

# THAT TIME YOU KILLED ME

A GAME BY PETER C. HAYWARD



**PANDA  
SAURUS**  
GAMES



# THAT TIME YOU KILLED ME

AN ABSTRACT GAME  
OF TIME AND MURDER BY  
PETER C. HAYWARD



2 PLAYERS






15-30 MIN.



AGES 10+

## COMPONENTS

- 3 era boards  
(*past* , *present* , and *future* )
- 2 player focus tokens (1 per player)
- 14 player pieces (7 per player)
- 4 Chapter boxes





## BEFORE YOU GET STARTED...

*That Time You Killed Me* is a **narrative game** that introduces **new scenarios** with unique rules and components as you play. As with any game about mucking about across time, you must play through this content in a **strict, unalterable order**. **Do not open anything unless you are explicitly instructed to!**

Whenever you reach a new **Chapter** in the story, open the appropriate **box**. Then (*and only then*) read the **rulebook section** dedicated to that Chapter.

Each Chapter has its **own rules and components**. If you are not specifically told to use components and rules from a previous Chapter, you should assume they **aren't** used and put them back in the box (*for now...*)

When you reach the end of the **standard rules**, you will be ready to begin **Chapter 1!**

OKAY, ARE YOU READY FOR THIS? I SHOULD WARN YOU, THIS MAY BRING BACK SOME TRAUMATIC MEMORIES. TIME'S TRICKY LIKE THAT - IT'S NOT ALL CAUSE AND EFFECT. IT'S MORE...CAUSE AND BUTTERFLY EFFECT. JUST BECAUSE SOMEONE IS DEAD YESTERDAY DOESN'T MEAN THEY'RE DEAD TOMORROW. OR YESTERDAY.

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# STANDARD SETUP

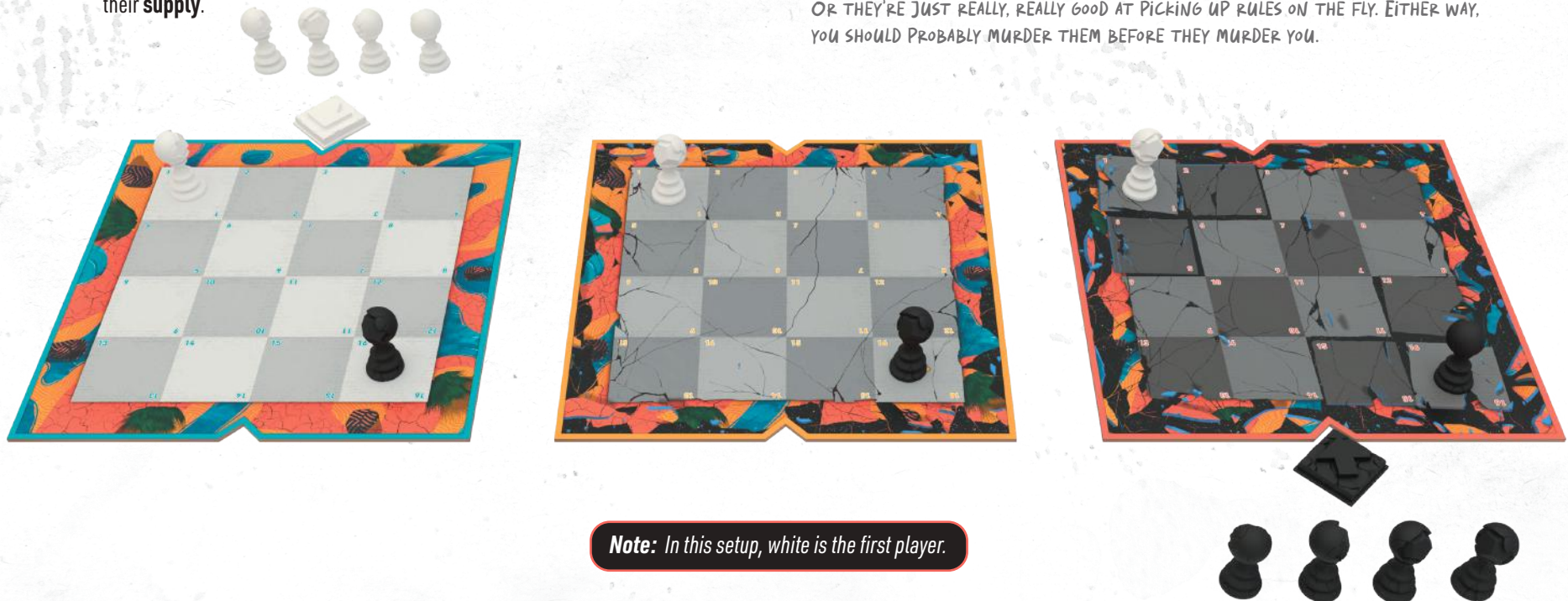
Before playing *That Time You Killed Me*, first complete the following **standard setup**, then follow any **extra setup** for the **Chapter** you are playing.

1. Arrange the **past** era, **present** era, and **future** era boards in a row between the players. Make sure all boards are oriented the same way (so the "1" is in the same corner on all boards).
2. Each player chooses either **white** or **black** and takes the **7 player pieces** and **focus token** in their color.
  - The **white** player places a player piece on the "1" space on **each** of the 3 boards.
  - The **black** player places a player piece on the "16" space on **each** of the 3 boards.
  - Each player places their remaining 4 pieces in front of themselves to create their **supply**.

3. Choose a **first player**. (If this is not your first game of the day, the **loser** of the previous game goes **first**.)
  - The first player places their **focus token** on their side of the **past** board.
  - The second player places their **focus token** on their side of the **future** board.

IF THIS IS YOUR FIRST TIME PLAYING, AND YOUR OPPONENT DOESN'T FEEL THE NEED TO READ THE REST OF THE RULES BEFORE CONTINUING, THIS CAN BE A RED FLAG THAT IT'S A COPY OF THEM FROM THE FUTURE WHO KNOWS HOW THE GAME ENDED AND CAME BACK IN TIME TO CHANGE HISTORY.

OR THEY'RE JUST REALLY, REALLY GOOD AT PICKING UP RULES ON THE FLY. EITHER WAY, YOU SHOULD PROBABLY MURDER THEM BEFORE THEY MURDER YOU.



**Note:** In this setup, white is the first player.

## ADJUSTING FOR SKILL GAPS

Competitors who have different levels of experience in **abstract strategy games** and/or **murdering people** can consider giving one player a **starting disadvantage** to even the playing field.

Before starting the game, the **more skilled player** removes pieces from their **supply** and returns them to the box. The **number** of pieces they remove depends on their **skill level**:

**Advanced**

Remove 

**Expert**

Remove  

**Grandmaster**

Remove   

IF YOU BECOME MORE THAN A GRANDMASTER AT MURDERING PEOPLE, INSTEAD OF REMOVING MORE PIECES, YOU SHOULD PROBABLY TURN YOURSELF IN TO THE POLICE.



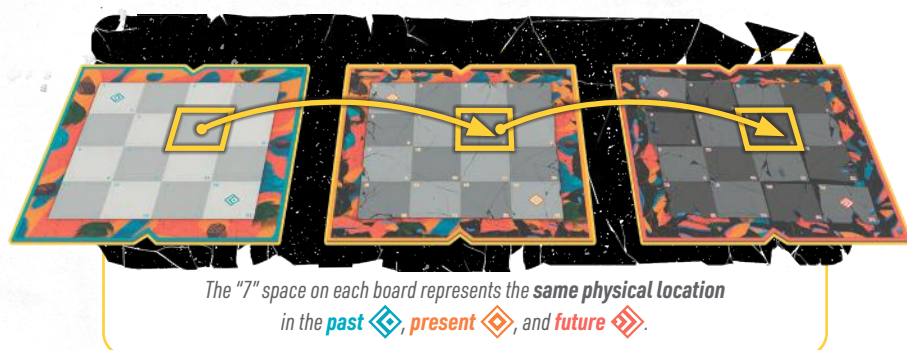
# WHAT THE SARD IS THIS GAME?

You are **rival time travelers** trying to **erase** each other from history. To prove you are the one true inventor of time travel, you must use your invention to find your enemy in time and **murder** them – before they get you!

Unfortunately, since your enemy has strewn many copies of themselves across the timeline, you may have to do the terrible deed **many, many times** before it sticks. Just make sure you don't get erased first!

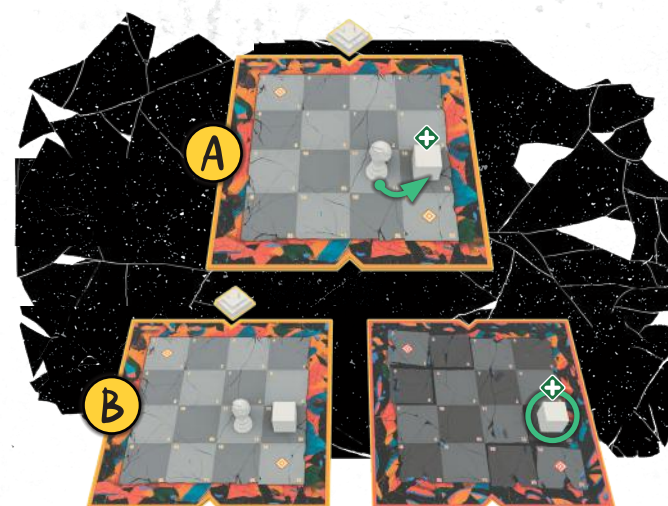
## THE TIMELINE

The three **era boards** together make up the **timeline**. Each board represents **the same physical area** at a different point in time. That means that two spaces on different era boards that have the **same number** are actually the **same space** at earlier and later times.



A VERY COMMON USE OF TIME TRAVEL IS TO GO TO YOUR FAVORITE BURGER PLACE JUST AFTER THE CHEF GOT GOOD AT GRILLING, BUT BEFORE HE ACCIDENTALLY WALKED INTO THE OPEN MOUTH OF A HIPPOPOTAMUS AT THE ZOO.

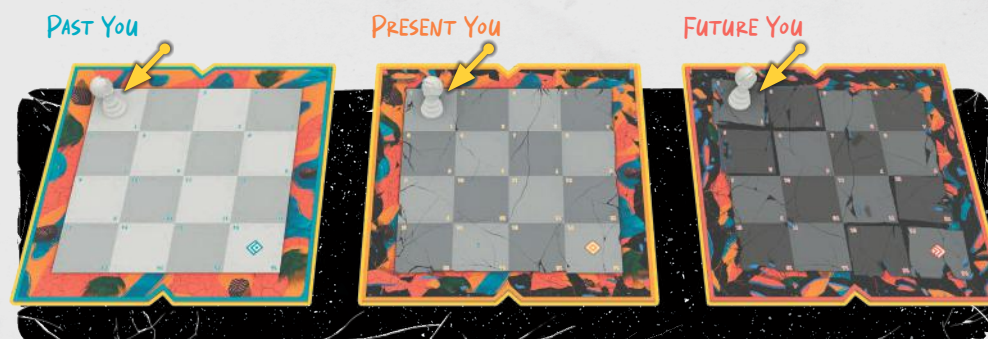
When you take an action in an era that is **earlier** on the timeline, it may have an impact on eras that are **later** on the timeline. For example, if you were to place an object of some kind in the **present** ⬠, you would expect it to appear in the **same place** in the **future** ⬠ (assuming something unfortunate doesn't happen to it sometime in between).



## YOUR VARIOUS SELVES

Traveling through time results in there being **multiple versions of yourself** at different points on the timeline. Even before you start the game, there's one version of you in the **past** ⬠, another in the **present** ⬠, and a third in the **future** ⬠. These are all **you** at different times in your life.

Each **"copy"** of you acts independently, and can even travel to different eras in time, potentially creating **new** copies in the process. Your opponent will of course be doing the same thing, so to truly **destroy** them, you'll have to chase down and murder **as many copies of them as you can** (before they murder yours).

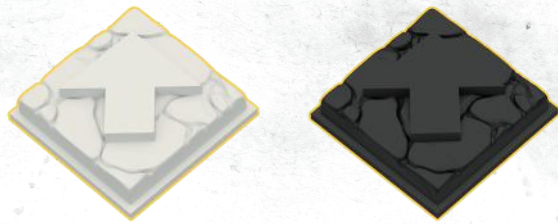




## TEMPORAL FOCUS

Coordinating your copies across time is no trivial task. Though having many copies lets you affect different parts of the timeline, you can only activate **one copy** each game turn.

This is where your **temporal focus** comes into play. Your **focus token** marks the era that you're paying attention to on any given turn, and you'll have to take actions with a copy in that era. *(Likewise, your **opponent's** focus token marks where they will act on their turn.)* At the **end** of your turn, you'll shift your focus to a **different era**, so you can execute the next step of your timeline-spanning strategy.



## How To Win

Your goal each game is to eliminate your opponent from **at least two eras** on the timeline. *(They don't have to be specific eras; any two will do.)* If your opponent has copies in **only one era** (or no eras) at the **end of your turn**, you **immediately** win!



After **white** murders **black's** last copy in the **past**, **black** **only** has copies in the **present**. **White wins!**

## How To Take A Turn

The game is made up of **turns**. Beginning with whoever was named **first player**, you and your opponent alternate turns until one of you **wins**.

On your **turn**, you must take the following steps in order:

- 1 STEP 1: Choose Copy**  
 Choose an **active copy** of yourself in the era where your **focus token** is.
- 2 STEP 2: Take Actions**  
 Take any **2** actions with your **active copy**.
- 3 STEP 3: Shift Focus**  
 Move your **focus token** to a **different era** of your choice.

Once you've completed step 3, your **opponent's** turn begins.

### HMM... WAIT... UM...

During your turn, you may feel free to **"redo"** your actions *(and even choose a different active copy in the era with your focus)* until you are satisfied. However, once you've moved your focus to a new era and **stopped touching it**, your turn is officially over and you may **not** change anything else!

IT'S SORT OF LIKE CHESS. IF I'M REMEMBERING MY HISTORY CORRECTLY, YOUR GENERATION PLAYED CHESS. WHEN YOU WEREN'T DODO-HUNTING.



## STEP 1: Choose Copy

The first step of each turn is to choose a **single copy** of yourself to take actions. The copy you choose must be in the era where your **focus token** currently is.

**DON'T WORRY:** DUE TO THE INHERENT DANGERS INVOLVED IN TIME TRAVEL, IT'S NOT RECOMMENDED FOR MARRIED FOLK, SO ALL YOUR COPIES ARE SINGLE.



White's focus is in the **present** , so she must choose **one** of her two copies there to take actions.

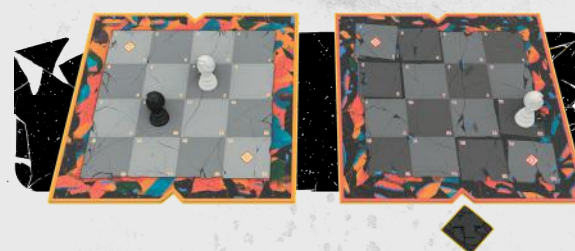
You must take **all actions** on your turn with your **active copy** (including any bonus actions you might get - but don't worry about that just yet). You may **never** "split" your actions up between different copies in your focus era (or any other era).

### ACTING THROUGH TIME

Even if your active copy **time travels** to a different era, it is **still** your active copy! You must continue taking any remaining actions with your active copy in the **new era** (even though your focus isn't there). See "Time Travel" on pg. 10.

### NO COPIES IN FOCUS ERA

If you start your turn with your **focus token** in an era where you have **no copies**, you **lose your actions** for that turn. Immediately shift your **focus** to a new era, then **end your turn**.



Since black has **no copies** in the **future** , he **can't** take actions this turn.

## STEP 2: Take Actions

Once you've selected an active copy, take any **2 actions** with it. You may take the same action multiple times. You **must** take both actions if you are legally able to.

**Standard actions** (detailed on pg. 8) are always available. Other actions will become available as you reach new Chapters.



White moves from 7 to 6. Even if white wants to remain on 6, she **must** take another action, and may not end her turn until she does.

### NO LEGAL ACTIONS

You **must** choose a copy of yourself that is **able to take 2 actions** if you have a choice. In the rare event that **none** of your copies in the era with your focus can take **any** actions, immediately **shift** your focus to a new era and **end your turn**.

## STEP 3: Shift Focus

Once you have completed your actions, move your **focus token** to a **different era** of your choice. This is where you will choose an active copy on your **next turn**.

You may choose **any other era** to move your focus to. (You may even move your focus to the era where your **opponent's** focus currently is.) However, you may **not** keep your focus in the **same era** for multiple turns in a row.

**Tip:** Shifting your focus gives your opponent information about your plans, so think carefully about this choice!



After white ends her turn in the **present** , she may move her focus to the **past**  or **future** .



# STANDARD ACTIONS: MOVEMENT

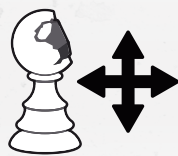
You can use your actions to **move** around your current era and **push** your opponent.  
When you push your opponent into a **wall** or another copy of **themselves**, they **die**.

## Move Action

Use move actions to travel around your **current era**.

### ACTION: MOVE

Move **1 space** in any **orthogonal** direction within your current era.



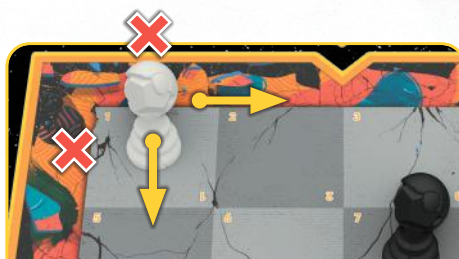
MOVING IS VERY DIFFERENT IN THE FUTURE. WE HAVE JETPACKS, OF COURSE. ROCKET BOOTS, TELEPORTERS, ELEPHANTS (I'LL GET TO THOSE LATER), LASER-SKATES — THOSE ARE A BIT TRICKY TO USE, BUT YOU QUICKLY WORK OUT WHETHER OR NOT YOU HAVE AN APTITUDE FOR IT. IT'S LIKE RIDING A DINOSAUR, IN THAT RESPECT.

OH YEAH, WE USED YOUR TIME MACHINE TO BRING BACK DINOSAURS. DON'T WORRY, WE'RE BEING REALLY SMART ABOUT IT. WE PUT THEM ALL ON AN ISLAND FOR SAFEKEEPING.

You can use **multiple move actions** to travel multiple spaces in a single turn.



Traveling from space 10 to space 13 takes **2 moves**.



When you are in a **corner**, there are only **2 legal directions** you can move.

Each era board is surrounded on all sides by **walls**. You may **not** move through walls. (If you would like to travel to a different era, see "Time Travel" on pg. 10)

## Pushing your Opponent

Moving into a space your **opponent** occupies will **push** them into the **next space**.

### EFFECT: PUSH

When a player **moves** (or is pushed) into an opponent's space, that opponent is **pushed** 1 space in the same direction.

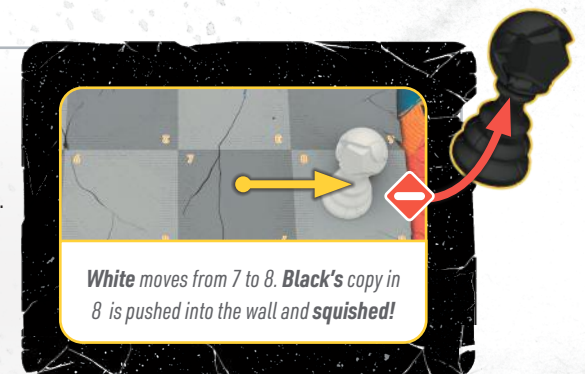
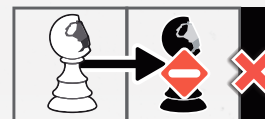


White moves from 6 to 7, pushing black from 7 to 8.

If you push an opponent into a **wall**, you **squish** them — a messy but effective way to **murder** someone!

### EFFECT: SQUISH

When a player is **pushed** into a **wall** (or an object that **can't** be pushed), they **die**.



White moves from 7 to 8. Black's copy in 8 is pushed into the wall and **squished!**

### WHAT HAPPENS TO COPIES THAT DIE?

Whenever a copy of your **opponent** dies, **remove** that copy from the timeline and place it on **your** side of the board. (If you like, you can think of this like claiming a chess piece. It's not like that, but it might make you feel better about it.)

Note that when a copy of your opponent dies, their copies in later eras **aren't** affected. You'll have to murder them all the old-fashioned way.

Make sure you do **not** return dead copies of your opponent to their **supply**. Any copies that die are **permanently** out of the game, and **can't** be placed back on the timeline by any means. (See "Your Supply of Self" on pg. 12.)

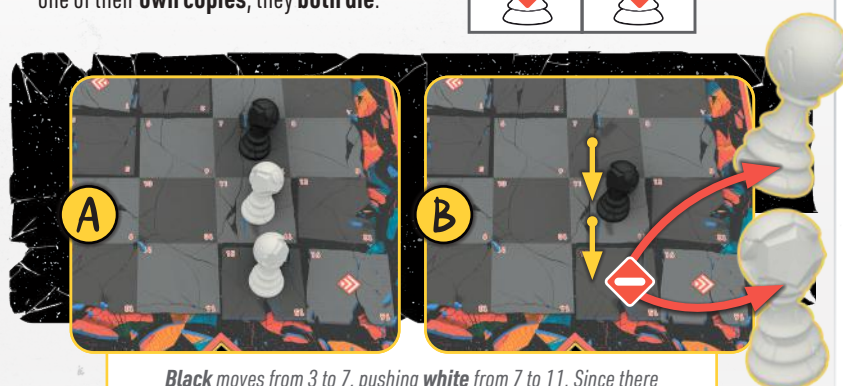
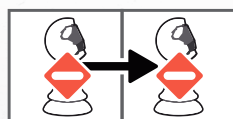


## Causing a Paradox

If you push an opponent into **another opponent**, this causes a **paradox**. This is an even more effective way to murder them, as it removes **both** copies of your opponent!

### EFFECT: PARADOX

When a player **moves** or is **pushed** into one of their **own** copies, they **both** die.



*Black moves from 3 to 7, pushing white from 7 to 11. Since there is another copy of white at 11, this causes a **paradox**!*

PARADOXES CAN BE A HORRIBLE THING TO WITNESS - YOU REMEMBER THAT SCENE IN ROCKY XVII WHEN HE HAS TO SEW ALL HIS LIMBS BACK ON, BUT GETS TWO OF THEM WRONG? IT'S EVEN MORE GROTESQUE THAN THAT.

If you push a copy of your **opponent** into another copy of **yourself**, this does **not** cause a paradox. Instead, your opponent **pushes** your other copy, as if they had moved into that space normally, in a sort of **"chain"** of pushing. If you're not careful with this, you can accidentally **squish yourself**!



*Black moves from 7 to 11, pushing white from 11 to 15. This causes white to push the copy of black in 15 into a wall, **squishing** them!*

However, you can never **directly** push another copy of **yourself**, because moving into a space with another copy of yourself **immediately** causes a **paradox**. (This is not recommended!)



*Black moves from 7 to 11, where there is another black copy. Both copies instantly die!*

YOU CAN'T RUN PAST YOURSELF AND HOPE FOR THE BEST. PARADOXES WAIT FOR NO ONE. NOT EVEN YOU, THE INVENTOR OF TIME TRAVEL. OR YOU, THE PERSON WHO MURDERED THEM. PARADOXES SIMPLY DON'T DISCRIMINATE.

YOU MURDERER.





# STANDARD ACTIONS: TIME TRAVEL

You can use time travel actions to move to **different eras** and make new **copies** of yourself. Time traveling **forward** and time traveling **backward** follow slightly different rules, so they are treated as separate actions.

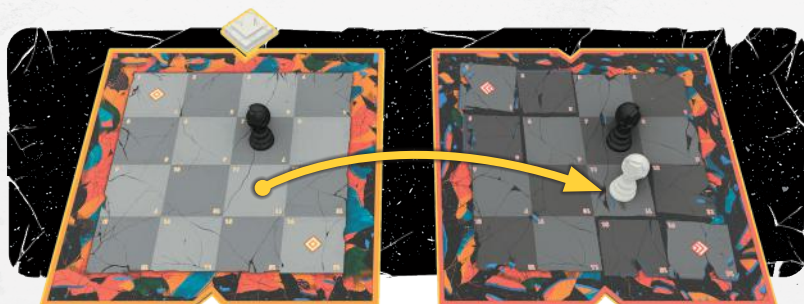
## Traveling Forward

Time traveling forward is pretty straightforward (*sorry*).

### ACTION: TIME TRAVEL FORWARD

Move to the **same space** in the **next era**.

You may **not** travel to a space occupied by a **player** or **object**.



White time travels from 10 in the **present** to 10 in the **future**.

If you want to travel forward, but the same space in the next era is **occupied** by another copy or an object, you simply **can't**. It causes some awkward problems with intertwined matter that you really don't want to get mixed up in.



### OBJECTS

As you progress through the story, you will discover different kinds of **objects**. In general, objects **occupy spaces** on the timeline like players do, and you usually **can't** time travel into spaces that have objects in them.

THERE ARE EXCEPTIONS, BUT YOU HAVE TO BE EXCEPTIONAL TO QUALIFY. AND I HATE TO BREAK IT TO YOU, BUT YOU'RE JUST NOT. YET.





## Traveling Backward

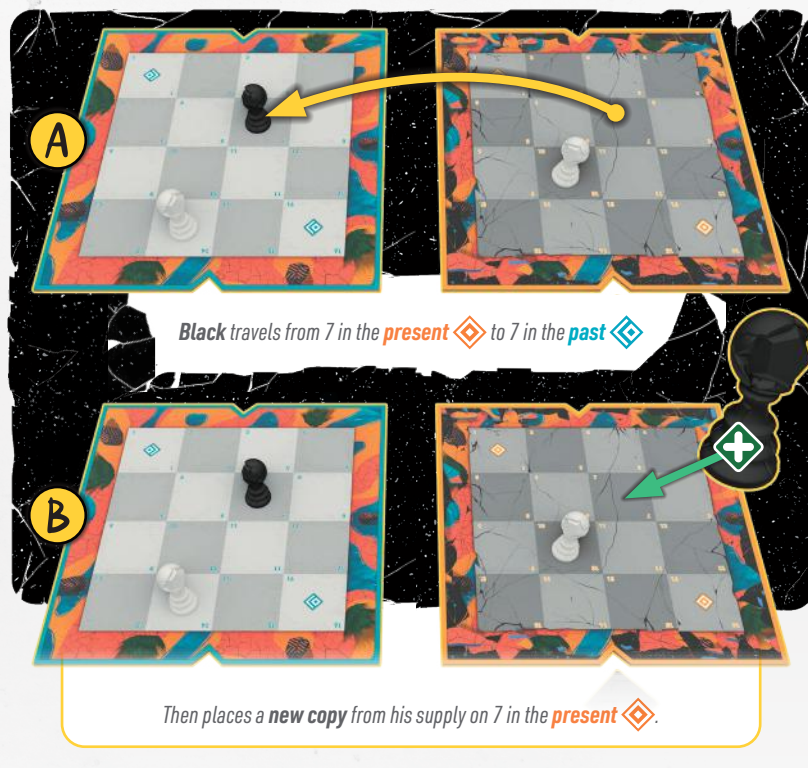
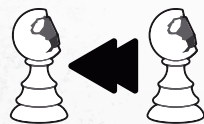
Time traveling **backward** is a bit trickier, since the you that travels backward to become "past you" will grow older and eventually turn into a new "present you." (For example, if you went back in time one week, then waited a week, you'd be right back where you started!) This temporally logical phenomenon is how **copies** are made.

### ACTION: TIME TRAVEL BACKWARD

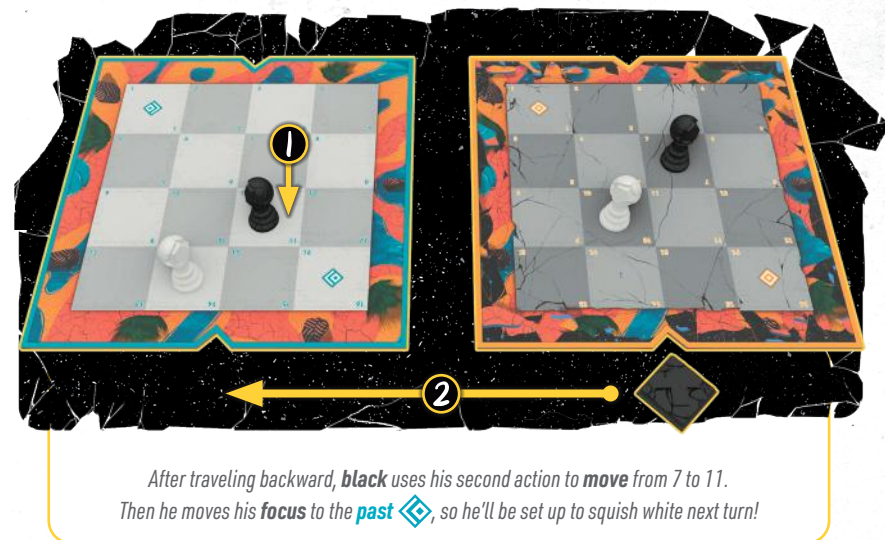
Move to the **same space** in the **previous era**, then place a **new copy** of yourself in the space that you left.

You may **not** travel to a space occupied by a **player** or **object**.

If you have **no copies** left in your supply, you may **not** take this action.



Just like traveling forward, you **can't** travel backward to a space that's **occupied** by another copy or object. Also, keep in mind that even though you leave behind a **new copy**, your **active copy** is the one that **traveled backward**. As always, you must take any remaining actions with your **active copy**, **not** the new one you placed.





## YOUR SUPPLY OF SELF





Whenever you place a **new copy** of yourself on the timeline, it comes from your **supply**. Your supply is the collection of **extra copies** that are **not** on the timeline at the start of the game. These represent the number of new "yous" you can make before you've stretched the timeline too thin.


Note that when a copy of you **dies**, it does **not** return your supply. This means that your supply can **run out** during the game.

If at any point there are **no copies** left in your supply, you can **no longer** time travel backwards, or take **any other action** that would produce a new copy of yourself. You're out of time!





## TRAVELING MORE THAN 1 ERA






Whenever you travel forward or backward, you travel **one era** with each action. You **can't** use a **single action** to travel from the **past**  to the **future** , or from the **future**  to the **past** . However, you **can** use **two actions** to travel two eras, one era at a time.

**Note:** The space you travel to must be empty in **both** other eras - you can't "skip over" the **present**  just because someone is inconveniently standing there.

**A**

White wants to get from the **past**  to the **future** . To do this, she must use **both** her actions, then end her turn.

**B**

Black has no copies in the **present** , but wants to make one there. He uses his first action to travel forward from the **past**  to the **present** , then uses his second action to travel back to the **past** , leaving behind a new copy in the **present** .

## SOME FINAL THOUGHTS

Just a couple more caveats before you get murdering.

## CONTENT OVERRULES THE RULEBOOK

Some unlockable game content may **contradict** rules given in this rulebook. In that case, the **content** has priority, and the rulebook is chopped liver.

## CONCEDING

Either player can **concede** the game at any time if they feel they have lost.

## CALLING A DRAW



If neither player thinks they have a chance of winning, and all signs point to a stalemate, players can agree to a **draw**. In the event of a draw, whoever went **second** this game becomes the **first player** for the next game.

## CHECKING FOR VICTORY


An important detail you may have overlooked in that bit about "How to Win" (pg. 6) is that each player **only** checks for victory at the end of **their own turn**.

This means that no matter what you do, **you can't lose on your own turn**. It's still usually a bad idea to put yourself in a losing position on your turn - unless doing so **wins you the game**. Keep an eye out for these tricky wins, as they're very satisfying!

**A**

White time travels forward from the **past**  to the **present** . She now only has copies in the **present**, which would lose her the game - except that it's still **her turn**, so she doesn't lose just yet.

**B**

White uses her second action to squish **black's** last copy in the **present** . White then ends her turn and checks for victory - and since black only has copies in **one era**, white immediately wins. The game is over **before** black can check for victory on his next turn!

Time to open Chapter 1 and start playing!