” by C.S. Friedman is a primary influence, about the clash of two galactic empires, and the rivalry of two leaders that spurns on this conflict, even across generations.

Les Misérables, with the conflict between Jean Valjean and Javert, two men constantly in conflict.

Anime/Cartoons

As silly as it may sound, the Speed Racer, Racer X relationship is a good model for a villain who is not a villain but not quite a friend.

Also the relationship between Vegeta and Goku, before Vegeta becomes a “good guy”, of one forcing the other to become better is a good example as well.

If you feel like plunging into the depths of the fandom, Skeletor and He-Man have a surprisingly complex relationship. Perhaps not so complex, but neither is just a cackling villain or flexing strongman.

Comics

The Batman and Joker, two foes that constantly clash and are irrevocably linked and molded by the other.

Music

Tonally, "The General" by Dispatch is slightly downbeat, but has that air of finality and nostalgia that would be good for the battle.

Requisitions

You will need

Two Leader sheets

One Troops sheet

Pieces from a regular chess set, or enough tokens to represent them

10x10 grid that fits the pieces

Three Pencils

Three six sided die

The Players

ME/MF is a game for exactly three players. There are two type of players, **Leaders** and **Troops**. **Leaders** take on the role of a brilliant leader, a true hero (or villain) among humanity. Leaders have control over their character and get to make decisions about scenes. There are two **Leaders** in every game of **ME/MF**. **Troops** take on the role of everyone who is not a leader. This is a lot of people, but for the purpose of **ME/MF** they are less well defined than the leaders, and individuals controlled by **Troops** should have less spotlight time than the character controlled by a **Leader**. **Troops** also get to make decisions about scenes. There is one **Troops** per game. of **ME/MF**.

The Goal

The goal of **My Enemy / My Friend** is to tell a compelling story about the relationship between two extraordinary individuals and the people who are swept up in the wake of the interaction between the two.

Setup

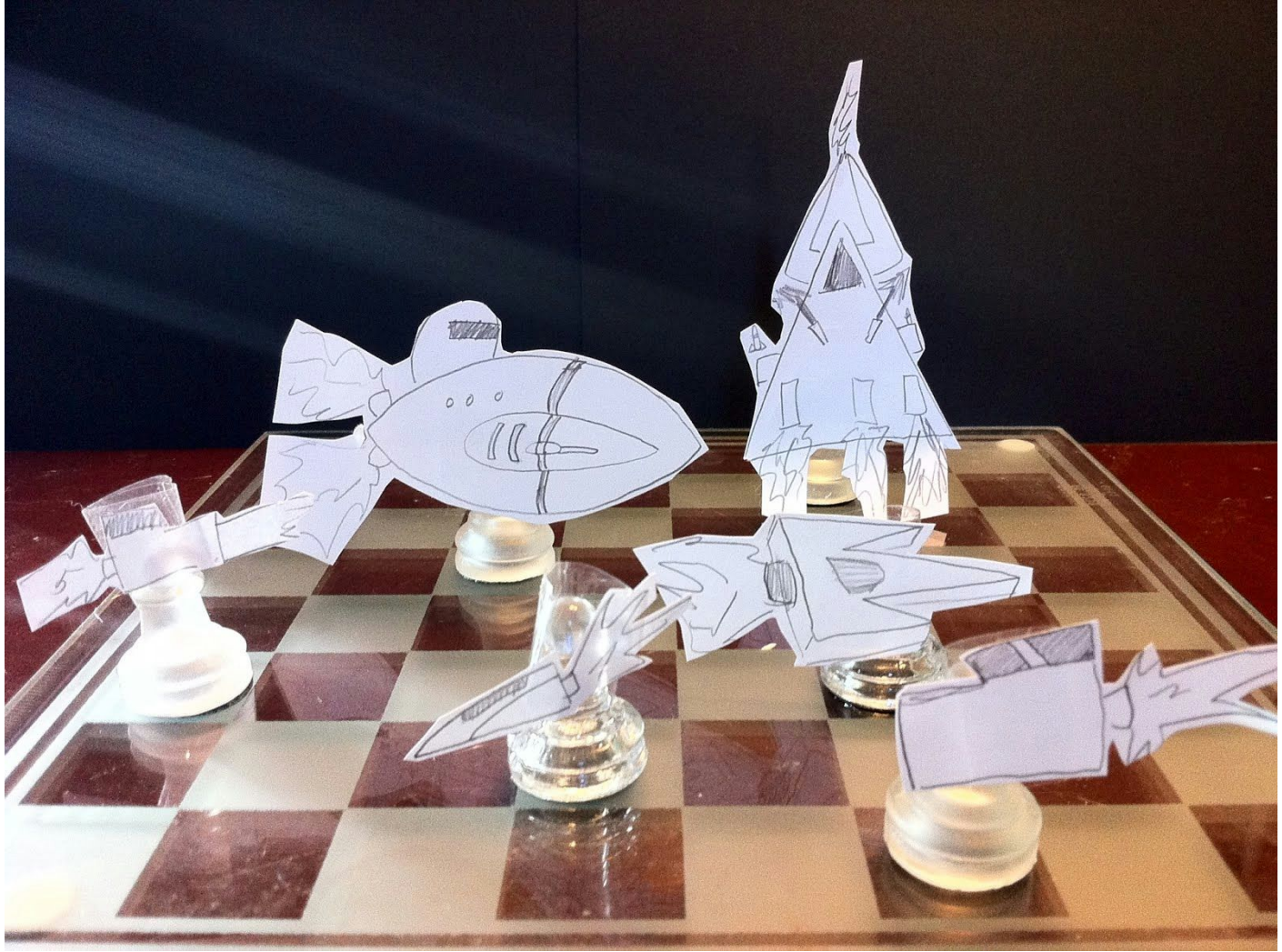
Pick Roles

Decide who will be a **Leader** and who will be the **Troops**. These roles do not change during the game.

Pick Genre

ME/MF is setting neutral. Between the three players, it is generally helpful to select a genre to set the particular playthrough in, otherwise you might have cyborg ninjas fighting single shot musket soldiers. Unless that's what you are going for, a decision should be reached by the players that makes sense. This will form the type of characters the **Leaders** represent, and what the individual pieces on the board represent. Pieces might be individual soldiers in a game set in a high fantasy, or may be fleets of spaceships in a game that explores space opera. Some suggestions

Genre	Troops	Leaders
Low Fantasy	Soldiers and Knights	Generals and Kings
High Fantasy	Orcs and Elves	Dragons and Wizards
Anime	Mechs and High Powered Martial Artists	The chosen one and Cackling Villains
Space Opera	Fighters and Gunships	Commanders of capital ships, psychics
Pirates!	Pirates and Soldiers of the Empire	Captains and Commanders



Define Pieces

At this point, the **Leaders** should come up with a physical description of their character. This should be a short, few sentence description.

General Drago is a scraggly man. He has a scar that runs down the left side of his face and under an eyepatch. He is powerfully built and has an aura of danger that surrounds him. The emblem of the Rebellion is tattooed on his chest.

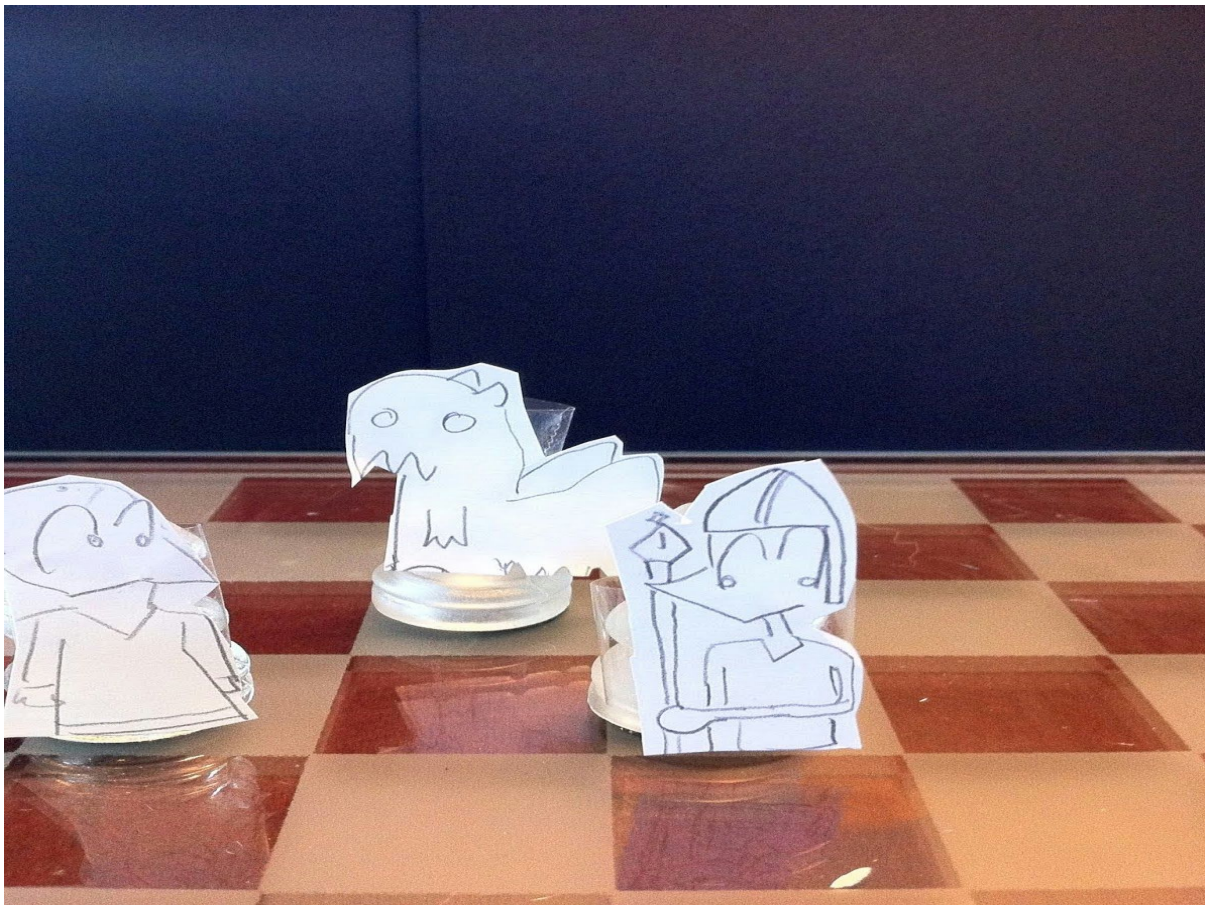
Capt. Melissa Mattio helms the Harbinger, the largest capital ship ever built by the United Mars. Her impeccably pressed uniform contains hundreds of medals, all richly deserved and aligned neatly. The Harbinger is 10 kilometers long and bristling with electronic and kinetic death.

The Drake is a millennial old black dragon. Sulfur and smoke cling around him, ever present. As he walks, gems and coins fall in an inconsistent stream behind him, loosed from between his scales.

Remember to collaborate when creating these characters. **ME/MF** focuses on the relationship between these characters, so they should be able to relate to each other. An incomprehensible being of abject horror would probably not be a good choice, unless that character was not so incomprehensible and abjectly horrible until the recently.

All of these details should be records on the individual leader sheets. The Leader's character's piece is the king.

Once the **Leader's** character has been defined, the same thing should be done with the other pieces. These descriptions should not be as detailed, but should give a clear idea what each piece is. This should be a collaboration between all three players, but the **Troops** should take the lead here.



- Pawns - Should represent cannon fodder, recruited men, or just members of the force that the **Leader's** character probably doesn't know personally. These should be ordinary and everyday. Pawns should not be individually described. Also if a pawn receives a **Truth** it applies to all pawns on the side
 - *The irregulars in the army of the United Mars*
- Knight - Knights should be a step up from pawns. Veterans, elite squads, or someone

you might know by reputation, but not personally. Knights may be individually described, but grouping them is acceptable also. Also if a knight receives a **Truth** it applies to all knights on the side

- *Ogres, powerful and tall, but dumb as rocks*
- Rook - Powerful, unique allies are represented by rooks. Rooks should have names that you know, and possibly have met before.
 - *Hank, a sniper who lived through the Scourging of Hem*
- Bishop - Bishops are like rooks, except there should be a definite connection between the two of you. Friends, advisors and peers are bishops. Supporting actors would be bishops.
 - *Uplon, your first trainer, and master of the Million Dagger Rain technique*
- Queen - A person who was almost your equal, a loved one, or family member. Queens would be main characters in a movie.
 - *Brad, your husband and best friend, whom is piloting the mecha-city Victoria*

All these details should be recorded on the Troops sheet.

Creating Truths

Truths are statements that are absolutely true (for the time being). Individual characters have **Truths** which can't be contradicted. **Truths** will confine and shape the narrative of the game. **Truths** will change and be added throughout the game. **Truths** can say general things like "Dalon will never be beaten in a swordfight" but can not be predictive that events occur events, "Dalon will beat Makon in a swordfight." "Dalon will always beat Makon in a swordfight" is fine, since it doesn't guarantee that there will be a swordfight, just that Dalon will win one if one. Things like taking vows and promises are fine. "Delan has vowed to kill Makon" works, but "Delan will kill Makon" does not.

At the start, the **Leader's** character, and the characters represented by the queen are the only characters that have **Truths**. First, the **Leaders** should alternate giving their character **Truths** until each character has three **Truths**. Then the **Leaders** should give the other's a **Truth**. Finally, the **Troops** should give each **Leader's** character a **Truth**, for a total of five **Truths** per character. These **Truths** should be recorded on the Leader's Sheet.

Next, the **Troops** should give each queen character a **Truth**. Then each **Leader** gives each queen a **Truth**, for a total of three **Truths** per queen character. These **Truths** should be recorded on the Troop's Sheet

An example character

Birna is a German barbarian wizard. She speaks roughly with a strong accent. She is strong and very wise.

Truths



Birna is the best shapechanger that ever lived.

Birna follows the way of the Bear.

Birna has very rough manners.

Birna is well respected for her wisdom.

Birna can not summon a familiar.

Decide the Stakes

This conflict is the final confrontation between the two protagonists, so something must be on the line. It is up to the three players to decide and collaborate as to what this is. This is the **Stakes**. The **Stakes** should be appropriately grand in scale, from anything to the future of an empire to how existence is defined. **Stakes** should be general and not imply resolution. For example “How long will United Mars hold together?” is bad, because it implies several things,

like United Mars will hold together, and that United Mars will continue in its current form. “The fate of the people of Mars” is better.

Define the Battlefield

This battle must take place somewhere. The **Troops** gets to set the scene, taking input from the genre, the **Stakes**, and suggestions from the **Leaders**

Place Pieces

On the 10x10 playing grid, the **Troops** places all the pieces, even the **Leaders** pieces. It is suggested that the layout not resemble a typical chess board layout, but rather however the **Troops** it to look. Characters that the **Troops** wants to see fight should be placed close together. It is recommended that the **Leaders** pieces not be placed adjacent, but it is not prohibited. Finally, the **Troops** should give a quick narration as to what is going on at this exact moment, and then play begins.

Playing the Game

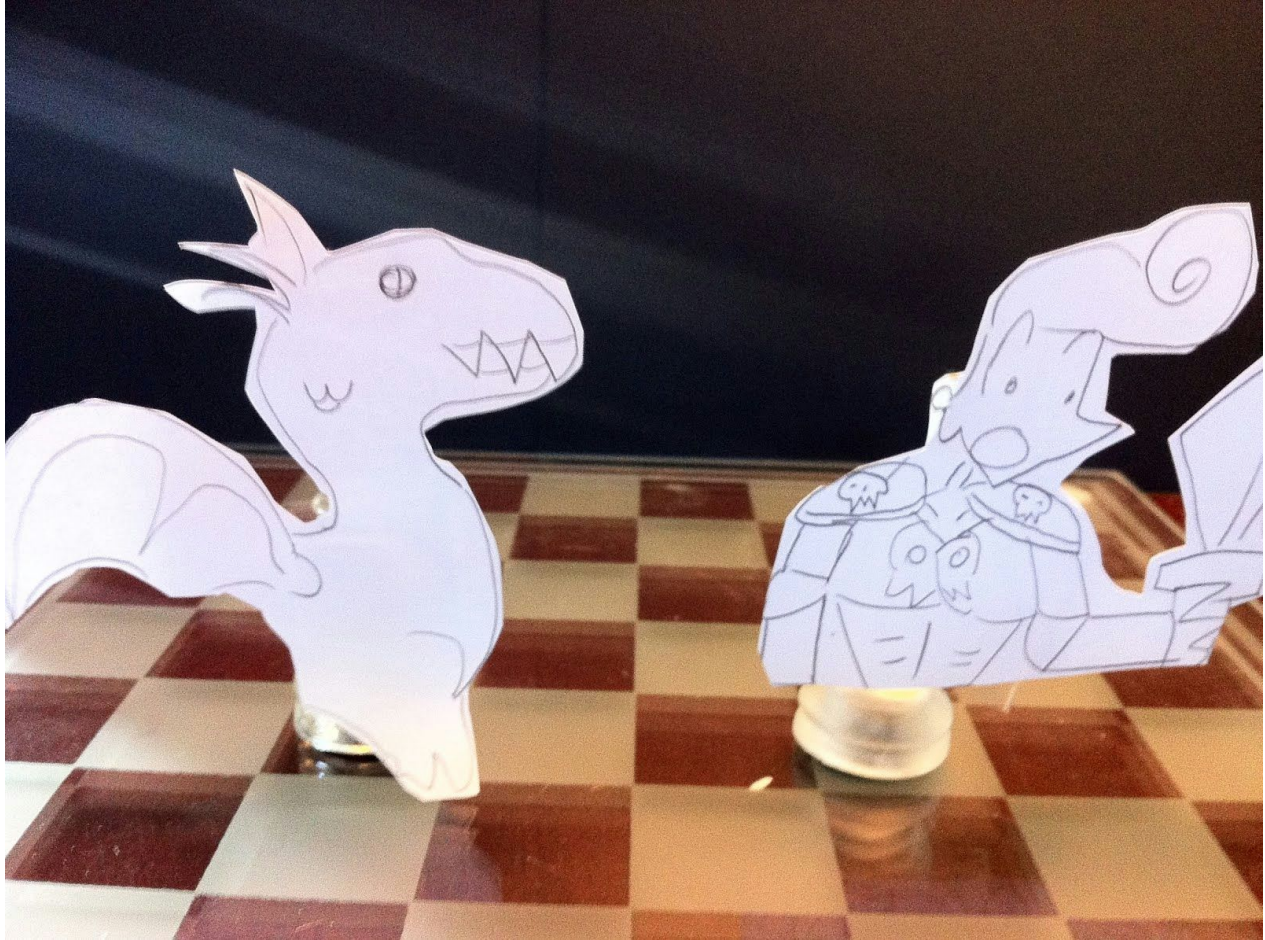
My Enemy / My Friend is played in a turn structure. During a turn, pieces are moved, a **Flashback** may happen, followed by a **Battle Scene**.

The Troops Move Pieces

The first part of a turn is the **Troops** moving pieces. This represents the actual character moving around on the battlefield. All pieces can move as per their rules in chess, with the following exceptions.

- There is no facing, so pawns may move one square in any direction except diagonal
- Any piece may move one square in any direction as long as this results in a **Fight**.
- The King (representing the **Leader's character**) may move adjacent to the closest piece not on their side

The **Troops** moves pieces on both sides, and does not have to move them in any particular order. Two pieces **Fight** if one piece moves into a space another is in. Pieces do not have to be on different sides to **Fight**, but this would represent someone on a side going traitor, and should be used sparingly. The **Troops** can move all the pieces on the board, except for the **Leader's** character, exactly once in a turn, or until two pieces **Fight**. If the **Troops** have moved all their pieces and no two pieces **Fight**, go to *The Leaders Move Pieces*. When two pieces **Fight**, a **Flashback** occurs.



Scenes

There are two types of scenes, **Flashbacks** and **Battles**. **Flashbacks** occur in the past, while **Battles** are happening in real time. Each player has a role to help set up the scene before it occurs. The selection of these roles depends on if the scene is a **Flashback** or a **Battle**.

The **Framer** looks at the looks at the framing options on the piece who was already in the square, located on the Troop sheet. The **Framer** generally gets to make choices about the who, what, where and why of the scene. The **Framer** gets to define these choices first. The **Framer** also picks who this scene is about. The person controlling that character should take charge of running the scene.

The **Stipulator** looks at the stipulation options on the piece that moved into the square. The **Stipulator** gets to put restrictions on the scene. The **Stipulator** goes after the **Framer**.

The **Resolver** says in what tone the scene will end. The **Resolver** is not restricted in what they can say, but the tone must be a general statement between one and three words. "Badly", "Everyone leaves mad", and "Hopeful" are all good examples. The **Resolver** also gets to say when the scene is over.

After the scene has been set up, each player should assume a role in the scene. Generally, the **Leader's** character should be in the scene, but if they are not, the **Leader** should pick a specific character to control. The **Troops** by default controls the other characters, but should take suggestions from the **Leaders**. The players should collaborate in running the scene. Generally the scenes should explore the nature of the relationship between the two **Leader's** character, but if the scene goes in other interesting directions, this is fine also. There is two stipulations that are always present in a scene.

- The **Leader's** character may not be permanently removed. (Normally, killed, but if coming back from the dead is genre appropriate, it might be the correct call)
- No **Truth** may be contradicted. Also the spirit of the truth must be upheld. If a **Truth** says "Max vowed to never betray Colleen", the scene should not involve Max literally stabbing Colleen in the back.

Conflicts within Scenes and Betrayal of Truths

If a conflict arises in the scene between two characters, the players should collaborate about what is the most interesting outcome of the conflict. However, if the players can't agree, or want to leave the outcome to chance, the conflict can be decided using the following rules.

First look to see if a piece has a **Truth** that would let them win the conflict
Next, it depends on whom is trying to win the conflict

- Non-Leader character vs Non-Leader character and Leader vs Leader - Players representing each character roll a d6. Reroll ties. The highest roll gets to decide the outcome. The highest roll may decide if they succeed or fail, and how they succeed or fail.
- Leader vs Non-Leader - The **Leader** gets to decide how the conflict ends.

The above can be ignored if one of the characters in the conflict has a **Truth** and wants to **Betray** that **Truth**. To **Betray** a **Truth** the player controlling the character must say why and how the **Truth** is being subverted or contradicted. For example if Maj, represented by a queen controlled by the **Troops**, has the **Truth** "Known to always fight honorably" and he really wants to Maj to win a fight against Halo, the **Leader's** character, but the **Leader** is opposed to this. The **Troops** says "Maj, overwhelmed by the skill of the Halo, in a fit of panic takes a dangerous combat drug before their friendly duel. The combat drug gives Maj just enough of an edge to defeat Halo, but barely. Maj's character is forever damaged." Then the player must reverse the **Truth** in some way. In the above example Maj's truth would change from "Always fights honorably" to "After fighting Halo, known to do anything to win". Once a **Truth** has been

reversed, it may not be reversed again. Also reversals do not have to be negative. This is a reason to give character negative **Truths**, so they can be reversed into positive ones. If a character **Betrays** a **Truth**, it should have something to do with the action that is taking place.

Flashback

Flashbacks are triggered by two pieces fighting. **Flashbacks** are scenes that happened in the past and explore the relationship between the two **Leader's** characters. At least one of the **Leader's** characters appears in **Flashback** and ideally both should. If a **Leader's** character does not appear, they should control a character that is related to their character in some way, such as an ancestor, representative, or family member. The **Troops** always takes the **Framer** role in a **Flashback**. The **Leader** whose side whose piece was already in the square then chooses to either be the **Stipulator** or **Resolver**. At the end of a **Flashback**, a **Battle** occurs.

Battles

Battles show what is happening in the here and now. **Battles** showcase the conflict between the two pieces that are **Fighting**. When choosing the roles for a **Battle**, use the following rules. No player may have the same role that they had in the previous **Flashback** scene. The **Leader** whom did not get to choose their role in **Flashback** scene chooses their role first. This should leave only one choice for the other players. The Framing suggestion for a **Battle** is the conflict between the two pieces, but the **Framer** gets to decide who else is in the scene. The **Resolver** has two additional duties in a **Battle** scene. Firstly, they must decide if one or both pieces that are **Fighting** die and thus are removed from the board at the end of the scene. Also they get to give one of the pieces a **Truth**. They should give the piece a **Truth** even if they are removed from the board, as the characters may appear in subsequent **Flashback** scenes. If the **Battle** involves a **Leader's** character, they can not be removed from the board. A **Battle** between two **Leader's** character is the only **Battle** that ends with no one removed from the board. In this case, at the end of the scene, both pieces should move one square into an unoccupied square, with the **Resolver** moving first.

It should be noted that a removed piece does not necessarily have to be killed, but they must be removed narratively from the story. They can be severely wounded, captured, knocked out, run away or anything else that makes sense.

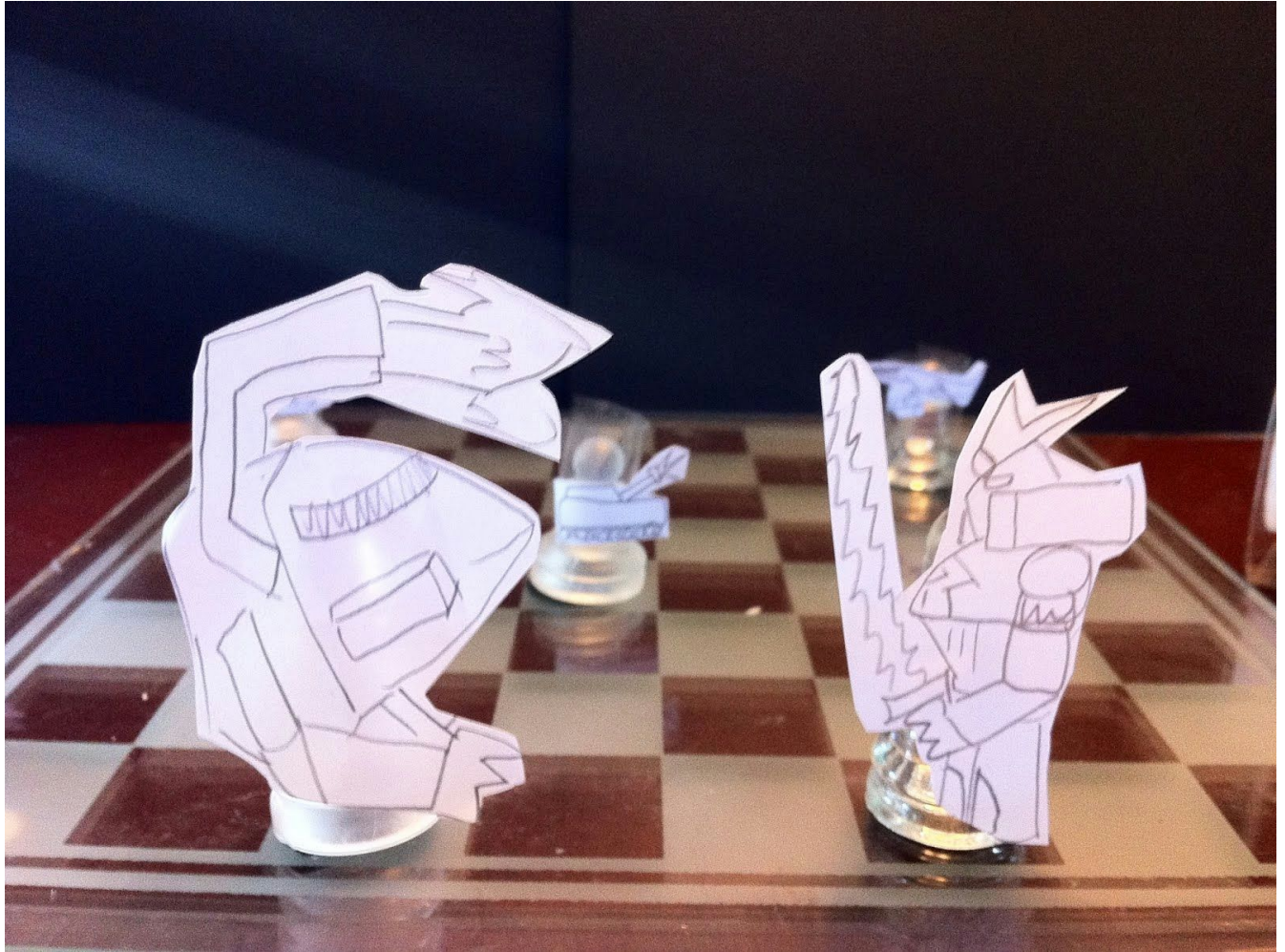
The Leaders Move Pieces

After the **Battle**, the **Leader's** role to see who then get to move their **Leader** piece first. This may trigger a **Flashback**, which is followed by a **Battle**. After both **Leaders** have moved and all scenes have been resolved, the turn is over and a new turn begins.

Endgame

The final battle must end sometime, and destiny has stated that it ends with the conflict between

the characters we have explored throughout.



Triggering the Final Conflict

The final conflict is triggered when one of the following conditions are met

- A rook, bishop, and queen has been killed
- All rooks have been killed
- All bishops have been killed
- All Queens have been killed, and a bishop has been killed
- A **Leader's** character has reversed all their **Truths**

When one of these conditions is met, finish the current scene and then move to The Final Conflict.

The Final Conflict

At this point, both Leaders should describe a vision of the future, based on the **Stakes** determined at the beginning. This vision can be as far reaching and consequential of the **Leader** wants, but should at least be as wide in scope to make the conflict that was just fought

meaningful. Bigger is better here. The **Troops** then gets to pick which of the two futures laid out becomes the True and which is just a dream. This decisions should be made one which the more interesting story. Fear not if your vision is not the one that is picked. The **Leader** whose vision is not picked then gets to narrate what happens now that the two **Leader's** characters meet. That player is in complete control, and may negate any **Truths** they want to at this time. They may not contradict anything in the final vision that was picked however. Life and death of both characters are in their hands. Do you resolve the fight peacefully, or do you make this victory costly? As long as you make it interesting, do as you wish.

Pawns

Framing

- A scene where an aspect of the Leaders' characters is compared and contrasted.
- A scene where the Leader's characters meet for the first time.
- A scene where Leader's characters are training together.

Stipulations

- The scene takes place on the frontier.
- The scene involves the Leader's character when they are children.
- The scene involves a montage of some kind

Knights

Framing

- A scene where the Leader's characters join an elite group
- A scene where the Leader's character have a physical altercation
- A scene where the Leader's character share a moment of triumph

Stipulations

- The scene takes place in one room
- The scene only contains the Leader's characters
- The scene takes place at night

Rooks

Framing

- A scene where the Leaders character receive special training
- A scene where the Leader's character meet a hero
- A scene where one of the Leader's character invites the other to their home

Stipulation

- The scene contains a fight of some kind
- The scene is interrupted by something large
- The scene ends with the phrase "My God/Gods..."

Bishops

Framing

- A scene where the Leader's characters have a contest
- A scene where the Leader's characters ascend to their current positions
- A scene where the rift between the two Leader's character starts

Stipulations

- The scene must be at or contains a reference to a funeral
- The scene starts with the phrase "Why did I let you talk me into this?"
The scene contains no dialog

Queens

Framing

- A scene where one of the Leader's characters falls in or out of love
- A scene where one of the Leader's characters betrays the other
- A scene where the two Leader's characters have a physical conflict

Stipulations

- The scene must start in media res
- The scene involves travel in some way
- The scene involves religion in some way

Kings

Framing

- A scene where one of the Leader's characters wins a great honor
- A scene where the Leader's characters defeat a great enemy
- A scene where the Leader's characters suffer a setback

Stipulations

- One of the Leader's characters is injured in the scene
- The scene contains an argument
- The scene involves food