

A CINEMATIC MINIATURES SKIRMISH

WRAP BY MIDNIGHT

Director's Cut

Rules: Quick Start

The heart of the game: how a film is played, Take by Take.

Printed on 20 October 2026

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THE GAME IN 60 SECONDS

Everything you need to know before the curtain goes up.

A wargame, shot by acting. The miniatures fight like in any wargame (a d6, inches, alternating activations), but they do it by acting: **Monologues** at range, **Duets** up close, improvisation to defend. Nobody dies: an actor that loses its nerve goes Backstage.

HIRE A CAST

Each player has the **film's budget**, rolled before casting, to hire **5 actors**, one of them the **Star** (+25K, +1 NER, +1 GLA).

PAINT IS MAKE-UP

Grey, Screen test or Full make-up: better made-up actors have more Glamour and a small blooper.

FIVE TAKES

A game is **5 Takes** (six if the Director calls the Reshoots). The set is struck and rebuilt by the **Director** (random tables) every Take.

PERFORM

Monologue: ranged (12"), uses VOC, needs line of sight. **Duet**: in contact, uses PRE.

IMPROVISE

Each hit is a **Line**. The defender rolls an Improvise die per Line against IMP. Lines that get through remove NER.

WIN THE LIGHT

Control **Focus points** in framed cells, and send actors, Rivals and Stars Backstage *on camera*.

Want to see a whole film played, from casting to the final score? Read the Worked Example.

WHO YOU ARE

You and your rival both work for **Picturing Pictures**, the major studio that makes the films: same lot, same canteen, same coffee machine. Its motto is *"We picture pictures."*, and nobody has ever been able to explain what it means. The studio has put a **Casting Director** on this film, who never appears on the set but watches every Take on the monitor. They have two **casting associates** on the job: you and your rival. Each of you brings a cast of five actors, and only one of you will get the credit, and the next big job.

That is why the two casts are **rivals**: you are not fighting a war, you are fighting for the attention of the Casting Director. **Screen Points** measure how well your cast looked on camera. The associate with the most Screen Points at the end of the film impresses the Casting Director the most.

Who pays for all this? Picturing Pictures. The film's budget is approved by the studio's accountants (nobody has ever seen them). Every actor you hire is on a Picturing Pictures contract, and every Career Point you earn is a step up the studio's ladder. The whole story is on the Picturing Pictures page.

Two Directors? The *Casting Director* is the boss you want to impress. The *Director* is not a person: it is the set of tables that builds a new set every Take.

WHAT YOU NEED

- **Miniatures:** 5 per player, from any game. Each one is an actor in costume, so a Space Marine can be cast as a cowboy: it just won't be convincing. Grey, Screen test and Full make-up all work: paint is make-up, and post-production fixes the rest.
- **Playing surface:** 24" × 24", any flat surface with clear edges: no battlemat needed. A few markers show the 3×3 grid of 8" × 8" cells.
- **Terrain:** buildings, flats, backdrops and any prop you like. A shoebox will do for a Building, a lighter for a Flat, a pile of books for a Backdrop: in post-production, it will all be replaced by CGI. The set is rebuilt every Take.
- **Dice:** a handful of d6. **Tokens:** Focus points, Cameras, Applause and PR markers. **Ruler** in inches.

The full component list is in The Set.

HOW A GAME FLOWS

1. Roll the film's budget, then both players build a cast within it and secretly choose 3 perks.
2. The players choose the film's **genre**, and the Director rolls the **Mood of the set**.
3. The game runs 5 Takes (6 if the Director calls the Reshoots).
4. Each Take, the Director (the rules themselves) builds a new set with random tables, each player rests one actor and places the other four, and then players alternate activating actors.
5. At the end of each Take you **Check the gate** and score the Focus points.
6. After Take 5 the player with the most Screen Points wins — or you win at once if every actor of your opponent is in Backstage at the same time.

HOW YOU WIN

- Most **Screen Points (SP)** after Take 5 (or the Reshoots Take, if it is played).
- Or instantly, if **all 5 opposing actors are in Backstage at the same time**.

GLOSSARY

CASTING ASSOCIATE	You. You work for the Casting Director and compete with a rival associate to impress them.
CASTING DIRECTOR	The boss you want to impress. They never appear on the set. Not to be confused with the Director (the tables).
TAKE	One round of the game: build the set, deploy, alternate activations, check the gate.
CHECK THE GATE	The end-of-Take scoring step: Focus points are counted and SP awarded.
MOV	Movement in inches per Move action.
PRE (PRESENCE)	Target number to hit in a Duet (contact).
VOC (VOICE)	Target number to hit in a Monologue (at range).
IMP (IMPROV)	Target number to neutralise a Line that hit you.
NER (NERVES)	Wounds. At 0, the actor goes to Backstage.
GLA (GLAMOUR)	Adds to Light. Raised by make-up and paint.
AD (ATTACK DICE)	The dice an actor rolls when it performs. A Duet adds one.
FOCUS	The round token (2" radius) that marks the centre of what a camera is filming. The actor with the highest Light in it controls it and scores SP.
LIGHT	The number used to win Focus points: 1 + GLA, modified by zone and effects.
LINE	One successful attack die. Each Line the defender doesn't neutralise removes 1 NER.

BACKSTAGE	Where actors go at 0 NER. They may return later.
STAR	Your headline actor. Costs more, scores double in the Focus, and gives the opponent big points if sent Backstage on camera.
RIVAL	The opposing actor you name as your nemesis: +1 to hit it, and a bonus for sending it Backstage.
IN ROLE	A miniature that honestly fits the film's genre: once per Take it may improve one roll by 1.
SP (SCREEN POINTS)	What the Casting Director remembers: Focus points and Backstage trips score them, and the player with the most SP after the last Take wins.
BLOOPER	A reroll: the actor flubs the line and shoots it again. A die is never rerolled twice.
MOOD OF THE SET	A 2d6 result rolled once before Take 1 that affects both players, until a Mood swing changes it.
PERK	One of three secret goals chosen before the film. Each act you achieve pays Screen Points.
CREW	Production staff (camera operator, gaffer, editor...) hired from the same budget as the actors. They never take the field.
CLAPPERBOARD EVENT	A 2d6 event the Director rolls every Take, after deployment and before the first activation.
PR	Public Relations markers, bought with unspent credits. Spend them for bloopers and light.
FRAMED CELL	A cell covered by at least one camera shot this Take.
ON THE SET	An actor that was placed this Take: not in Backstage and not resting. (Ties in the final score look at actors not in Backstage, resting ones included.)
PROPS & SET DRESSING	Objects the Director scatters on the set. Props are carried; set dressing is fixed in place and has an effect.

PAINT AND MAKE-UP

The make-up of your actors, from base to full. Grey is always welcome.

How a miniature is painted tells how well the actor was made up before going on set. The paint level **does not change the cost**: an actor in Full make-up costs the same as a grey one.

PAINT LEVEL	WHAT IT LOOKS LIKE	GLAMOUR	TOUCH-UP (ONCE PER TAKE)
Grey	Not painted, or only primed in a single colour: the actor with the base make-up.	0	none
Screen test	A few colours on the main parts (skin, clothes, weapon or props) and a finished base: it reads well from across the table.	+1	A blooper on one die that came up 1, once per Take (attack or Improvise)
Full make-up	Painted with care, with details, shading or highlights and a finished base: the actor you would take to a premiere.	+2	A blooper on any one die, once per Take (attack or Improvise)

Paint helps whoever controls the light, and gives only a small edge in combat. A well-painted cast is a gift from the table to the players, not a weapon.

GREY IS WELCOME

An unpainted cast is a perfectly good cast. A grey miniature is an actor with the base make-up: nobody has to paint anything to play, and post-production adds the rest. (There is no CGI in the game: you just imagine it.)

A BLACK-AND-WHITE FILM

A black-and-white film. If some miniatures in the film are grey and others are Screen test or Full make-up, the grey ones are simply the actors with the base make-up, as above. But if **all** the miniatures of the film, yours and your opponent's, are grey, then nobody was made up for colour: the film is shot in **black and white**. Nothing changes in the rules: grey actors keep their stats and their Glamour. The film just has a look, and the Casting Director is very moved.

Example. Lynn's cast is grey. Juliet's is painted, and her Diva is in Full make-up. The film is in colour: Lynn's actors have the base make-up, and Juliet's Diva has +2 Glamour. If Juliet had brought grey miniatures too, it would have been a black-and-white film, and nobody would have a Glamour bonus from paint.

Paint and costume are different things: how well a miniature is painted never decides whether it is In Role, which depends only on how it looks next to the genre of the film.

THE TAKE

Five Takes. Set built, actors deployed, gate checked, points counted.

A game is **5 Takes**. After Take 5 the Director rolls a d6: on **4+** the film needs more footage and a sixth Take, the Reshoots, is played. Each Take has six phases.

Before the first Take, once the genre is chosen, the Director rolls 2d6 for the Mood of the set. It affects both players and lasts until a Mood swing changes it.

1

SET DRESSING AND DIRECTION

The set is struck after each Take, then rebuilt differently, as if the crew moved to a new scene. The Director follows these steps in order (tables in Director Tables):

1. Clear the table. All actors leave the set.
2. Director's Note: d6. It applies for the whole Take.
3. Layout: a d6 for each of the 9 cells; place scenery, Props, Set dressing and Vehicles.
4. Props and set dressing placement: the players place the objects.
5. Cameras and shots: roll the number of cameras, then a shot for each.
6. Focus: put each camera's Focus at the centre of its shot.
7. Call from Production (Take 3 onwards): roll d66 on the Calls table and apply it.

2

DRESSING ROOM CALL

From Take 2 on, roll 1d6 for each of your actors in Backstage. On **4+** the actor returns with 1 NER. On a fail it can try again next Take, with no limit on attempts. A returning actor joins the actors you can choose from at Deployment (it enters in the **Back row** of the column on its own side). Some demands change the target number.

3

DEPLOYMENT

Each player first chooses **one actor to rest**, if they would otherwise field more than 4. Any actor that is not in Backstage can rest, **including one that has just come back** from the Dressing room call, and the same actor can rest every Take. A resting actor stays off the set for the Take and recovers **d3 NER**, up to its maximum. Then the player who will activate first deploys first, and players alternate placing one actor at a time.

- Each player's actors go in **different cells**, anywhere on the table, at least **3"** from any opposing actor. An opposing actor can share a cell with you.

- An actor that came back from Backstage joins the actors you can choose from, like any other. If you deploy it, it goes first, in the Back row of the column on its owner's side, and it counts as one of the 4.
- Actors cannot deploy on top of scenery or Props.
- **In Take 1**, after deployment, each player names an opposing actor as their Rival.

Who goes first: in Take 1 each player rolls a d6, the higher chooses. In later Takes the player with **fewer SP** chooses; on a tie, roll a d6.

4

CLAPPERBOARD!

Before the first activation the Director snaps the clapperboard: roll **2d6** on the Clapperboard events table and apply the result. It happens every Take, from the very first.

5

SHOOTING

Players alternate activating one actor each. An activated actor performs **2 actions** (see Actions) and is then marked as done. The Take ends when all actors on the set have been activated. If one player runs out of actors to activate, the other continues in a row.

Special rules, Notes and Calls can change the order or the number of actions.

6

CHECK THE GATE

1. Check each Focus and say who controls it.
2. Score SP (see Scoring).
3. Apply end-of-Take effects.
4. Strike the set. After Take 3, play the Intermission.

THE ARC OF THE FILM

TAKE	ACT	WHAT CHANGES
1	Act I	No Calls from Production; Rivals named
2	Act I	No Calls from Production
3	Act II	Calls from Production begin. Intermission follows
4	Act II	Final monologue available to the Stars
5	Act III (Climax)	Focus points are worth double SP; +1 camera (up to 3)

TAKE	ACT	WHAT CHANGES
6 (IF CALLED)	Reshoots	The Director repeats the layout of a random earlier Take with new cameras; Focus points worth normal SP. It is past midnight: roll on the Past midnight table

Tip: *arguing about a ruling during a Take is perfectly in character. Resolve it with a d6 and move on.*

PERFORMING

Monologues, Duets and the fine art of improvising your way out.

ACTIONS

When an actor is activated it takes **2 actions**, chosen from the list below. An action can be chosen only once per activation, **except Move, which can be chosen twice**. An actor must finish its first action before beginning the second.

ACTION	WHAT IT DOES
Move	Move up to the actor's Mov in inches. Actors cannot move through other bases or end on top of scenery, unless they climb it (see Climbing)
Monologue	Ranged attack with VOC, up to 12", needs line of sight
Duet	Close attack with PRE against an actor within 1"
Take the Light	Choose one effect: pick up or drop a Prop; use a piece of set dressing; get in or out of a drivable vehicle; or Hold the mark
Drive	Only for an actor inside a drivable vehicle: move the vehicle to an adjacent cell (see Vehicles)

CLIMBING

An actor can climb on scenery, Props, Set dressing and Vehicles that are tall enough to stand on. Climbing is part of a Move and uses its inches.

- **Going up.** Measure the height of the climb, from the surface the actor stands on to the surface it wants to reach. Count it as movement, **rounded up** to the next whole inch, in addition to the distance moved along the ground.
- **Going down.** The height of the drop counts as movement too, but **rounded down**: a drop of less than 1" costs nothing.
- An actor that cannot pay the whole cost of a climb with the Mov it has left cannot make it.
- An actor on top of a piece is in the cell where the centre of its base stands, as usual. The players agree beforehand which surfaces can hold a base.

TAKE THE LIGHT

- **Pick up or drop a Prop:** an actor carries one Prop at a time. Dropping it is free, and it stays where it falls.
- **Use set dressing:** interact with a piece of set dressing within 1" (some pieces need this action).
- **Get in or out of a drivable vehicle** within 1" (see Vehicles).
- **Hold the mark:** if the actor is in a Focus, it gets **+1 Light** until the end of the Take.

LEAVING A DUET

An actor that starts a Move within 1" of an opposing actor and ends it more than 1" away is leaving the Duet. Before it moves, each opposing actor within 1" makes **one free Duet attack** against it: a *parting shot*. The leaving actor **cannot Improvise** against a parting shot. A parting shot is not an action, so the opposing actor does not need to be activated.

Contact does not stop an actor. An actor that is in contact with an opposing actor can still perform a Monologue (at that actor or at anyone else it has line of sight to) or a Duet, like any other actor.

PERFORMING

A Monologue or a Duet is resolved in four steps. The attacker "performs" and the target "improvises".

1. **Declare:** choose Monologue or Duet and a target. Check range and, for a Monologue, line of sight.
2. **Perform:** roll the actor's **AD**, its attack dice (**+1** in a Duet). Each die that equals or beats the attacker's VOC (Monologue) or PRE (Duet), after modifiers, is a **Line** that lands.
3. **Improvise:** the target rolls one die for each Line that landed. Each die that equals or beats the target's IMP, after modifiers, neutralises one Line.
4. **Breakdown:** each Line that was not neutralised removes **1 NER** from the target. At 0 NER the actor is sent to Backstage.

A natural 6 on an attack always lands a Line, a natural 1 never does. A natural 6 on an Improvise die always neutralises, a natural 1 never does.

MONOLOGUE

Ranged, up to **12"**, rolls against **VOC**.
Needs line of sight; scenery in the way gives penalties.

DUET

Close attack on an actor within **1"**, rolls against **PRE** with **+1 extra die**. No line of sight needed.

MODIFIERS

SITUATION	EFFECT
Target is your Rival	+1 to hit
Scenery on the line of sight (Monologue)	-1 to -3 to hit
Any Duet	+1 attack die
Defender in the Front zone	-1 IMP
Defender in the Back zone	+1 IMP
Defender in cover	+1 IMP
Zone and cover bonuses together	never more than +2 IMP
Attacker or defender In Role	one roll per Take improves by 1
Touch-up (paint)	one blooper per Take
Prop, clause, Note or Call	as written

Dice you don't like can sometimes be redone: see Bloopers.

Breakdowns are real. Nerves do not recover between Takes. Actors that stay on stage get more and more tired. NER come back only with the Intermission, with *resting* (d3 NER at Deployment), with the PR action *Fan mail*, with a Prop that restores NER, with a few Clapperboard events and Calls, and with some abilities.

BLOOPERS

Sometimes a roll doesn't go the way you wanted. That is a **blooper**: the actor flubs the line, someone shouts "Cut!", and the line is shot again. In rules terms, a blooper is any **reroll**.

- Pick the die, roll it again and **keep the new result**, whatever it is.
- A die is **never rerolled twice**, whatever the source.
- A blooper is made right after the roll it fixes, before the next step of the performance begins.
- Each source below says which die you can reroll, and how often.

WHERE BLOOPERS COME FROM

BLOOPER	FROM	WHAT YOU CAN REDO
Word of mouth	PR, 1 PR	One blooper on any die of one of your actors
Reshoots demanded	PR, 3 PR	After an attack or an Improvise roll of one of your actors, reroll all its dice (a blooper on every die)
Crew	Production Crew	Script supervisor (an extra blooper in Takes 1, 3 and 5), Make-up artist (touch-ups twice per Take), Agent, Location manager and Camera operator: see their entries
Applause marker	Face to face	One blooper on a die for that actor this Take
Touch-up	Paint	Screen test: a blooper on one die that came up 1, once per Take. Full make-up: a blooper on any one die, once per Take
Craftsmanship	Character Actor	Once per Take, a blooper on one attack die
Quick retort	Cabaret Performer	Once per Take, a blooper on one failed Improvise die
That wasn't in the script	Clause	Once per Take, a blooper on one failed Improvise die
Plot twist	Clause	Once per Take, after the opponent's Improvise roll, force a blooper on one opposing die that succeeded

Some Notes and Calls may allow or forbid bloopers (see Past midnight).

LINE OF SIGHT

Monologues, and any other ranged effect, need line of sight. Draw a straight line from any point of the attacker's base to any point of the target's base.

- Other actors **never** block the line.
- Scenery does not forbid an attack. Instead, each scenery piece the line crosses gives a penalty to hit. The attacker picks the line with the smallest penalty.

- The penalties of different pieces add up, to a maximum of **-3**.
- A line that crosses no scenery is clear and has no penalty. A Duet needs no line of sight.

CROSSED BY THE LINE	PENALTY TO HIT
Nothing	none
One Flat	-1
One Building or Backdrop	-2
Flat + Building or Backdrop	-3 (maximum)

Cover is separate: it gives the defender +1 IMP when it Improvises, and the *Gossip* clause takes that away.

COVER

An actor within **1"** of a scenery piece that breaks line of sight is in cover: **+1 IMP**. With the Back zone, the total terrain bonus never exceeds +2.

RIVALS

After deployment in Take 1, each player names one opposing actor as their **Rival**. Jealousy has its rewards.

- You get **+1 to hit** against your Rival (+2 with *Rivalry clause*).
- Sending your Rival to Backstage scores **+4 SP**.
- If your Rival goes to Backstage, you name a new Rival at the start of the next Take.
- An Extra cannot be named as a Rival.

FACE TO FACE

The first time in a Take that two Rivals end an action within **4"** of each other, each player says one line, in character (any language, any tone). If your opponent cannot keep a straight face, or concedes the point, you gain an **Applause marker**: one blooper on a die for that actor during this Take. The jury is informal and exists only to break the ice.

LIGHT & FOCUS

Be where the light is. Be brighter than the others.

LIGHT

Light is how well an actor catches the eye of the cameras. It is the only number that counts when a Focus is up for grabs.

Every actor starts with **1 Light**. Then add up three things:

- **Its Glamour.** Add the actor's whole GLA: the one printed for its class, +1 if it is the Star, +1 or +2 for how well it is painted (Screen test or Full make-up), and +1 more with the *Stage presence* clause.
- **Where it stands.** An actor in the **Front** zone, close to the cameras, gets **+1**. In the **Back** zone it gets **-1**. In the Center, nothing changes.
- **What it is doing, or wearing.** An actor that Holds the mark in a Focus gets **+1** until the end of the Take (**+2** with *Lead actor*). An Interview PR gives **+1** for the Take, *Eye on the camera* gives **+1** while the actor is in a framed cell, and some Calls and Director's Notes add or remove Light too.

Example. A Screen test Character Actor (1 GLA + 1 for the paint = 2) stands in the Front zone and Holds the mark: 1 + 2 + 1 (Front) + 1 (Hold the mark) = **5 Light**. An opposing Influencer with 2 GLA in the Center has 1 + 2 = **3 Light**. Standing in the same Focus, the Character Actor wins.

CONTROLLING A FOCUS

A Focus is a round token with a **2" radius**, put at the centre of its camera's shot. When the gate is checked, look at every actor with any part of its base within **2"** of the token. (A light source among the set dressing is smaller: 1" radius.) Actors in Backstage, or off the table inside a vehicle, don't count.

The **single actor with the highest Light** controls the Focus and its player scores the SP. Light is never added up between allies: three weak actors don't beat one brilliant one.

If two or more actors of **different players** tie for the highest Light, or if nobody is in range, **nobody** controls the Focus and nobody scores it. There are two exceptions:

- The *Faded Legend* wins a tie against any actor that costs less than they do.
- If **all** the actors tied for the highest Light belong to the same player, that player controls the Focus. The player chooses which of those actors counts as the controlling one: it gets the Screen Points for its Fame and any bonus linked to controlling a Focus (a Star's double points, *Followers*, *First name on the poster*).

HOW MANY FOCUS POINTS?

One per camera. The Director puts each Focus at the centre of its camera's shot (see the shots). If the Focus of two cameras would sit on the same spot, the Focus of the camera rolled later slides 4" towards the Back edge (and again 4" for a third one). If scenery covers the centre, shift the token 2" to the nearest free point.

SCREEN POINTS

Screen Points (SP) are what the audience takes home from the film. You earn them from Focus points and from sending opposing actors Backstage, especially the Rival and the Star, but only in framed cells, and the player with the most SP when the last Take ends wins.

WHEN	EVENT	SCORE
When the gate is checked	Focus you control	1 SP each (2 SP each in Take 5)
When the gate is checked	Focus controlled by your Star	Counts double
When you achieve it	Perk act	1 SP each, up to 4 per film
When the actor falls	Any other opposing actor sent to Backstage	+3 SP
When the actor falls	Rival sent to Backstage	+4 SP
When the actor falls	Opposing Star sent to Backstage	+5 SP (4 SP with the Insurance clause)
Various	Trait, clause, Call and PR bonuses	Influencer <i>Followers</i> , <i>First name on the poster</i> , <i>Cover story</i> , some Calls

"Cut in editing." SP for putting an actor in Backstage count only if the actor stood in a *framed* cell. Out of frame you may beat anyone you like, but the audience does not see it. They are scored at the moment the actor falls.

BACKSTAGE & WINNING

Going down, coming back, and what the audience remembers.

BACKSTAGE

When an actor falls to **0 NER** it is placed in Backstage: remove the miniature from the table and set it beside the set. Note whether it was in a framed cell at that moment, because SP from putting it in Backstage need that.

An actor in Backstage cannot act and is ignored for Focus points. A **Trained Animal** is the exception to scoring: sending one Backstage *costs* the opponent 1 SP.

COMING BACK: THE DRESSING ROOM CALL

From Take 2 on, roll a d6 for each actor in Backstage. On **4+** (5+ with *Wants a trailer*) it returns with **1 NER** and joins the actors you can choose from when you deploy (it enters in the Back row of the column on its owner's side). On a fail it can try again next Take, with no limit on attempts.

INTERMISSION (“LET’S TAKE 5”)

When the gate is checked on Take 3, both players get a break:

- Each actor on the set recovers **1 NER**, up to its maximum.
- Before Take 4, the Dressing room call succeeds on **3+** instead of 4+ (this Take only).
- It is not the only way to recover NER: an actor that rests recovers d3 NER at every Deployment, and a few PR actions, Props, Calls and Clapperboard events help too.

RESHOOTS

After Take 5, the Director rolls a d6. On **4+** the film needs more footage and a sixth Take is played: the Director repeats the layout of a random earlier Take with new cameras, and Focus points are worth normal SP.

PAST MIDNIGHT

If the Reshoots are called, the film is running late and the crew is shooting **after midnight**. When Take 6 starts, the Director rolls a d6 on this table. The result lasts for the whole Take.

D6	AT THE STROKE OF TWELVE	EFFECT
1	Union curfew	Each player may activate only 3 of their actors this Take
2	Skeleton crew	A camera has gone home: after rolling the cameras, remove one at random (minimum 1 camera). Each camera has one Focus, so there is one fewer
3	Cold coffee	No bloopers this Take: nobody will shoot a line again, so nothing can be rerolled, from any source
4	Overtime	Every actor may take up to 3 actions when activated. An actor that takes a third action loses 1 NER when its activation ends. An Extra already has 3 actions: for it, nothing changes
5	Delirium	Everybody is so tired they are living the part: all actors count as In Role this Take
6	Craft services	A hot meal arrives: before deployment each player recovers 1 NER on one of their actors

VICTORY

- After Take 5 (or Take 6 if played), the player with the **most SP** wins.
- **Ties:** the player with more actors not in Backstage wins. If still tied, the player with more PR left wins; then it is a *shared Clapperboard*.
- **Total elimination:** if all 5 of a player's actors are in Backstage at the same time, that player loses at once. Because actors may return, a beaten cast can still rise, but not forever.

WANT THE REST?

This Quick Start is an **excerpt** of the Rules. It tells you how a film is played, Take by Take: what a Take is, how actors perform, how the Focus is won and how the film ends, and what the make-up of the miniatures does (grey included). It leaves out the casting.

The full Rules also have the **set** and the Director tables, how to **build a cast** (the twelve actor classes, clauses and demands, the Production Crew and the Perks), PR, the Calls from Production, a Worked Example that plays a whole film, and the FAQ. They come with every reward of the Kickstarter campaign, together with the Call Sheet Generator, the Production Report and the other PDFs.

Follow the campaign on Kickstarter to know the day it opens: **November 2026**.

LICENCE AND CREDITS

Wrap by Midnight: Director's Cut — Rules: Quick Start

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The rules can be read online, and the Discord is where the game lives:

- Join the Discord: <https://discord.gg/3ZH5KqbXtU>
- matteobonvicino.com: <https://www.matteobonvicino.com>

Any resemblance between Picturing Pictures and a real film studio is, of course, entirely intended.