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One deck dungeon 2 player campaign

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Dan Thoutero and Brooke Paulsen are here to analyze the claim that one deck dungeon contains only one deck. Because it totally isn't. You heard the Invisible Man. So what do you think, Brooke? Deck one or not? Is that one of those Kuan species? Are we going to have some kind of pseudoscientio-intellectual discussion, like when these people argued about whether you could mix one card? Well, can't you? Never mind, let's move on. When you get bored of a burghini bar, you're carried on your own. Because one dungeon sounds a lot faster than one deck plus tokens and dice and character decoys and a campaign surveillance dungeon, that's where we are. The idea is remarkably simple and perhaps also incredibly naive: take a rogue dungeon-diver, complete with multiple floors, escalating wedges, menagerie of monsters, high likely of defeat, oh so many ways to upgrade your hero, and compress the experience into a single deck (plus all the other stuff) of cards. Hopefully, while maintaining enough of your experience, you won't notice that the whole thing fits in a box only four times as much as a tin of mint. Before we dive into the game itself, do you have any experience through this genre, Brooke? And if so, how well do you feel the idea would have minimized? Brooke: I've tried quite a few digital rogues and diablo-toos as well as some of their cardboard cousins. Most versions on the table tend to be large, sprawling affairs, punishing both the wallet and the superpixie of flexible digital. One deck dungeon achieves its mission with surprising ability, leaving your precious biceps intact. It captures the critical taste of one more attempt in how it optimizes installation for replays, one by one, and the way each session solves so quickly. How about narrowing the dungeon? Is this a critical hit, Dan? Dan: I think my first encounter with the genre was a free game from an old computer gamer demo CD. The goal was to get to the 100th floor of the dungeon and kill a bad man. I made it for the 7th floor once, I think. In terms of faithful duplication of the genre, I was surprised at how successful it was. There are some obvious limitations, of course. There's only one pack of traps, monsters, and upgrades is like putting one album on a shuffle, and the deepest you'll ever delve into is four stories. Brock: If Gloomhaven is spotifiy's everything, then one dungeon deck is a 12-track mix CD. Not so deep, but it hits some of the same characters. Right, Dan? Yes. Positive. Music. But what really impressed me was the way it concerns some conventions of the genre through total invention. For instance, with every floor you deal with the same monsters, but also gaining equipment, levels, Potions. So things are going to get easier, right? Well, instead of letting that happen, each floor adds certain dice tests that you'll have to overcome or endure punishment. And for a few floors those checks keep piling up, so the low-level julder that had almost no problems at the start of the game might look like a bus-sized wall of mulasa until you're nearing the end of the session. Look at me, talking about dice tests and so on. Why don't you explain a little bit about what the game is about before we go any further? In general terms, it's about adventure. Whether it's couples or couples, it's a neat dungeon study in which the monsters politely wait behind big wooden doors for a mast to be murdered. It's about using what you learned from killing these monsters to kill other, stronger monsters until you finally get to the biggest monster and die terribly. Sure, you can choose a dragon - perhaps the most iconic of the final bosses - as your final challenge, but designer Chris Cieslik also included four other big bad monsters, each with their own unique ways to ruin your day. But also, it's about rolling out handfuls of small, colorful cubes, then highlighting where to put them. Hi-A's campaign. It makes the dice game well rounded, although it's almost as bare bones as rolling bones get. There are four colours of things. blue to magic and pink for witchcraft and yellow for power, plus a finite class of wild heroic cubes that can be used for any task. When you encounter a monster or trap, you either assign cubes to all its boxes or endure some penalties. With the monster dead, you can claim her ticket as some kind of reward, whether experience, equipment, new ability, or perhaps a fresh potion beer. Brock: It's smart the way the cards tuck behind it, leaving only the upgrade you want. I appreciate the efficient use of card space, making great use of every inch without feeling busy or crowded. It's also a game mechanism that Dan and I have a great affection for: cards with multiple uses! It's really quite amazing that so much is going on this one deck. Even the circumference of the deck acts as a game timer. You want to investigate? You're going to have to flip some cards. You want to run into a new cell? Flip some cards. If you see the bottom of the deck, your time on the floor is pretty much spent. Brooke: It's a cool function of the compact design. But all this projection means you'll see a lot of cards while interacting with only a handful of them, which unfortunately does kind of highlight the limited variety. Dan: What gives a fight that added advantage is that you can use all these abilities to maneuver your buns in all sorts of different ways. Sometimes you'll replace some weak dice with one strong death, other times you'll change numbers or New cubes jump into existence. By changing your accumulated abilities, it is possible to take on monsters that your dice alone will not be able to subdue. But what's really cool is that you not only rate your hero over one meeting, but also throughout an all-out campaign. Brooke, have you dived into this yet? Brock: I'm usually pretty susceptible to the lure of ongoing campaigns and gathering experience in my games. But it didn't quite catch me like Shadowrun: Crossfire or Star Wars: Imperial Assault did. I only played a few games where I added marks to my campaign pages, and I just didn't find it as compelling as other burnout experiences. Maybe it's just a small scale that made it feel more like a one-and-done kind of game. You're upside down like Paladin after a botched trap encounter with a swinging log! The campaign can be one of my favorite applications of perseverance. Maybe because it keeps accounting as efficient as possible. You've completed a floor? Hit a boss? Upstairs? Then convert them to marking, which will eventually award new bonuses. Not only is it fun, I also suspect it will be necessary if you want to risk the harder dungeon. I know the only way I beat hydra was because of my extra starting prowess and my improved potions. Brock: I think it's a good system, and encourages the player to try the harder dungeon, even when death is a certainty. It's also another face that encourages you to hunker down and play several times in the same meeting; I just think maybe it hits a little over his weight limit. Most likely I'm just the other way around, because a game that tries to prolong its life and its diversity is the opposite of a problem. Technically, I'm cheating: I believe you're only supposed to have one lesson per hero sheet, but I jump between them like a kid who's emerged a little hasty potion. Herbert Trebelmere was all kind of a hero in his work. The rules are there for a reason, Dan. You're having the wrong fun, and I'm not going to take it. Seriously, though, I had fun with one deck dungeon, but not always. There were times when I didn't feel like I controlled my pleasure, simply because of limited options. The times I played with another player felt almost no different than Soliter, because there is often only one right place to use anyone to die. There are neat touches and an occasional burst of wisdom, but in the end it failed to kill me. Feeling Auggie. Maybe my pleasure is because I only played it alone and I have no interest in the cooperative game. Each monster is its own little dice puzzle, especially once you have some extra skills under your belt. Much of its gaming space comes down to a kind of battle or flight for evaluation, which you're in If you can hit a monster without taking too many licks yourself. And that sense of helplessness tends to wear off as the dungeon progresses and a list of your skills grows. I enjoy those games, where you minimize the odds and maybe manipulate them a little bit. The sequel, The Forest of Shadows, adds an extra inch of depth with poison tokens and extra heroes, but I don't necessarily feel one is better than the other. Since you mentioned the sequel, I'll quickly mention the status of the four actors. If you find yourself with two dungeons and one deck, you can try the game with four heroes. You'll play with the rules of two players, but the difference is that each door is now two obstacles, and the players have to decide which heroes are paired to handle each card. It's a complicated little twist in the formula, and it takes the difficulty down significantly, as you'll have a versatile team to choose from. My latest thoughts on Dungeon One Deck: It's a talented solo game, with some really clever touches and an entertaining game. For some reason, though, it failed to get my attention. What about you, Dan? It plundered your dungeon? In general. Like many dice games, it loathes between rewarding and infusing, especially when you are wiped out by a bad roll. But it gives you the tools to avoid, moderate or manipulate chancy odds, and wraps it together with a delightful campaign structure that rewards even easy achievements. All in all, I think it's a good solo offering, although I can't think I'd ever want to play it with another person. We agree, then: other human beings are an unwanted part of any experience. Experience.

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