3. Adventuring

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How to Play the Game

Before play, determine who will be the Narrator, and who will be Players. Everyone sits at a table with a character sheet, pencils, erasers, chips, miniature figures (optional) and all other materials that will facilitate play. The Narrator brings notes about the game world and possible encounters. The Narrator may use a screen to prevent the other players from seeing said notes, but should make all dice rolls in view of everyone at the table.

In the game, you describe characters and events of an imaginary world, in a coherent and enjoyable way. The rules guide you in this process, but are not the focus of the game. The core concept is portraying characters as the protagonists of an interesting story.

Revolution D100 is played in **rounds,** in which everyone at the table takes turns making actions. What happens during a player's turn is usually conversational and narrative, and need not involve moving counters on a board or exchanging chits. Figures, counters and chits may help you remember the details, but they are absolutely optional. Dice rolling may or may not take place during a player's turn.

During a turn, a player describes what the character does, and the reactions he or she expects from the game world and its inhabitants. The Narrator will tell him or her if everything goes according to the character's intentions or not, and to what extent. If there is a chance that something does not go as the player intended, the Narrator might ask the player to roll percentile dice, and compare the result to one or more of the character's Skills and Traits. The Narrator will often roll dice, and compare the result with the relevant Skills and Traits of other entities in the game world who wish to help or oppose the player characters. How this influences the outcome of the player characters' adventures depends on the various die rolls results.

The Narrator takes his or her turn differently from other players. During the course of a game, the Narrator will portray opposition as if it were player characters and may take several turns per round according to the same rules governing player turns.

There will be times when a player cannot take a turn. This happens when the character is described as being:

- dead, asleep, unconscious or otherwise restrained;

- not present in the scene the Narrator is describing, or in a different Time Scale than them, or simply not involved in what is going on (see Unities of Time, Space and Action below).

The order in which each player takes his or her turn varies according to the different Time Scales. The fact that a Conflict or a Combat is in progress also influences how the players take their turns; this will be explained in detail in the Conflict and Combat sections of this chapter and Chapter 4.

Unity of Time, Space and Action

When describing the Art of drama writing, Aristoteles stated that a good play abides to several unities:

- Unity of Time: the characters all act at the same time, in a well-defined time span, without long periods of inaction between the events portrayed.

- Unity of Space: the characters are all located within well-defined spatial boundaries that allow them to interact whenever the plot requires so.

- Unity of Action: the characters are all focused on the same subject(s), whether they act in coordination or not, and are not pursuing different personal agendas.

To describe the various phases of play, we will often reference the Unities as something that should be enforced for a given situation or Time Scale (see below). Enforcing a Unity usually means that characters who do not respect it (by being in another location, or acting on a different Time Scale, or having a different agenda) cannot act on their turn, or at least their action cannot influence the outcome of the scene or conflict being played.

Time Scales

There are four Time Scales in the game. The game is always running in one of these scales, and some rules are similar for each Time Scale. Each scale divides real world time into arbitrary intervals (*rounds*) that correspond to a given length of time (*time unit*) in the game world. The terms Time Unit and Round can often be used interchangeably, with the only distinction that Round refers to the player, and the Time Unit refers to the character. For instance, when a Round of Narrative Time passes for the player, an hour passes for the character. The Time Scale table defines the length of the time unit for each scale.

Should a player try to have his or her character perform an action that is not suitable for the current Time Scale (like attacking a foe during Narrative Time), the action automatically fails. The Skill List in Chapter 2 details which Time Scales are appropriate to the different Skills and Traits.

Time Scale Table

Marker	Time Scale	Part of the plot roleplayed	Length of Round (in game time)	Conflicts and die rolls	Unities that must be enforced
-	Interaction Time	(No in-character interaction)	Free interaction between players	No rolls at all	None
4	Downtime	Interlude	Day or Week	Seldom	Unity of Action
3	Narrative Time	Scene	One hour	Sometimes	Unity of Action, Unity of Time
2	Adventure Time	Sequence	Five minutes	Often	Unity of Time, Unity of Place
1	Combat Time	Combat	Six seconds	Each round	Unity of Time, Unity of Place

Characters on different Time Scales

When the player characters are not in the same place or able to communicate with one another, the Time Scale may go down for one or more players, while the others remain in the previous Time Scale. The Time Scale marker always indicate the Time Scale with the shortest Time Unit. Only players whose characters are in the Time Scale indicated on the Time Marker can take their turns. The others will have to wait until all characters are on the same Time Scale.

The above rule means that the Narrator must keep the players whose characters are in the higher Time Scale "frozen" until the plot allows the reconstruction of Unity of Time and Place. The Narrator may decide to "force" frozen characters into the lower Time Scale, but since this implies some sort of "*deus ex machina*" intervention that also transports the characters to a new location, it should be reserved for truly exceptional circumstances.

Shifting among Time Scales

The Time Scale will often change during play. The Narrator has the sole responsibility of keeping track of the current Time Scale and make it known to the players via a Time Scale Marker or other means.

The Time Scale usually changes by mutual agreement of the Narrator and all players. When there are different opinions about the opportunity of a Time Scale shift, the Narrator usually has the last say on whether the shift takes place. However, there are some basic principles that the Narrator **must** follow.

- When the decision of shifting the Time Scale takes place during a round, all players and opponents must have taken their turn before the shift takes place. Note that during a Conflict a victory also terminates the round and negates all further turns, thus allowing an immediate time scale shift.

- At the end of a Conflict specifically intended to end in violence (ambush, chase, infiltration, search, etc.), the Time Scale shifts to Combat Time automatically if the side that wants violence wins.

- During Combat, a character may move to a different Time Scale by fleeing the battlefield. In order to do so he or she must be disengaged from any Close Combat and able to run. A mount or vehicle will definitely make things easier. Members of the other side may also disengage and pursue, but according to the rules for handling contemporary actions on different time scales all characters fleeing the battlefield remain frozen until Combat ends.

Example: Robyn Hode and his Merrie Men have successfully ambushed the Sheriff of Nottingham. All of his guards being dead or disabled, the Sheriff, who was not engaged in hand to hand combat, decides to flee. The Narrator declares that the Time Scale goes up to Adventure Time and the Sheriff jumps on his horse and rides away. The Merrie Men are not content with killing henchmen and would like to capture the Sheriff himself, but since the players cannot override the Narrator's decision, they have only one choice left: ending the current Combat and initiating a chase conflict, which will restart Combat Time if they win.

Rounds

A Round is the time a character needs to use an ability, or explain one major point in a conversation, or any other basic action appropriate to the Time Scale, as explained in the following sections. This time is usually coincident with the length of the typical Time Unit given in the Time Scale Table.

You will usually need to use Rounds only when a Conflict is in progress. During a Round, each player whose character can act takes a turn, in the order described later in this chapter under the Conflict rules. If the Narrator wishes to use Rounds to mark the passage of time even when no Conflict is in progress, you may proceed as you would do when playing a game of cards from the player on the Narrator's left and go clockwise, or from the player on the Narrator's right and go counter clockwise, or alternate between the two. Just be consistent.

The Narrator can alter the length of Rounds. For example, in an Adventure Time sequence, portraying a pursuit in the steppe which involves tracking and finding your opponents and not only reaching them, the duration of Rounds can be lengthened to one hour until the enemy is actually in sight, and then switch back to the normal length of five minutes for Adventure Time. Similarly, you can decide to run Adventure Time with Rounds of one minute or Narrative Time with Rounds of four hours. This can also happen by mutual agreement among players if they decide to "advance" time by a given number of Time Units during which nothing significant is attempted. However, you must preserve Unity of Time even in this case: all characters who are in the same Time Scale should advance together.

During Combat, the Narrator **cannot** alter the length of Combat Rounds.

Interaction Time

Interaction time is not a Time Scale. It represents any player interaction that has no actual effect on the game world. During Interaction Time, Players can discuss freely. Game Time flows at the same rate as Real Time.

Players cannot attempt any form of in-game Action during Interaction Time. Doing so moves the game to a Time Scale that can be run in Rounds.

Downtime

Downtime is the time between adventures, and covers both the non-exciting tasks that adventurers have to carry over to survive and those events that are significant but not part of any adventure. You will usually run a long journey in a safe environment using Downtime, as the journey is not an adventure in itself. Travelling in a non-safe environment is better handled in Narrative Time.

Characters can attempt skill rolls during Downtime, but only if the Narrator explicitly request it or the roll is part of a procedure specifically designed for Downtime use, like crafting new items or improving skills. Conflicts are rare in Downtime, with the exception of political activities, creating exceptional items, or summoning dangerous entities, assuming that the group wishes to run them as Conflicts.

During Downtime, players do not suffer penalties for equipment. Unity of Time and Space is not required during Downtime. Characters can act at the same time even if they are far from one another, and their actions are only loosely synchronised. When a player enters Narrative Time the others may usually opt to "move" their characters to the same location or synchronize their actions with his or her character.

Dozens of Time Units may pass in Downtime without any event occurring if no one does anything. Unless a player explicitly asks to keep an action secret from the others, all information gathered during Downtime is public, as there is plenty of time for characters to communicate with one another.

Narrative Time

Narrative Time is used to describe the scenes that take place before the conflictual part of the adventure, and setup the scene for the Conflicts that await the adventurers. Narrative Time is used primarily for social roleplaying with non-player characters, and general exploration of "safe" environments. Characters can roll their skills during Narrative Time, but generally only social skills, relationships and Motivations have a significant effect in this context. As a rule of thumb, during Narrative Time player decisions should have more influence on the story than character skills or die rolls.

On the other hand, while on a long journey in a hostile environment, it is better to consider the Time Scale to be Narrative Time, but the length of the round will seldom be one hour. 6 to 24 hours may be more appropriate to the situation, whether there is a Conflict in progress or not. In this specific case, covered in the Movement section, Skill rolls should be at least as important as roleplaying, and use of Conflicts is recommended.

During Narrative Time, players can rearrange their Inventory freely at any time during the round. However, as they do have an Inventory, they might suffer Penalties due to the equipment their character is carrying. Characters who are in different places may act at the same time to speed up action, unless their players or the Narrator wish to keep things secret.

Adventure Time

Adventure time starts when tension increases, and danger comes close. In a movie, the moment when the game enters Adventure Time would be marked by a sudden change in the music. Adventure time can eventually lead to Combat and violence, but not always. Characters will roll their skills often during Adventure Time, and few Actions should have their outcome determined by player strategy only. During social interaction, roleplaying your character is still important, but it will only constitute a Bonus to your skill roll rather than the whole Action.

During Adventure Time, players can rearrange their character's Inventory at the **start** of each Round. Penalties for equipment apply in Adventure Time, and if the Time Scale shifts to Combat Time during that round characters will enter Combat in the same configuration used for the last Adventure Time rounds.

Normally, both Unities of Time and Place should be enforced in Adventure Time, so if two groups of adventurers are not at the same location, conflicts or round-to-round activities involving them should be run separately by "freezing" one group at a time. However, if there is a dramatic reason to enforce contemporary action (such as one group trying to rescue the other while the latter struggles to survive) then rounds of non-directly-related actions can be run at the same time.

Combat Time

During Combat Time, player characters try to kill or overcome opponents by violent means. The rules for Combat are similar to those for generic Conflicts, but more detailed and less freeform. Combat can be run with either Basic or Advanced rules, explained in Chapter 4 and its sub-chapters.

In some cases, the transition to and from Combat Time when a Conflict is in progress in a higher Time Scale can require some particular procedures, explained in the next sections of this chapter.

SKILL ROLL OR CONFLICT?

Revolution D100 belongs to that category of role-playing games where character skills are the most important factor in determining whether a scene ends with success or failure for the heroes. However, in such skill-based one single successful roll often fulfils only a part of the requirements for success, and sometimes it is not clear how many more rolls you need to accomplish the desired goal. The most common solution is that the Narrator arbitrarily adjudicates how many and which rolls are required; but while some groups are happy with Narrator "rulings" determining the actual meaning of a successful roll, this is not true for everyone – and it is also a big burden for the Narrator. Such potential problematic is not present in combat scenes, where you always know when you have won: as soon as one side has run out of Hit Points, you have a winner.

In order to maintain consistency between violent and non-violent encounters, we have introduced a mechanics called Conflicts which is similar to the combat rules of most classic RPGs. Conflicts are meant to provide interesting results for the non-violent part of your adventure. They help the players have a say in the outcome of their roll, and the Narrator in fairly adjudicating what happens in the game. The idea is that he or she should avoid calling for rolls unless the situation deserves a full Conflict, but there might be some exceptions.

When the outcome of a player action is not immediately obvious:

1. If only one of the possible outcomes is interesting, let it happen without any rolls. Avoid forcing the players to roll for routine or uninteresting tasks just to see if they fail so badly that something happens. If the Narrator has "interesting complications" in mind that might happen, he or she should make them the main part of the story and go to point 3 to stage a conflict.

2. If several outcomes are possible, but the difference does not have a great impact on the adventure, and players are aware of the options, the Narrator might call for one simple or opposed die roll to check if the players manage to obtain their *preferred* result. Not succeeding should cost the Players some in-game resources, at most, but it is not a substantial defeat. Lasting consequences and events that have a remarkable impact on the plot should be reserved to Conflicts.

3. When complications are an interesting part of the adventure, you should run a Conflict. If you wish to highlight an obstacle, an ability or an equipment that does not deserve a Conflict based solely on it, remember that you can run a larger conflict in which it still plays a role.

To summarize, skip unnecessary rolls and replace them with a Narrator decision or with a mild loss of resources whenever rolls would not provide fun. When you really have to roll, always consider whether you should use a Conflict and make it as epic as a combat, giving the player characters an opportunity to shine.

CONFLICTS

An adventure can involve challenges that, while non-violent in nature, are not less thrilling than combat. For instance, a party might be involved in a debate in a court, or a character may break into a house, while guards are on duty and suspect an intruder is around. You can sometimes handle these situations with a simple or opposed roll. However, playing them as extended sequences may make your game more interesting, so we recommend you use the Conflict rules whenever the sequence you are running is significant for the story you are playing, or whenever the player characters want to have a finer control over the outcome.

A Conflict usually constitutes the entirety of an action scene or sequence. Conflicts are run in rounds. According to the kind of sequence you are playing, you can alter the actual length of a round to fit the actual duration of the actions involved.

The complexity of Conflicts grows as you add more and more participants. However, there is a basic flow of action that remains the same in all cases.

Phase	Actions performed	
Setup	Determine the numeric value of the Resolution Point Pool for each participant, and the Challenge Rating for impersonal forces.	
Conflict rounds	Repeat the following phases for each round:	
	Declaration Phase	All participants declare an action for the round.
	Action Phase	Skill rolls are made according to the declared actions, and each participant who loses a roll takes a hit to the Resolution Point Pool. After each hit, check whether the losing party has been defeated.
Outcome determination	Determine the winner of the Conflict, and its overall Effect in play. Consequences may be assigned to both the winning and the losing side.	

In this section, we will first explain how to calculate Resolution Points for all kinds of Conflicts. Then we will examine how to run the various rounds of the Conflict and to determine its outcome, starting with the simplest kind of Conflict and proceeding in increasing order of complexity. With advanced rules we will also introduce a more detailed Conflict flow chart to illustrate the process. You can stop at the level of complexity you prefer and avoid introducing the next layer of rules, if it makes you more comfortable, or introduce rules gradually as your players gain confidence.

Goal of a Conflict

The first characteristic of a Conflict is that at least one of the parties involved in it has a goal to achieve, and the other party is opposing it. If the heroes want to reach a destination, then the wilderness on their path is treated as an opposing force. Or perhaps a merchant is trying to extort an outrageous price for an item of merchandise, and the player characters want a discount.

Revolution D100 stresses the unpredictability of in-play outcomes, so the outcome of a conflict should not be pre-determined. Once the dice start rolling, anything may happen. Thus, we do not recommend that the Narrator and the players negotiate the purpose of a Conflict beforehand, as this would imply that the intended goal is the automatic outcome if the players win. The only condition that must always be met before a Conflict starts is that a goal exists and that at least the Narrator be aware of its real nature and scope. This principle has two important consequences in play.

The fact that a goal is present does not imply that the players are aware of what it actually is. The Narrator can start a Conflict with "hidden" goals, or add unintended goals to a Conflict the players asked to start. In fact, this is a great way of introducing twists and surprises in the plot. If the Narrator calls for a Conflict while traversing the jungle of Planet Yor, the players need not be aware whether this is because their intent to reach the Lost Temple is being opposed by a generic difficulty, or because the Felinid natives intend to ambush them. The success or failure of the intermediate rolls will determine whether the players understand what is actually going on while the Conflict is still in progress or only when the first javelin strikes its unaware target.

It is also perfectly acceptable that a Conflict starts when the players' intended goal is not achievable and they are not aware of this fact. The Narrator need not tell the players in advance about any details they are not supposed to know, even when he or she has already determined that they cannot achieve their stated goal. He or she can delay any explanation until the end of the Conflict, assuming the players win it. However, as we will clarify in the next sections, the Narrator cannot initiate a Conflict without being prepared to concede a **significant** alternate victory to replace the intended goal if necessary. If the player characters, or the opposition, cannot achieve anything useful from a Conflict, then the Narrator **must not** initiate it and must go for a quick determination of the outcome instead.

Conflict Setup and Resolution Points

At the start of each sequence, each participant determines what the character's Resolution Points for that Conflict will be. Resolution Points represent how far your character is from being defeated. When the Resolution Points of one side of the Conflict drop to zero or less, then that side has been defeated.

The amount of Resolution Points that a character has at the start of a Conflict is called his or her Resolution Point Pool. Resolution Points are a temporary attribute re-calculated from scratch at the start of each new Conflict.

Consult the following table to determine on which characteristic(s) your Resolution Point Pool is based for a specific Conflict. It is the Narrator's responsibility to determine how Resolution Points are calculated.

Type of Conflict	Resolution Points based on
Physical Conflict: overcoming material obstacles, driving or piloting a one-man vehicle.	Dexterity, or average of Dexterity and Constitution if Fatigue is an issue
Physical Conflict: travelling, resisting adverse environmental conditions.	Constitution
Exploration: finding the way in unknown, possibly hostile territory.	Intelligence, or average of Intelligence and Constitution if Fatigue is an issue
Mental Conflict, like understanding a riddle, finding clues, piloting a crewed vehicle or fighting a battle on a strategic level.	Intelligence
Interior Conflict, like resisting terror or temptation. Using supernatural abilities.	Will
Social Conflict, such as trying to modify someone else's opinion.	Charisma

In special cases, the size of a Resolution Point Pool might be based on values unrelated to any Characteristic. For instance, the Resolution Point Pool for keeping a ship afloat during a storm is the ship captain's Intelligence. However, in a campaign heavily based on seafaring adventures, you might have a specific Seaworthiness attribute for each ship, which is more appropriate for use as the Resolution Point Pool.

Once the initial Resolution Point Pool for a Conflict has been determined, it cannot be changed until the Conflict ends. Even if a new character with a different score in the relevant characteristic takes over the role of faction leader or if the parties start using skills related to another characteristic, the Pool value is not recalculated to reflect these variations.

Opposition

The Narrator will also determine and record the starting Resolution Point Pool for each significant NPC or impersonal opposing force that takes part in the scene. The opposition might use a different characteristic or attribute than the player characters to determine the Pool size. The Narrator may keep this information secret at first, but some events explained in the following paragraphs will **require** that he or she makes it public.

If the party is trying to overcome an impersonal force that lies between them and their goal (a storm, a sheer cliff, the hidden and locked doors in an ancient ruin, an inhospitable desert), the Narrator must both determine the Resolution Point Pool and assign it a percentile score that the players have to beat when rolling their characters' skills, which we will call the Challenge Rating. The Narrator can adjust these factors at will, provided the scores remain plausible and consistent with the perceived difficulty level of the challenge. The standard Resolution Point Pool size for an impersonal opposing force is 10, and the section about Typical Challenges provides plenty of examples for the most common situations. The table below provides some suggestions for the Challenge Rating of impersonal forces.

Difficulty of the challenge	Challenge Rating
Easy (a slope, an adverse breeze, a trivial puzzle, fixing an item)	20%
Normal (a mountainside, strong wind, a riddle, crafting an item)	50%
Hard (a cliff, a storm, understanding a piece of complex machinery, designing a new device)	80%
Very Hard (a smooth vertical wall, a hurricane, decrypting an alien encoded message, discovering a new form of power)	110%

Once the setup of a Conflict is complete for both player characters and their opposition, the flow of play goes on by Rounds.

One-on-one Conflicts

In the simplest case of Conflict one player character challenges, or is challenged by, a single opponent, or a group of opponents represented by a single Resolution Point Pool (for instance the crew of an enemy ship).

Declaration Phase

At the start of each Round, the Narrator briefly describes any new facts about the environment that are immediately obvious to the player character. Then the player declares what the character will do for the round. On the basis of this declaration, the player and the Narrator determine whether the player's character will Roll for Effect on a given skill, or he or she will perform a Support Action for the round.

Roll for Effect

A Roll for Effect is a percentile die roll under the Skill/Trait appropriate to the description or to the Conflict. The skill or Trait used may vary from round to round, according to the description the player provided.

The Narrator defends against this roll with another roll made on an appropriate Skill/Trait of the opposing character, or the Challenge Rating of an impersonal force. Use the rules for opposed rolls to determine the winner and the degree of success, then apply 1d6 damage to the Resolution Points of the loser (2d6 in case the winner gets an Advantage). The results can be summarized in the table below, which is the equivalent of the Opposed Roll Table you find in Chapter 2.

Attacker		Defender		
		Failure	**Success**	**Advantage**
	Failure	Higher roller inflicts 1d6 damage to the other side.	Defender inflicts 1d6 damage to the Attacker (2d6 on a higher roll).	Defender inflicts 2d6 damage to the Attacker.
	Success	Attacker inflicts 1d6 damage to the Defender (2d6 on a higher roll).	Higher roller inflicts 1d6 damage to the other side.	Defender inflicts 1d6 damage to the Attacker (2d6 on a higher roll).
	Advantage	Attacker inflicts 2d6 damage to the Defender.	Attacker inflicts 1d6 damage to the Defender (2d6 on a higher roll).	Higher roller inflicts 1d6 damage to the other side.

Note: we described the outcome of the opposed roll as the high roller "inflicting damage" rather than the low roller losing Resolution Points to highlight who is the winner of the exchange.

As soon as the Narrator loses Resolution Points, the size of the opposition Resource Point Pool **must be revealed to the player**.

The Narrator can Roll for Effect, too, although this is only mandatory when the player performs a Support Action. He or she usually rolls after the player, unless the opposition Resolution Points Pool is higher and has already been revealed to the player, but for the sake of simplicity the Narrator may always opt to roll second. The procedure for rolling and determining Resolution Point losses is the same as the one used when the player Rolls for Effect, with the roles inverted.

In any case, the Narrator has complete control over the "background" of the game world, so when Rolling for Effect he or she can always insert new events in a Conflict to spice things up, and use them to force the player to defend with unexpected skills. The only limitation for this option is that of being coherent with the description provided at the start of the round. If it included the information that a storm was coming, for instance, then the Narrator can request that a player character handling a ship makes a roll to withstand the fury of the elements; calling for a roll against the thread of sea monsters would not be appropriate.

Immediately after each roll, check whether the loser dropped to zero or less Resolution Points. If so, the Conflict ends and its outcome is determined.

Support Actions

A Support Action is something the character performs to generate a Bonus for the player character. The Narrator is the final arbiter of the applicability of a Support Action, but should always rule that a Support Action is appropriate when it is clearly

connected with a Trait or Motivation the character possesses. On the other hand, when a Support Action is clearly connected to a Trait that the character lacks, the Narrator should deny any Bonus. No skill roll is required. Providing a good description and having the appropriate Trait is enough. Only in the unlikely event that no Trait is applicable should the Narrator make an arbitrary ruling.

The same Support Action can be performed only once per Conflict. After the first round in which it is employed, either it cannot be repeated or it becomes implicit in the Conflict, thus ceasing to have any mechanical effects on skill rolls. In the same way, once a Trait has provided a bonus, it can no longer be used for the same purpose, even by describing a different action. Furthermore, a character cannot use the same Trait used to Roll for Effect in order to justify a Support Action.

A power or an item, particularly when the item is a scientific gadget or a magic item, can be used to provide a Bonus. If the item is one-use, it will be destroyed or become uncharged after providing the Bonus. In any case, a single item can provide a Bonus only once per Conflict, like a Trait.

A player who opts for a Support Action forfeits making a skill roll for that round, in exchange for an improved roll next round. In this case, the Narrator must Roll for Effect in that same round. The Narrator can choose to roll on a skill to which the Bonus gained, if any, is not applicable, hoping to hit a weak spot and win the Conflict before the player can use the Bonus on the following round. If the Narrator chooses to roll on a skill related to the Bonus, the player can spend it immediately instead of saving it for the next round.

End of Round

If no Roll for Effect terminated the Conflict, the round ends after the last roll and a new round begins with a new Statement of Intents phase.

Example. After missing his parting shot with the bow, Robyn Hode jumps on a stray horse , trying to catch up with the Sheriff of Nottingham who is riding away on a narrow forest trail. It is a Conflict between Robyn's DEX of 18 and the Sheriff's 14, but the Narrator decides that since Robyn wasted some time shooting he loses 1d6 automatically from his DEX to simulate his opponent's advantage. It is not Robyn's lucky day and a roll of 6 makes him start at a disadvantage with 12 Resolution Points.

In the first round, Robyn misses his Ride Horse roll with a 94 out of 89, and the Sheriff succeeds with an 18 out of 74, bringing his advantage to a 14:9.

In the second round, Robyn tries a Support Action and rides through the woods to bypass a bend in the forest path. Since Robyn is a seasoned Forest man (he has the Forest Trait), the Narrator accepts the action as appropriate and concede the Bonus for his next roll. However, the Narrator must now roll for the Sheriff and decides to change tactics. He rolls his Knowledge [Nottingham Area] to find a creek running through the forest and make Robyn lose his trail. The Narrator rolls 38 out of 60, and Robyn's player responds with his Knowledge [Sherwood] for a roll of 17 out of 59; the Sheriff scores again, making a quick detour that takes him along the stream, and the situation becomes 14:5.

On round three Robyn is now ready for a spectacular hit. With the Bonus, his total Ride score becomes 119, and he rolls a 65 versus the Sheriff's 74; both rolls are Advantages, and the Sheriff would normally win for rolling higher, but since Robyn's score was over 100 he has a +19 to his roll when comparing, so he is the winner and brings the Sheriff down to 9:5. Robyn rides out of the woods just one second before the Sheriff disappears along the creek.

On round 4, both Robyn and the Sheriff launch their steeds in a mad run through the water. Robyn rolls a 57 and the Sheriff a 43. The Advantage roll trumps the simple success even if it is lower, and the Sheriff rolls a 5 on the d6 that brings Robyn to zero RP. Robyn's mount gets a lame leg because of the creek's stony bottom and the chase ends with the Sheriff disappearing in the distance.

At this point, any solution other than the Sheriff riding away would sound implausible to everyone at the table, so Robyn's player agrees that this is how the chase ends. Baffled, the Merrie Men demand at least a Consequence of "He ran like a coward+" (see below) that the Narrator, having lost RP in the Conflict, is obliged to concede.

Conflict outcome: Effect and Consequences

The winning side of a Conflict usually gets the result it was trying to obtain, but this is not always the case, as things seldom go exactly as planned. We will call the main outcome of a Conflict its Effect, and its secondary, optional outcomes as Consequences.

Effect of a simple Conflict

A Conflict must always have an Effect, be it the intended goal or not. An Effect need not be something quantifiable in game terms, but **it must coincide with an in-game event or condition that is useful for the winner**.

Whenever there is not a general agreement on the precise Effect of a Conflict, **the losing party determines the exact meaning of defeat.** However, this rule cannot be used to negate the failure altogether. If you lost, then your opponent has gained something **useful** (and probably detrimental to you), thus you must grant a replacement advantage to the winning party that can be useful to them in the same way that their intended goal would have been. In other words, the Narrator **cannot** use this option to deprive a victorious character of his or her victory, only to change its nature.

As a rule of thumb, the Effect of a Conflict should also be such that the losing party is unable to challenge the winning party again for a given amount of time, usually at least until the Time Scale moves up by one or two levels. The winner, on the other hand, has the option to press on and initiate another Conflict, even on a different Time Scale.

For instance, in the Robyn Hode example from the earlier of this chapter, the Sheriff has clearly lost a Conflict on the Combat Time Scale. Robyn wanted to capture or kill the Sheriff, but the Narrator, as the loser of the Conflict, chooses to downgrade the defeat to a dishonourable, cowardly escape, with Consequences that the Merrie Men will be able to exploit later. This means that even if he managed to avoid capture, the Sheriff cannot take immediate action against the Merrie Men. He cannot use the transition to Adventure Time to call for backup and counterattack. Robyn, on the other hand, can continue to harass the Sheriff in Adventure Time and try to shoot or pursue him – which he immediately does!

Note that when the winner decides to "press on" against the loser by initiating a different type of Conflict like in the Robyn Hode example above, the Consequences of the previous one (see below) may apply. In this case a "victory at a price" in earlier Conflicts may impair a party's ability to press on.

Consequences of a simple Conflict

A Consequence is a secondary outcome of a Conflict, usually expressed with a short description of the outcome and one (or more) plus or minus sign(s). Consequences are recorded on the participating players' character sheets after the Conflict, for use at a later time. Unlike Effects, which are always detrimental for the loser and beneficial for the winner, both sides of the Conflict might suffer from Consequences if they lost Resolution Points. Victory often comes at a price.

Consequences that affect the opposition are marked with a plus sign, to signify that they will be advantageous for the players (Positive Consequences), while those that affect the adventurers are marked with a minus sign, as they will be detrimental to them (Negative Consequences). A player may get one Negative Consequence for losing a Conflict or for losing RP in a victorious Conflict. He or she may get a Positive Consequence for winning a Conflict, or when a victorious opposition lost RP in a Conflict the player lost. The losing side chooses the description of all Consequences. A second Consequence analogue to an existing one can be used to enhance the latter. Write an extra sign after the first Consequence description instead of writing a new one.

Consequences are not mandatory for each Conflict, and should be assigned only if the opposing side requires it. Customarily, if the winner got the desired result from the Conflict, he or she should abstain from asking for Consequences. On the other hand, if the loser conceded a different Effect than expected, it is clear that the winner deserves at least that the replacement victory be actively exploitable as a Consequence.

Consequence use and duration

During a Conflict a player can use a Positive Consequence as if it was a Support Bonus to bestow a Bonus to his or her roll, provided that he or she can describe a way in which the Consequence is relevant for the roll. Similarly, the Narrator can use any Negative Consequences present on a player's Character Sheet as a Support Bonus to opposition rolls whenever the Consequence is appropriate to the situation. In case of multiple signs, the Support Bonus can be applied multiple times on different rolls, as an exception to the rule that Support Bonuses must vary in their nature from roll to roll.

For instance, let us say that General Artaxerxes, a player character, has won a battle against a Philistine army. The player suffered a 3-point loss from his own RP pool, and inflicted 9 points of RP damage to the enemy army. The Narrator, as the losing party, determines the nature of the Consequences and decides that the general could route the enemy but not destroy it, while his forces were left battle weary. The two Consequences "Troops Weary -" and "Philistines Routed +" are thus in effect. If the adventurers decide to pursue the enemy, both Consequences might apply immediately to the pursuit, which is a physical challenge, yielding a Bonus for the routing army and one for the pursuers. On the other hand, if the players move to the nearby city of Nineveh and decide to negotiate with its king Holophernes, the news of their military prowess might make the sovereign incline dto accept any request from the victorious party. This is represented with a Bonus in the social Conflict with Holophernes.

Consequences from a Conflict remain in effect until they are used in a new Conflict. If a multiple-sign Consequence was used partially, only the number of pluses or minuses used is erased. Whenever an unused Consequence no longer makes sense for narrative reasons, the Narrator can command its expiration. All normal Consequences expire, in any case, when the Time Scale moves upwards to Downtime.

Withdrawing from a Conflict
A player can choose to withdraw from a Conflict at any time by simply conceding defeat. In this case the Narrator determines the Effect of the Conflict and the loser cannot assign Consequences to the winner. A withdrawal is always a dangerous choice, particularly when the players are not completely sure of what the Narrator's intended goal for the Conflict was.

ADVANCED CONFLICT RULES

Once you have become accustomed to running Conflicts with the simple procedure, you can add new rules from this section until you reach the level of complexity you are comfortable with.

Conflict Sequence

The following table summarizes the advanced aspects of Conflicts that we will introduce in the following sections.

Conflict Setup	(First Round only) Determine the size of the current Resolution Point pools.	
Declaration Phase	Players choose one of the following options, in decreasing Resolution order:	
	Support Action	Roll for Effect
	The player describes an action, which provides a Bonus to a skill roll. The presence or absence of a related Trait on the character sheet helps to determine whether the action is appropriate.	One or more players declare they will roll. In most cases, only one player can roll. Actual rolls are delayed till Execution Phase.
Execution Phase	Any Player who declared to Roll for Effect makes an opposed skill roll on an appropriate Skill/Trait. The Narrator may make another roll opposed to a player Skill/Trait, or more than one roll if there are multiple opponents. Rolls may benefit from Bonuses if any Players have accrued them via Support Actions. Players and Narrator may also use Consequences to assign Bonuses and Penalties to appropriate rolls. All rolls are made in decreasing Resolution order, and results are applied immediately to Resolution Points.	
	After **each** roll, check if one of these conditions apply:	
	One party brought the other to zero RP: **Complete victory**. The objective, or an equivalent major advantage, is achieved	One party brought the other to half its RP **Quick Exit (optional)**. A lesser but useful result is achieved.
End of Round	If one of the conditions above is met, the Conflict ends at once. If neither party achieved a victory after all rolls are over, another round begins with a new Declaration Phase.	

Many-to-one Conflicts

The most common case you will encounter in active play is that of the entire party facing a challenge, with one character acting as the lead and the others providing support to him or her. The party challenges, or is challenged by, a single opponent, or a group of opponents represented by a single Resolution Point Pool.

The following rules describe the aspects that are peculiar to Many-to-one Conflicts. Any rules presented in the simple Conflict rules and not explicitly overridden remain in effect.

Resolution Point Pools

At the start of the Conflict, the player characters select a leader for the Conflict. If the Resolution Point Pool size for the player characters depends on a Characteristic or Attribute score, it will be based on that character's score in the Characteristic or Attribute. However, this pool is considered a collective pool, which absorbs the "losses" whenever any player character loses a Roll for Effect. In the same way, whenever the Narrator decides to have the opposition actively Roll for Effect, any losses are normally absorbed by the collective pool. As for simple Conflicts, a change of leader or a change in the skills used to Roll for Effect has no influence whatsoever on the Resolution Point Pool. Once its initial value has been determined, it remains fixed for the duration of the Conflict.

Declaration Phase

At the start of each Round, the Narrator briefly describes any new fact about the environment that is immediately obvious to everyone. Then each participating player declares the option chosen (Roll for Effect or Support) in descending current Resolution Point order. Support determination is carried out immediately, whereas Rolls for Effect are delayed till the Execution Phase.

Rolling for Effect

The standard situation in multi-player Conflict is that only a single character Roll for Effect in a given round. Imagine your group asking for audience at the King's court and then instead of selecting one leader who speaks for the party everyone attempts to talk to the King within the first five minutes of the interview. In the same way, only one artisan at a time can work on a finely crafted weapon, or on the creation of an enchanted item.

Once a player has declared a Roll for Effect, the other players can no longer choose this option. This implies that the order of declaration becomes important when the players are not in full agreement on who will roll for that round. The Narrator usually does not declare intentions.

If the Narrator chooses to roll actively during one specific round, the opposition may either attack the party as a whole or issue a direct challenge to one character in particular, if this is appropriate to the situation in progress. Note that there are several situations, beyond verbal debates, where this is appropriate: a tracking pursuer may challenge the lowest Survival [Environment] skill in the party with his Perception [Tracking] skill, meaning just that if he finds tracks, they have been left because that character in particular is not able to cover his or her footprints. A guard's Perception roll may very well be directed at the worst sneaker, as the one who will most likely produce an involuntary noise.

If the opposition challenges the whole party, the appointed Conflict leader will make the defensive roll, unless the party decides to let another player with a higher Skill do the job. If the roll is directed against a particular character, it is the latter who must oppose the roll, no matter his or her prowess with the required Skill and Trait.

Support Actions

This option is activated by stating that your character is performing one action intended to support the achievement of the collective goal, or provide relief from interferences. As for basic Conflicts, this generates a Bonus that the character can then allocate to a related Skill roll. The difference, in this case, is that the player can apply a bonus to another player's roll, making it easier to use the Bonus in the same Round. Support Actions are thus much more frequent in multi-player Conflicts than they are in single-player Conflicts.

All limitations to Support Actions described for one-on-one Conflicts are still in effect, that is:

- The description of the action must be relevant for the Conflict;

- The action must be appropriate to the character. The presence of a related Trait on the character sheet is not mandatory, but it is the best way to prove that an action is appropriate;

- A specific item of equipment is a good justification for a Support Action, too;

- The same action, Trait or item cannot be used more than once per Conflict;

- The Trait used to Roll for Effect cannot be used to justify a Bonus.

Example: Vorgin the nomad and his allies are sneaking up to an enemy encampment in the Martian night. The Conflict starts with the nomad's INT of 12 versus a generic opposition of 10. His Stealth skill is very high and supported by all the necessary Traits, but the nomad cannot provide any Bonuses in a round in which he is Rolling for Effect. His companions cannot use their Sneak or Hide Traits to support him, as they are the same traits he is using in his infiltration attempt, and they lack the Desert environmental trait. His companion Fuyoba, though, has the Camouflage trait and describes how he covers the party in dry branches and leaves to make them less noticeable. This provides a Bonus that boosts Vorgin's chance well beyond 100%. Vorgin's player rolls 67 out of 72 for Sneak, which is enough to beat the guards' 23 out of 50 for Perception; a roll of 3 brings the situation to a 12:7 for the heroes.

Fuyoba cannot use Camouflage a second time, and now Vorgin's companions lack any Traits that could support him. However, Professor Rathas provides Vorgin with a set of Night Vision Goggles in order to give him an advantage over enemy patrols under the cover of night, and this is enough for another Bonus to Stealth. A new successful exchange brings the situation to 12:5.

At this point, the Narrator decides to accelerate the pace of the scene and starts Rolling for Effect. Suddenly, a desert owl flies in the night. The Narrator rolls a 27 out of the generic Challenge Rating of 50 he is using to Roll for Effect (he has introduced an "impersonal force" that represents the desert so he must give it a rating on the fly) and the flutter attracts the guards' attention in the wrong direction. Frantically, the players search for an appropriate tactic to counter the Narrator's lucky shot. Vorgin's player is the default choice for rolling as he is the one most comfortable in the wilds, and states that his character will try to fake a Martian owl's call to convince the guards that it was just a bird. The character lacks an Animal Trait, but since he has the all-useful Desert Trait and he has not used it as Support, the Narrator accepts a Survival Desert roll as appropriate to make the call. Vorgin's player rolls a 54 out of his Survival rating of 68, and scores an Advantage over the Narrator's simple success. The roll is 6, enough to end the Conflict, and the heroes sneak into the enemy camp while the guards turn their backs to them grumbling "Just a damn bird…"

If the Narrator has any Bonus to use in a round, instead, he or she need not provide any justification about the Bonus (although it is more fun to do so), and thus can use it on any roll. Using Consequences always require that you check whether the Consequence is appropriate to the action at hand.

Execution phase

At the end of the round, each participant who declared to Roll for Effect can do so, in descending current Resolution Point order. This includes the opposition if the Narrator wishes, without the requirement of having declared the roll beforehand. The Narrator can always decide that the Opposition rolls last, particularly when the size of the Resolution Pool has not yet been revealed.

If a participant loses Resolution Points before his or her turn has come, then the roll must be delayed accordingly, possibly allowing other participants to go first. If a roll terminates the Conflict (see below), all subsequent rolls are cancelled.

End of Conflict

Each time a Roll for Effect causes a RP loss, the Narrator checks whether one of the below conditions apply:

- one side is at 0 or less Resolution Points;

- the winner of the last roll has the opportunity for a Quick Exit and uses it (see below).

If one of the conditions above is met, then the Conflict ends without any further action. Otherwise the rolls go on, and a new Round starts when all planned rolls are over.

Consequences for multiple participants

Positive Consequences related to Resolution Points lost by the opposition, as well as Negative Consequences derived from losses from the collective Resolution Point Pool, apply to all player characters who took part in the Conflict (and in some cases even those who did not, as the players who participated might opt to spend their Bonuses on their behalf in subsequent Conflicts). Regardless to the participant(s) to which they apply, all Consequences follow the rules for duration, etc. provided in the other sections about Consequences.

Quick Exit (partial victory)

In many cases, it is not necessary to bring a Conflict to its extreme consequences. If you are interrogating a bartender to learn whether anyone has seen Agathon the Black around town, you can probably have him tell you the name of the place

where he is hiding by bringing him to 0 Resolution points. However, this could be just a waste of time if it is only important to know whether he has seen him or not. Besides, if you lose Resolution while bringing the Conflict to a complete victory, you might suffer Negative Consequences. In the above example, Agathon the Black might become aware that someone is asking insistently about him. Again, this might make it more convenient to settle for a minor result in order to avoid possible side effects.

During a Conflict, one of the contestants can achieve a Quick Exit if both the following conditions apply:

a)   the contestant has just forced his or her opponent to lose Resolution Points

b)   the contestant's total Resolution score is equal to at least twice the opposition's total Resolution Point after the loss

A player who achieves a partial victory may decide to end the Conflict. He or she explains why and how the character exits the Conflict. In some cases, the Narrator may rule that the character cannot escape the Conflict with a Quick Exit. The character can decide, of course, to continue the Conflict until the opposition reaches zero Resolution Points, hoping to gain a more significant result. However, it is perfectly legal for the Narrator to decide that no further advantage can be gained through the extension of the Conflict.

A Quick Exit is still a victory, but it will somehow be a "flawed" success: not everything went as desired. The Narrator can also interpret the outcome of a Quick Exit as "interesting complications materializing", but these complications cannot be such as to deny the victory.

For example, Moll Flanders the thief is picking a pocket in the street and, having reduced the victim's INT points to half of her DEX points, opts for a quick exit, with his purse. The Narrator rules that the rushed termination of the job means that the victim turns back and realizes he has been robbed, calling the guards. However, this cannot turn into an arrest or a scene in which the guards pursue Moll. The thief will in any case make it away with the coins, and being discovered will represent no more than a nuisance as she is unable to go pickpocketing in the same district until its denizens have forgotten her face.

If a Conflict ends with a Quick Exit, the losing side will suffer no Consequences. The winner can still be subject to Consequences if he or she lost RP.

The Narrator can use Quick Exit from a Conflict, too, under the same provisions the players use.

Advanced Consequence rules

In the basic Conflict rules, we have introduced Consequences as the results of losing a Conflict or winning it at a cost. As you introduce new examples of Conflicts in your games, here are some extra rules that may become handy.

Improved effect of Consequences.

Sometimes a support Bonus gets "wasted" on a roll that did not need it, or the roll was so bad that the Bonus could not turn it into a success. A Consequence is harder to obtain than a Support Bonus, though, so your players might feel cheated when a hard won victory resolves into an irrelevant one-time bonus that does not change the outcome of anything. If this is the case, you may apply one or both of the following advantages to Bonuses for Consequences:

- Transform a Consequence used as a Bonus to one's roll into a Penalty for the other side.
- Allow usage of a Consequence as a Bonus or Penalty after the dice are rolled.

Example: A few days after the Sheriff's escape, Robyn Hode is trying to enter Nottingham in disguise. The Narrator requires a Conflict to avoid the surveillance of the city militia. Unfortunately, the first roll of the guards' Vision is a 50 out of 50 versus Robyn's Disguise roll of 15 out of 60. This is an Advantage for the guards, potentially very costly for Robyn. Suddenly Robyn's player remarks: "Hey, shouldn't these guards be rather low on morale after their boss' ludicrous performance last week? I have a 'He ran like a coward+' marked here on my sheet, doesn't it count?" The Narrator concedes that the guards might be particularly sloppy and undisciplined as their commander has just made a fool of himself, and Robyn retroactively bestows a Penalty to their Perception roll, turning the Advantage into a failure. Robyn has been appropriately rewarded for his bravery (and the Sheriff for his cowardice), so the Consequence is erased from the character sheet.

Recurring and Permanent Consequences.

Sometimes it makes sense that one specific Consequence remains in effect for more than one occasion. A Consequence that comes from the loss of 11 Resolution Points or more is a Recurring Consequence. Circle the sign or enclose it in brackets to indicate the lasting nature of the Consequence. Each time a player is eligible to add a new sign to an existing Consequence, the player or the Narrator, in case of a Positive and a Negative Consequence, respectively, may exchange the two signs for a Recurring Consequence instead. A Recurring Consequence does not lose a sign after each use and may be used once per Conflict until it expires for narrative reasons or the arrival of Downtime.

Permanent Consequences are the result of Conflicts taking place in Downtime (usually enchantments or item manufacture) and so cannot expire because the Time Scale goes "up" since it was already at its top when the Consequence was introduced. Permanent Consequences are automatically also Recurrent, and often have other limitations to their applicability, such as "once per session" or "when the character has item X in his or her possession". They can only expire for narrative reasons, and we recommend that the Narrator waits for a significant event, possibly a Conflict, to let them expire. In some cases, there will be very specific circumstances that need to happen before a Permanent Consequence can expire, such as the loss or destruction of the item to which it is bound. The following table summarizes the duration of Consequences:

	Marked as	Expires
Consequence	Sign: + or -	When used, when the narrative negates it, or when Downtime arrives
Recurring Consequence	Sign in brackets: (+) or (-)	When the narrative negates it or when Downtime arrives
Permanent Consequence	Recorded on a different box on the character sheet	When the narrative negates it, preferably by means of a Conflict or other major event.

Alternate use of Consequences

Sometimes, it may be more appropriate to attribute alternate significances to a Consequence. Here are some suggestions that the Narrator may propose, or allow on player request.

- If a basic Positive Consequence is still unused when Downtime comes, rather than letting it expire a player could ask to exchange it for an additional Improvement Point in an appropriate skill or Trait. It is also interesting to note that the presence of a socially relevant, unspent Positive Consequence of sufficiently broad scope may constitute a justification for the acquisition of a higher Status Trait.

- The acquisition of a Positive Consequence can be exchanged with the elimination of a non-Permanent Negative Consequence of the same level of applicability, if the two can plausibly negate each other.

- A Negative Consequence is always a good justification for the acquisition of a new Motivation. Although this will not make it expire, starting a Motivation connected to a Negative Consequence does not require any die roll.

Intentional elimination of Consequences

In the rules about Consequence negation after subsequent Conflicts, we have assumed that the replacement or elimination of Consequences comes naturally as they are used up or no longer make sense for narrative reasons. As players might want to get rid of dangerous Consequences before pivotal parts of the adventure, this will not always be the case. Players can thus initiate a Conflict, in the same Time Scale in which the undesired Consequence was gained or the immediately higher one, with the sole goal of getting rid of the latter. This can take place only if the Narrator deems that such an attempt is plausible. The standard Resolution Point Pool to beat is 10 points per minus sign to eliminate, 15 points in case of a Recurring or Permanent Consequence. The players need not confront all minuses in a Consequence and only try to get rid of one, but they cannot confront the minuses one at a time. Once a Conflict has been staged against the Consequence, no more attempts are allowed. A Quick Exit by the players will not eliminate any Consequence, while the Narrator may use a Quick Exit to frustrate the players' attempt.

According to standard Conflict rules, the Narrator might decide to assign a different value to the opposition RP Pool. Some specific actions may have a standard suggested value for the opposition, explained in the Typical Challenges section of this chapter or specific sub-systems presented in other chapters. For instance, eliminating a Consequence related to an item of equipment is clearly a Maintenance Conflict, detailed in the Science section of Chapter 6.

Many-to-Many Conflicts

Conflicts between multiple characters and multiple oppositions, each with a separate Resolution Point Pool, are a rare occurrence. Yet groups which have become comfortable with the basic rules may wish to resolve some major confrontations as a "free for all", big Conflict. This section contains some advice about how to run such big events.

For any detail not provided here, just consult the section about many-to-one Conflicts and apply the same principles presented there for player characters to the opposition.

Resolution Point Pools
Multiple oppositions are more common when the opposition is represented by individuals or groups, and not an impersonal force, but there might be situations in which even an impersonal challenge is better represented by separate RP Pools.

It is also possible to have two kinds of impersonal pools in the same Conflict: a general pool related to the main goal; and several ones that represent each character's personal risk of being taken out of the Conflict by the elements, the environment, etc. This typically happens when the heroes must face a physical challenge while also struggling to locate something or find their way in hostile territory. If the Conflict has a leader, he might have to split his or her efforts between the general pool and the personal one.

Rolling for Effect and Providing Support
In Many-to-Many Conflicts, there is no limit to the number of contestants who can Roll for Effect on either side. Each character and each Narrator RP Pool can Roll for Effect. The decision whether to roll or to provide a Support Bonus must be based on tactical reasoning. However, in this particular case the Narrator can use Support Bonuses like players. For each RP Pool for which he or she could roll but decides not to, the Narrator receives a Bonus.

When a character has neutralised his or her personal opposition, he or she can still provide a Support Bonus to less fortunate comrades. If a general opposition exists, a character who has defeated his or her own opposition can provide relief by Rolling for Effect against the generic pool, giving the leader an opportunity to focus on his or her own personal opposition.

Changing a Simple Roll into a Conflict

The procedure explained in Chapter 2 recommends using straight or opposed skill rolls only when the outcome is not vital to the player characters' mission, and the result of a failure is a minor inconvenience, or the necessity to choose an option that was not the players' first choice. For instance, a simple roll on a Status/Wealth Trait may be appropriate to check whether the player characters can buy a train ticket, but only when the alternative of walking or riding to destination is inconvenient but acceptable.

However, the Narrator may sometimes misjudge the importance that the players attribute to a trivial goal. In this case, the Narrator calls for a simple roll, possibly opposed, but after rolling a failure the acting player announces that he or she is not satisfied with a simple "you failed" as the result, and that the player character will try to reiterate the attempt. It is clear that the player was invested enough in the result to require a Conflict, but the Narrator did not understand it at first sight.

In this case, the recommended solution is to turn the failed roll into the first roll of a Conflict. The player is raising the stakes by entering a Conflict while knowing beforehand to have rolled a failure for the first round. This solution is quick and straightforward, and takes into account both the player's commitment to obtaining a goal through those specific means and the fact that the dice initially said no to an easy solution.

Conflict setup takes place as normal by determining the nature of the Resolution Point pools. Then, if the failed roll was unopposed, the Narrator rolls for the opposition and the winner of the first exchange is determined. If the original roll was opposed, its result is kept and necessarily determines the defeat of the Player Character. The appropriate Resolution Point loss is then rolled and applied. Whatever the result of this first exchange, it ends the first round of the Conflict. If there is no winner yet, the Conflict goes on as normal, with the other players becoming able to intervene, if present, from the second round on.

Transition to Combat Time

One of the most important and delicate events in a roleplaying adventure is the start of a Combat. One side or the other will often want to delay this moment or have it come sooner, or try to secure a tactical advantage before violence starts. This section tells you how to represent these intents and their success or failure in game terms, using the Consequence rules.

There are three main ways of transitioning from a higher Time Scale to Combat time:

- When the group is describing action without engaging in a Conflict and the Narrator or the players decide to start Combat immediately. In this case there is no "enclosing" Conflict to influence Combat;

- At the end of a Conflict which aimed at engaging or avoiding Combat (chases, etc.) or at gaining a more advantageous position in battle (ambushes, sneaky infiltrations, boarding manoeuvres, etc.). In this case the end of this Conflict marks also the start of Combat;

- In the middle of an unrelated or semi-related Conflict. In this case the enclosing Conflict does not end and may resume at the end of Combat. This case is not treated here but in the Secondary Conflicts section.

Conflicts that may lead to Combat

In some Conflicts, such as a chase, a sneaky infiltration or a negotiation with a potentially hostile party, one side has the stated purpose of avoiding Combat. After such a Conflict, Combat begins only if the party actually willing to fight has achieved a complete victory. On the other hand, the party trying to avoid a fight needs only a Quick Exit to disengage from the Conflict and avoid Combat.

Other Conflicts (ambushes or sneaky approaches, for instance) aim at obtaining advantages for a Combat which will start in any case. In this case the outcome of the Conflict is important mainly for its Consequences, which will determine who gets an advantage and how big.

Transitioning without a Conflict

When the transition does not take place at the end of a Conflict, any pre-existing Consequences that might be relevant to the Combat will apply, following the same procedure described for transitioning after a Conflict.

Transitioning after a Conflict

The first thing to do when transitioning to Combat is applying the Effect of the previous Conflict narratively. If you have surprised the enemy, your opponents might be unarmoured and with their weapons sheathed. Victory in a manoeuvring Conflict may bring you closer to an enemy you wish to engage in Close Combat. The rule that the loser gets to name the Effect is not applicable in this specific case: the winner of the Conflict always gets what he or she wanted.

If the victory in the enclosing Conflict was complete, that is the winner did not use Quick Exit to end the Conflict, the loser also suffers Consequences. In this case only, shortcut the normal Consequence rules and simply apply an automatic Penalty to the first roll made for all characters on the losing side if using Basic Combat, or a five Strike Rank loss for all surprised characters in the first Round of Advanced Combat. This represents surprise and tactical advantages.

The winning side might suffer Consequences, too, if it lost RP. The loser cannot impose Consequences that negate the victory in the Conflict, but using this option to nullify surprise or disadvantage for **one single member** of the surprised party may be appropriate, for instance ("The Orc Chief spotted the ambushers at the last moment").

If you use Basic Combat, which is not really different from another Conflict, all there is to do at this point is to apply Consequences in the current Combat. The procedure for transitioning to Advanced Combat will be explained in Chapter 4.

Going back to Adventure Time from Basic Combat follows normal Conflict Rules, too. Any Consequences produced by Action Rank loss in Combat (Action Ranks are the equivalent of Resolution Points) are added to the character sheets. Transitioning back from Advanced Combat is slightly different, and is explained in the Fast Healing section of Chapter 4. Poison and other ongoing threats must be handled separately as explained in the Typical Challenges section.

Secondary Conflicts

At the highest time scales, it is not infrequent that a Conflict lasts so long that someone wishes to move the Time Scale down and start another type of Conflict (usually combat, but this is not always the case so we have kept this section separate from the one about Transitioning to Combat) before the first Conflict is over. Rather than vetoing interesting developments, the Narrator should freeze the Conflict until the lower Time Scale action is resolved. You should consider the whole of the Secondary Conflict as the equivalent of one single round of the enclosing Conflict; adjust the temporal length of that single round accordingly if you are keeping track of time.

A typical example of such an occurrence would be our Martian heroes, Fuyoba and Vorgin, jumping on a pursuing airship while the skipper of their own craft, Professor Rathas, is still struggling to break contact. In this case, the Narrator might call for a Jump roll by one or more of the boarding PCs, or a Pilot success by the skipper to bring the two vessels in a favourable position, before allowing the transition to combat. The main Conflict is not over and might still end with a full boarding or the heroes escaping, but it becomes necessary to resolve combat – which is played out in 6-second Rounds - before another 5-minute Round of the chase may take place. No new action can take place in Adventure Time until combat is over, although what has already happened during the pursuit does affect the battle.

Once the Secondary Conflict is over, the action shifts back to the enclosing Conflict. There are two possible outcomes. If the Secondary Conflict has made the enclosing Conflict meaningless for narrative reasons, the main Conflict ends without Effects or Consequences. You can apply Consequences from the Secondary Conflict if they are significant.

If the enclosing Conflict is still meaningful, then the winner of the Secondary Conflict gains the equivalent of an Advantage roll in the main Conflict, that is 2d6 Resolution Point damage to the opposition. If the Secondary Conflict was terminated by a Quick Exit, the winner can only apply the equivalent of a successful Roll for Effect, that is 1d6 Resolution Point damage.

In the above example, if Fuyoba and Vorgin win the fight, the ensuing disruption will certainly help Professor Rathas to put a big distance between the PC airship and the pursuers (how the boarding PCs return to their craft afterward is another story). If the player characters lose, they will end up captured, unconscious or hiding on the enemy ship. This will have an effect on the Professor, too, who might be forced to accept boarding in order to rescue his captured friends.

Having applied the Effect of the Secondary Conflict, if the enclosing Conflict is not yet over, another round begins.

Parallel Conflicts

In some cases, the unfolding story require that you resolve two or more Conflicts at the same time. For instance, your adventurers might have to find the way out of a labyrinth (INT-based Conflict), while also fighting the effects of a deadly disease (CON-based Conflict). Power use, poisoning, grappling and other important details are handled with basic Conflicts and sometimes they must be resolved before Combat is over.

For non-violent Conflicts or Basic Combat, the best solution is treating all Conflicts as one and introducing multiple oppositions to overcome, possibly using multiple Resolution Point Pools based on different factors.

CONFLICT BEST PRACTICES

Be aware of common pitfalls

During in-house playtest, some common pitfalls have emerged that could impair the group's enjoyment. Rather than letting would-be Narrators learn the lesson the hard way, we will describe here the two most common situations that result in a sub-optimal experience at the table, and what features of the game to use to avoid them.

The first situation to avoid is reducing a Conflict to a mere series of rolls producing resource attrition. This may sound fun as long as it is something new, but after two or three times many players will start to lose interest. The purpose of a Conflict, instead, is to stimulate players and Narrator to introduce diversity and details in the scene they are roleplaying. If this does not happen at your table, it is probably because "interpreting the result of die rolls" is the only option the players have to contribute to a Conflict, and they simply do not use it. The quickest and less intrusive response is to leverage the advanced features of the Support system. Encourage all players to participate in Conflicts by making them multi-player as often as possible. Introduce Consequences to show the supporting crew that the heroes cannot prevail without a good dose of Bonuses. In this situation, the players are encouraged to think *before* the die roll is made, in order to ensure Bonuses, and this will make them describe their actions and participate actively in all scenes. Another good technique for the Narrator is that of rolling actively, leveraging apparently unrelated skills to make things more diverse and stimulating the challenged player to be creative in choosing the skill and Trait to oppose the Narrator roll

The second problem that often arises is a "dry" usage of Traits as justification for Support Actions. Listing the Traits on their character sheet until the Narrator agrees that one is applicable is mechanically rewarding for the players, but hardly effective in producing an exciting story. If the Narrator sees this happen, then it is a warning that he or she should be stricter in requiring a description, and less strict in requiring the presence of a Trait. Remind the players that the Trait rule is there to encourage actions appropriate to their characters, not to constrain or replace their creativity. If a player describes an action in an appropriate way but there is no Trait that applies, consider allowing a Bonus in any case. Only if the appropriate Trait exists but the character lacks it should the Narrator forbid an action or deny a Support Bonus.

Use Conflicts to integrate obstacles in the plot

Revolution D100 operates on the principle that "Anything that influences a player character should come from a roleplayed event". This means that the recommended way of creating obstacles for the players is Conflicts and their Consequences. The Narrator should not impose flat penalties as obstacles, but rather confront the players with the obstacle as an opposition and let any penalties be the fallout of their struggle against the obstacle.

For example, let us say that Tim is planning a session in which his players must traverse a desert with insufficient water supplies. He has already decided that the desert will be a major element in this episode, a threat that the players cannot ignore or circumvent.

An approach that involves only flat penalties or single-roll challenges might be "The desert is searing hot and you finish your supplies of water. Take one Fatigue Penalty, two for whoever is wearing armour. A successful Endurance roll avoids one penalty". Unless the desert inspires some players to be particularly poetic, they will all make the roll and note the penalty. Any player whose character loves armour too much will probably grumble against narrator unfairness. When the moment of action comes, the players will find a Penalty on their character sheet, but probably they will not even remember why it is there. Tim has introduced the obstacle in the game in a mechanically relevant way, but has failed to introduce it as an element that the players "lived" as a first person experience.

The approach that Revolution D100 recommends in this case, instead, is that Tim stages a Conflict against the desert. This will take a little more time, but since Tim had already determined that the desert would be a prominent feature of today's adventure, this is certainly appropriate. Now the players are forced to immerse in their characters' minds, and think about what they would actually do in a real desert, because they need Bonuses to pass their Survival rolls, and Bonuses come from appropriate descriptions. The players will also feel the urge to think of alternate ways of passing the obstacle (find oases, trade with natives, etc…). With each Round, Tim will have the opportunity of adding extra unpleasant details about his obstacle (vultures, insects, sunburns, etc…) and making each of them significant in play, something he could not do with a single-roll obstacle without sounding like a monologue. The players, afraid of losing the Conflict or suffering Consequences, will pay attention to Tim's description, eager to find a way to get a Bonus or a way out. At the end of the

encounter, the desert will have been an experience that the players have lived in their characters' skins. Any Consequences they suffer (although mechanically equivalent to the Penalty assigned in the first case) will be like a vivid memory of an experience they lived, and had an opportunity to struggle against. The chances of perceiving unfairness in the Narrator's behaviour will be lower, and any hindrance or difficulty will sound as something that has a good reason to be part of the story, no matter how annoying or detrimental.

Conflicts do not stop the flow of play

You should probably have guessed this from the advice presented so far, but we will stress it explicitly here: Conflicts are not meant as that moment of the game when everyone stops roleplaying and starts rolling dice and doing "rulesy" things. If this happens at your table, then the Narrator should highlight with practical means that this is not how Conflicts are supposed to work. The rules are designed so that all actions that contribute a colourful narrative to a scene also give the players a mechanical advantage, while rolling the dice passively without describing what your character is doing increases your chance of losing. This should provide a natural incentive for the players to insert meaningful in-character actions in the Conflict framework.

If this mechanical incentive is not enough to ensure a seamless integration between roleplaying and rules, the Narrator could try other techniques to encourage player cooperation. The best way is an apparent de-structuring of the Conflict framework to make the players act more naturally: the Narrator starts each Round with a description, and then asks the players what their characters are doing; then he or she extrapolates the equivalent of a Declaration for a Support Action or Roll for Effect from each answer, and then asks for the relevant roll, suggesting how the Support Bonuses should be allocated. None of this violates the Conflict rules, but everything will sound more natural during play. Gradually, the players will understand that this is how they should tackle a Conflict, and will start to integrate this approach in their roleplaying habits until it becomes as natural as a normal conversation.

Example. Vorgin and the other Martian Heroes have finally managed to infiltrate the slaver camp to free Anissa, the daughter of a Red Martian noble whom they are in charge of recovering. However, they discover that she is in fact on board of a slaver air galley, a very dangerous place. The Narrator requires a Conflict of someone's INT versus a difficulty of 15. Fuyoba, who has INT 13 and is the Fast Talker of the group, will be the leader of the infiltration. Donning the armours of a group of guards they have previously dispatched, Fuyoba and Professor Rathas pretend to be bringing a captured nomad (Vorgin) on board. This clever trick wins them a Bonus in the first round of the Conflict, and Fuyoba's modified Fast Talk easily beats the ship guards' raw Communication skill (they lack the Insight Trait), for a result of 13:12 that lets them board the ship.

Once inside, they wander a little bit until they encounter another soldier (this is in fact the Narrator marking the start of a new Round with an event). Fuyoba's player has the idea of telling the soldier they got lost while carrying the prisoner and asking where the captives' quarter are, hoping Anissa is also there. Another good Fast Talk roll lets the hero reach a situation of 13:9, and find the girl's room.

The Narrator states that the next problem to face (new Round) is that the door is locked, but Vorgin knows the secrets of Lockpicking and scores another four RP, bringing the opposition down to 13:5. The party has found the girl, and could now go for a Quick Exit. However, the players need some time to think before deciding on the next move. As they can now hide in the girl's quarter, the Narrator agrees to give them the time needed without terminating the Conflict (he is actually applying the rule that some Rounds may pass without further events). The three reason that rushing out of the airship (using the Quick Exit option) could alert the slavers, which they want to avoid at all costs, and opt for one last gamble to carry the girl out in an ordered fashion. The opposition left to beat is now very low, so the Narrator starts the following Round by letting them find the way to the exit without further trouble.

The players state that they will simply try to slip out of the ship as everything was normal, which the Narrator interprets as a Support Action (no related Trait, but the action is appropriate to the situation). However, the guards stop them once more asking why they carry the captives away (the Narrator uses his option to Roll for Effect). The guards' Communication is opposed again by Fuyoba's modified Fast Talk roll to invent an excuse on the spot, and the players are lucky for a fourth and final time: Fuyoba scores the five points needed to terminate the Conflict, and the group debarks and disappears into a nearby tunnel.

The trick the Narrator used in the example is that of interpreting the entire air galley as an impersonal force, changing the nature of the challenge from round to round to keep the narration very natural and allowing interaction with several non-player characters (and even one physical obstacle) during the same Conflict. The process of dividing the events into Rounds

was hidden to avoid "breaking" the natural flow of the action sequence. Note how all of the above actually follows the rules, but in fact does not get in the way of normal player/Narrator conversation. The Narrator used the Resolution Point totals of the opposition as a guideline for describing the various steps of the infiltration (in the ship with 12, at the cell with 9, past the door with 5, and out with 0), and this ensured a coherent description, while at the same yielding a good balance in the difficulty and number of skill tests required. As the action proceeded, the players could feel themselves closer and closer to their target, while still aware of "not being there yet".

Unrelated actions are desirable

Another problem that might arise in your game is that a player wants to do something really interesting but the sudden start of a Conflict makes him or her feel forced to postpone, and in some cases to abort, his or her plan. But, unless the player him- or herself wishes to wait for the Conflict to end, this is by no means necessary: the Conflict rules are designed to allow any sort of unrelated action to happen during a Round. A player can state anything during the Declaration Phase, the only restriction on declarations that do not coincide with either Roll for Effect or Support is that they cannot have any mechanical effect on the Conflict; the character's action, though, will take place in any case.

The Unities specified in the Time Scale Table are a good guideline about what sort of unrelated actions you can plausibly insert in a Conflict. So, for example, given that Unity of Time and Space is in effect in Adventure Time, any character who is in the same place at the same time as the participants in a Conflict can still act while the latter is in progress. Only during Downtime and Narrative Time, when Unity of Action is in effect, should you consider the option of "freezing" other actions until a Conflict terminates. The Round structure of the Conflict will help you to synchronize any unrelated actions with the duration of the Conflict.

Finally, note that an unrelated course of action may suddenly result in something useful for the Conflict at hand. This is the absolute best way to run Conflicts, and we encourage Narrators to allow and encourage such creative initiative on the part of players.

Example. Our Martian heroes are flying Anissa back to her father when an enemy air galley, alerted by a traitor in their crew, intercepts their small craft and demands that they surrender the poor girl. Fuyoba, alone on the airship deck, attempts to negotiate with the enemy captain. A diplomatic Conflict starts, Fuyoba's INT of 13 against a difficulty of 16, and an enemy who has no intention whatsoever of letting them go. Fuyoba plans to disguise the traitor as the girl and deliver him to the enemy, a plan with slim chances of working. However, in the first round Fuyoba's player states that his character is only trying to confuse the enemy captain, and his Fast Talk roll is enough to drop the enemy RP by two points, down to 13:14.

In the meantime, Professor Rathas appears on the deck and starts tinkering with one of his gadgets, a light projector mounted on the stern to illuminate the ship course in the night. He also tries to locate the exact position of the enemy captain on his ship, for which the Narrator requires a Perception roll that Rathas passes. The Professor's player has a different idea than Fuyoba's, and the Narrator has nothing against letting him setup his little trap while his companion tries to setup his diplomatic deception.

On the second round, Professor Rathas winks at Fuyoba and his player asks to Roll for Effect. A quick touch on a switch and... Blinding Flash!!! A stream of concentrated light hits the unaware captain directly in the eyes. As he could not anticipate the surprise effect, the Narrator decides that the captain cannot oppose the Professor's Advantage roll, which does eight points of RP damage to the enemy. The captain can no longer see a thing!

Although the Conflict started as a diplomatic one, it is perfectly legal under the Conflict rules to add the result that the scientist scored to Fuyoba's initial achievement. The situation is now 13:6, providing an unexpected but providential opportunity for a Quick Exit. The PC crew puts the 8th Ray engine on full throttle, and by the time the enemy crew has recovered from the confusion caused by Fuyoba's deceiving speech and the blinded captain's mad cries, turning the galley's Radium Cannons towards the heroes' airship, the latter is out of range and heading for a safe harbour.

CONFLICT EXAMPLE

This scene, taken from a campaign using the forthcoming "Wind on the Steppes" setting, takes place in the mid-6th-Century in the Gobi Desert. The party are Türks coming back from a secret diplomatic mission in the Western Wei kingdom. Bey, a friendly smuggler, has guided them along a remote path up to the camp where his colleagues are dwelling. The camp is a semi-permanent place that houses refugees from the Wei authorities. The party has to negotiate safe passage and avoid being robbed or sold as slaves.

The PCs are

- *Ayu-Kulak, young noble, leader of the group*

- *Kenjeke, a young woman of high nobility*

- *Arslan, a mounted archer*

- *Ulap, a mysterious shaman*

- *Geche-Yüz, an elite warrior,*

- *Jebe-Tsenkher, a messenger*

Ayu-Kulak is looking for support and a guide, and is ready to sell a camel, plus a part of the carried goods. He stares at the camp chief's eyes, holds a hand up and says "Arslan, the Chief wants to have a demonstration of our force". The young noble wishes to impress the Chief by showing how his party are good, and how well he can lead them. He will be leading the Conflict for the party.

Setup
The Chief has a Will of 14 which will constitute his RP Pool, and 65% in his Communication [Persuade] skill. The Narrator rules that the Starting RP Pool for the party is equal to the average of Ayu-Kulak's CHA 9 and WIL 12. The players have thus a starting RP Pool of 11. The friendly smuggler Bey is in fact a Positive Consequence, a Bonus to use when the PCs want.

Round 1
Arslan declares that he tries to impress the Chief with his archery skill. Ayu-Kulak will make the roll on his Command Trait, arguing that he is a leader of strong warriors. However, the most important factor is that Arslan's Fast Shooting Stunt will provide a Bonus to Ayu-Kulak's Command, bringing the score to 98. Ayu-Kulak rolls a 19, while the Chief misses with an 80. The PCs win the first round and the Chief loses 3 RP for a 11 : 11 result.

The Chief counterattacks by doubting that the PCs will be able to make their way through the desert, and as consequence, that they depend on his good will. He utters "Being a good warrior is of no use in a sand storm!". Arslan knows the region and replies that he can find the way, so he will make the defensive roll on his Knowledge [Eastern Tarim] (56%). As this score is rather low, Ayu-Kulak suggests Arslan to take advantage of their friendly guide Bey if he misses, which he does with a 66. The guide talks to his Chief in a language the PCs do not understand, but it seems to help. Arslan's Skill becomes 86% and the 66 is now a success, the Chief has 65% and rolls 19. Arslan wins for rolling higher, the Chief loses 3 RP again, for an 11 : 8 situation.

Round 2
Ayu-Kulak makes a long speech, explaining that the horde will be coming in the near future, that the ruffians have most interest in helping them, that he's the son of a noble, all of which the Narrator interprets as using his Status: Noble-Chief of Hundred Trait, which is a Communication Trait in any case. This is not enough and Ayu-Kulak loses this turn with a 34 versus the Chief's 57: the ruffians' Chief does not believe him and laughs. The party loses 4 Resolution, for a final 7 : 8 situation.

Round 3

One of the Chief's soldiers whispers in his ear. Kenjeke recognizes him as a member of a gang they defeated a few weeks ago. Ayu-Kulak orders Geche-Yüz to wrestle the enemy soldier before he can influence the Chief. At the same time, Ulap the shaman prepares a Confusion spell to provide a Support Bonus when requested. Wrestling is a common way to set disputes among Nomads. The Chief accepts the duel, but since Ayu-Kulak asked his champion to fight, the Chief summons his own champion, a colossal boxer with a +2 Might. The Narrator manages this fight as a Secondary Conflict.

The fight is resolved with the Basic Combat rules, nomadic wrestling vs. brawl. After a few rounds, the outcome is a total victory for Geche-Yüz, and the Chief loses 2d6 RP for a final situation of 7 : 2.

The chief takes now the PCs seriously and shows that he is willing to negotiate an acceptable price to give them shelter. Ayu-Kulak could decide a Quick Exit, but he wants to keep as much goods as possible and to get a guide and so decides to go for a total victory.

Turn 4

Instead of leaving the Chief an honourable way out, Ayu-Kulak tries to humiliate him by being quite rude. This persuades the Narrator to bestow a situational Penalty on his next roll, as the Chief cannot be humiliated in the presence of his soldiers. Kenjeke, the young noble woman, makes her own speech and makes it clear that she wants a compromise and that her brother is the leader of a big horde and is going to come back in the region in the near future. She's using her Status High Noblewoman Trait to support Ayu-Kulak, and soften his words with an in-game speech. Ulap the shaman releases his Confusion spell, granting a further Bonus.

At the end, this crucial roll will be: Chief's Persuasion 65% vs. Ayu-Kulak's Command 68% - penalty 30% + bonus Kenjeke 30% + bonus Ulap 30% = 98%. The Chief rolls an 84 versus Ayu-Kulak's own 90. An advantage for Ayu-Kulak!! The chief loses 7 RP, and finishes at -5, a total victory for the PCs.

Outcome

The Chief doesn't know what to think. Who are these people? He is Confused and even more worried. He prefers to accept and welcome the PCs for the night, hoping they will remember his hospitality when the horde will be back. Ayu-Kulak's player reminds the Narrator that he wanted a guide, and that's the reason why he took the risk of a total victory. The Narrator states that the guide will show them the way for a few days only, not knowing the route beyond, but this is still enough to grant a "Guide through the Gobi Desert" Consequence. Since the Conflict ended with a more than 15 Resolution Points damage inflicted, the players opt for a Recurring Consequence rather than a double one, in order to exploit the guide's skills for as long as he will remain with them.

TYPICAL CHALLENGES

This section provides examples of the physical and social obstacles that player characters will find on their way during their adventures. The core principle on which the Revolution D100 rules are built is that *anything that influences a player character should come from a roleplayed event.* So, whenever possible, we have suggested a way to employ the obstacle as the opposition in a Conflict where the player characters will have the opportunity to oppose it actively.

Overcoming a characteristic

There will be times when a conflict clearly addresses one characteristic (Dexterity to avoid a falling object, Charisma to make a good first impression on someone, etc.), but it is not clear what skill is appropriate to the situation at hand. The table that follows describes the recommended skill (and Trait when possible) to use in conjunction with a given characteristic when the situation does not suggest an obvious one.

Characteristic	Skill/Trait
Strength	Agility [Brawn] (or Athletics [Brawn] if you use Athletics in your game)
Constitution	Survival [Endurance]
Dexterity	Agility [Dodge]*
Intelligence	Knowledge [any]
Will	Concentration [Willpower]
Charisma	Communication [any]
[*] Balance or Acrobatics might be appropriate to some situations, too.	

Testing your physical limits

In many cases, a character may wish to perform a feat that involves a physical test: lift a weight, jump a distance, arm-wrestle an opponent, run fast, walk on burning coals, etc. When they involve a prolonged effort, these feats can be represented by Conflicts, usually involving Strength or Dexterity, sometimes even Constitution. In this case your starting Resolution Point pool is equal to the relevant Characteristic, and you roll your Agility with the relevant Trait if any (Brawn, Climb, Endurance, etc.).

The opposition always has a skill of 50%, and Resolution Points proportional to the feat you are attempting. If the physical quantity you are trying to overcome can be equated to a characteristic (for instance, lifting a weight can be expressed with a STR value, and so can be breaking free from a bond such as a rope or a giant cobweb), then the opposition Resolution Points are equal to this Characteristic score. In all other cases, compare the actual physical measure to overcome with the normal result you could achieve, as provided in the description of the relevant Agility trait. The "average" value is represented by an opposition of 10, and you add or subtract 1 for each ten percentiles above or beyond that average: 11 for 110% of your normal limit, 12 for 120% and so on.

Instant feats like jumping or catching a falling object, instead, are among those cases where a simple or opposed success roll is more appropriate than a Conflict.

Chases and Speed Contests

The objective of a chase is to reach the fleeing party and subdue or dispatch it, which may or may not involve initiating combat at the end of the pursuit. The skills used in this kind of conflict are Agility [Running], Drive [vehicle], Ride [mount] or Pilot [vehicle]. As few characters have the Running Trait, we recommend that the Narrator allow using an environmental trait to replace it if the character is familiar with the place where the chase takes place.

You will usually stage chases in Adventure Time. The Narrator might wish to shorten the length of the time unit to one minute or thirty seconds for the most frenetic chases.

If a contestant is on foot or mounted, use the runner's or the mount's Constitution as the starting Resolution Point Pool. When vehicles are involved, choose a specific parameter of the vehicles, and default on the driver's Dexterity if none is applicable. For high-speed vehicles like jets or racing cars, use the Move score itself (or double the Move score for land vehicles), particularly when the chase takes place in an obstacle-free environment.

When the chase takes place in an obstacle-rich environment, the most appropriate parameter is Manoeuvrability for a vehicle, and Dexterity for a living being. Sudden changes of environment might negate speed bonuses/penalties, bestow penalties to Drive or Pilot rolls, or even change the Trait required to roll for effect.

For chases on foot (or on mounts), if there is one point of difference in the Move scores, the fleeing or the pursuing party, whichever is faster, gains a Bonus to the roll. Do not forget that the Running Trait increases its owner's Move by one point – and your setting might include Powers and Stunts which have even greater effects. If the difference is higher than one point, the slower party gets a Penalty, too. A difference of more than two points might make the chase pointless, unless the environment is so full obstacles that it offsets the penalties. advanced sub-system for vehicles, the latter will probably provide a more appropriate solution.

A chase that ends with victory for the pursuing party usually results in the capture of the fleeing one, or with the immediate start of a Combat. The Transitioning to Combat rules include options to represent better positioning or fatigue resulting from the chase, if you wish to provide mechanical rewards for winning the chase. If the fugitives win, instead, the pursuers lose their tracks and have no hope of eventually catching up until an appropriate number of Time Units has passed on a higher Time Scale.

Illumination & Darkness

Darkness is among the obstacles that are less suited for a conflict and best treated as a flat penalty to skill rolls. The following are the suggested penalties for darkness situations. The Narrator may wish to skip them or enforce them less strictly, if they do not add much to the tension of the situation.

Environment is…	Example	Effects
Illuminated	Heavily candlelit room, overcast day, within radius of illuminating item.	None.
Partial Darkness	Cavern mouth, misty or foggy day, full moon night, within double radius of illuminating item.	One Penalty to sight based Perception rolls and Combat rolls.
Darkness	Cavern illuminated only by embers, night with no moon, within triple radius of illuminating item.	Two Penalties to sight based Perception rolls and Combat rolls.
Total Darkness	Total absence of illumination from any source	Sight based Perception rolls automatically fail. Three Penalties to Combat rolls.

Movement and Exploration

This section contains two types of rules. The first is numeric values for Movement Rates that you can use as a rough guideline about the distance you can travel in a given time unit if no complication occurs, and modifiers to apply to the distances and times for favourable or adverse conditions. The second type are rules that suggest how the Narrator should stage Travelling Conflicts. Travelling Conflicts are an important part of a Revolution D100 game, and a good way of inserting complications and subplots into an adventure while at the same time letting player character actions and abilities influence the outcome of the journey.

If the player characters are travelling, and the party speed is really crucial for the narrative – because they need arrive in time to save the day, or someone is pursuing them, or a myriad other reasons that can add interesting twists to your adventure – the best option is to run the trip as a Conflict. If travelling and the obstacles the heroes may find on their way are not supposed to be an important part of your adventure, just let the player characters arrive in time without any rolls and go on with the *interesting* parts of the adventure.

Movement Rates

The Movement Rate Table shows how far characters with a variety of Movement scores can travel over various periods. Groups travelling together will move at the speed of the slowest member. The table below represents humanoid moving on foot on a plain terrain that poses no significant obstacle to travel.

Time Scale	Time Period	Move 1	Move 2	Move 3	Move 4	Move 5	Move 6	Move7	Move8	Move 9	Move10
Combat	Round	5m	10m	15m	20m	25m	30m	35m	40m	45m	50m
Adventure	Turn	60m	120m	180m	240m	300m	360m	420m	480m	560m	600m
Narrative	Hour	0.8km	1.5km	2km	3km	4km	5km	5,5km	6,5km	7km	8km
Day (normal march)		6km	12km	18km	24km	30km	36km	42km	48km	56km	60km
Day (forced march)		8km	16km	24km	32km	40km	48km	56km	64km	72km	80km

Movement in Combat or Adventure Time assumes a character is moving as fast as possible, but still walking. If a character is running, double the movement rate but give a Penalty to any Action attempted. For quadrupeds, running speed is four times basic Move. Some Actions are utterly impossible while running. Movement in Narrative Time or Downtime cannot be doubled by Running, but you can Force March by not taking any break in your walk, although this will make the opposition tougher in a Conflict.

Any creature with the Running trait can Run as if its movement was 1 point higher.

Travelling Conflicts

Calculate the number of time units the heroes need to travel in order to reach their destination by using the Movement Rate Table. Do not apply any penalties due to terrain or weather to the distance travelled. The only modifier to take into account is forced marching. This value is the number of time units (usually days) the journey is expected to take. Then multiply by three, and only at this point apply any modifiers to Starting Resolution Point for terrain and other conditions, found in the following sections. The results are the Resolution points the players have to beat to arrive at their destination.

The player characters will generally use CON as their Starting Resolution Point Pool. The average Challenge Rating of the opposition is 20% when travelling on a road, and 50% when travelling on rough terrain. The opposition has the equivalent of a Bonus (+30%) if the player characters are force marching.

If the heroes bring the opposition to zero in fewer Rounds than expected (you have computed the expected number of Rounds in the first step of this procedure), they arrive earlier. If they take the exact number of rounds expected or go for a Quick Exit from the Conflict, they arrive exactly on time; if they take more rounds than expected, they arrive late. If they lose, they get lost or some other event forcibly halts their journey.

The heroes may suffer Consequences from the conflict, most likely representing exhaustion, depleted resources or attracting the attention of enemies during the trip. The Narrator may also transform these Consequences into interesting encounters with dangers of different natures.

Terrain & Weather

Terrain and adverse weather conditions such as wind, rain and snow bestow a Penalty on movement rates. As it happens with Skill rolls, each Penalty decreases movement rates by 30%. So one Penalty will drop the movement speed to 70% of base, two Penalties to 40% of base and three to 10% of base. Movement with more than three Penalties is impossible. The Narrator will use these "static" Penalties whenever he or she wishes to determine the distance the hero party can travel in a given time frame when not staging a Conflict.

However, travelling in difficult conditions has an effect on Travelling Conflicts, too. In this case, the adverse conditions should not be applied to the base distance but as modifiers to the skill and Resolution points of the opposition. The Terrain and Weather table below gives you sample values for the "static" modifiers to unopposed movement rate, and for modifiers to skill and Starting Resolution Points, for various factors and obstacles. The Narrator has plenty of freedom to adapt these values to the dramatic necessity of the game.

Obstacle	Static penalty to movement rate (cumulative)	Bonus to Challenge Rating (pick the highest)	Bonus to opposition RP (cumulative)
Hills	Penalty		+2
Mountains	Double Penalty		+5
Swamps, mud	Double penalty		+8
Vegetation, light	Penalty	-	+2
Vegetation, heavy	Double Penalty	Bonus	+6
Road	Negates vegetation and swamps (not mud)	-	-2
Wind, medium	-	-	+2
Wind, strong	Penalty	Bonus	+4
Rain or hail, heavy	Penalty	-	+4
Storm	Double Penalty	Bonus	+4
Snow on the ground	Penalty	-	+4
Snow, falling	Double Penalty	Bonus	+6
Snowstorm	Triple Penalty	Double Bonus	+8
Accompanying wagons or pack beasts	Penalty	-	+3

Environmental traits are crucial for overcoming adverse conditions in a travelling conflict. If the rolling character has a Trait that addresses the environment, he or she can use it to negate opposition bonuses, and will be able to do this for every roll. On the other hand, you can use the Trait only once per conflict to gain a support Bonus, so make sure that the character who has the Trait takes the lead!

Mounted movement

Mounted movement receives a Bonus to the distance travelled. Use the Forced March line without facing an enhanced opposition. If travelling in conditions that are unfavourable for the mount, this Bonus is negated or turns into a Penalty. For instance, travelling on horseback on a plain gives you a Bonus; doing the same in a desert gives you a Penalty. Most mounts will give you a Penalty if you travel through a forest, swamp or mountain range.

If you are running the journey as a Conflict, you can apply the same Bonus or Penalty you would apply to Movement Rate. In this case, the modifier applies to your roll.

Vehicles

The speed and distance a vehicle more complex than a cart or chariot can travel depends entirely on variable attributes of the vehicle itself that are typical of the setting. It is hard to provide a detailed ruleset for travel that encompasses both Greek galleys and interstellar cruisers, so the guidelines we can provide here are forcibly limited by the need to be as generic as possible. Use the attributes of the vehicle to determine the party Starting Resolution Point Pool, and triple the theoretical time necessary to cover the desired distance travelled to obtain the opposition Resolution Points to beat. Drive or Pilot are the obvious skills you have to use in the Conflict, although Navigation might be appropriate, too. Replace this simple procedure with a more detailed one if your setting provides it.

Fatigue

Player characters will often encounter situations that test their stamina, which makes fatigue an important component of a roleplaying adventure. In Revolution D100 fatigue is just a Consequence rather than a separate attribute. It will play a role in the game only if the Narrator consistently decides to introduce it as a factor during Conflicts. In this way fatigue will be as relevant as the group itself wishes it to be.

Fatigue is usually the result of a successful conflict in which victorious characters have lost some Resolution Points. The Narrator, as the losing party, can decide how to describe the Consequences, and thus can label them as "Fatigue" or "Exhausted" when it is plausible and entertaining. All other Consequence rules apply as normal.

The Narrator will determine whether Consequences labelled as fatigue can influence a social conflict.

Encumbrance and Carried Items

The influence of the equipment you are carrying, both in terms of burden and in terms of the unease caused by an inappropriate display of weaponry during social interactions, is factored in Conflicts as it happens with fatigue. Whenever a player character enters a Conflict carrying a potentially inconveniencing piece of equipment, or picks it up during the Conflict, the Narrator may remark it and assign the player the equivalent of one or more Negative Consequences (see the Equipment Penalty Table for samples) that will remain in effect for the duration of that Conflict only. As for fatigue, this leaves the Narrator completely free to apply or ignore encumbrance, depending on the situation and on the tastes of the group. Needless to say, if a player accrues Consequences in a physical Conflict where he or she was encumbered, the suggested label for the Consequences is "Fatigue".

The Equipment Penalty Table includes the most common inconveniencing items an adventurer may carry. The social penalty may not apply in some cases, for instance if you have the insignia of the local militia, but the subject here is so dependent on the context that the Narrator must decide on the spot.

Condition	Social conflict	Non-combat physical conflict	Encumbrance Threshold*
Carrying a sack or backpack	-	1 (standard) to 3 (exceptionally cumbersome) Negative Consequences	+1 to +3, same number as the Consequences
Carrying a pole weapon, long spear, crossbow, long firearm or anything else that is clearly a military weapon and/or cannot be easily attached to a belt or sash.	1 Negative Consequence	2 Negative Consequences	-

| Carrying a crew-operated firearm (the Narrator can adjust the values) | 2 Negative Consequences | 3 Negative Consequences | +3 |
| Wearing armour (light/heavy) | 1/2 Negative Consequences | 1/2 Negative Consequences | Specific factor for each armour (see Chapter 5) |

[*] – This variable applies to Advanced Combat and is not a penalty but the Strike Rank threshold below which you start losing Life Points (see Chapter 4). It is a positive number.

Exposure, Starvation and Thirst

Fatigue loss from exposure or lack of food or water can be a Consequence of any conflict which takes place in a hostile environment. This kind of fatigue is of a dangerous kind, not just a mere inconvenience to future conflicts, and can lead to character death. A character who suffers a total defeat in a conflict implying starvation, thirst or exposure should be declared dead or unconscious, requiring someone else's intervention to prevent his or her demise. If a character falls to zero Resolution Points or below because of a situation described as lack of rest, instead, he or she just falls asleep, able to wake up only after an appropriate rest or by some kind of extraordinary means (drugs, magic or advanced technology).

While these threats are best treated as an additional danger of travel in a hostile environment, there will be times when they are the sole threat source, and thus characters have to face them directly as opponents in a Conflict. The Distress Table provides samples of the different types of hardship a character can encounter. When the player characters are exposed to the listed threat, the Narrator should run the game at a time scale equal or lower than the one listed. Whenever the opposition is brought to zero Resolution, you should you find a plausible way in which the threat has been eliminated (you found water, a protective device, etc.), lest the threat regenerates its full RP after an appropriate length of time has passed.

Distress Table			
Source of Distress	**Time Scale**	**Sample Resolution Points for threat**	**Challenge Rating**
Without water	Narrative Time	10	50%, 80% in case of extreme heat
Without food	Narrative Time	10	50%
Adverse environment (cold or heat, volcanic gas)	Narrative Time	As per travel table for cold; 10 for heat; gases have their own values.	As per travelling table
Extreme hardship (searing heat, freezing cold, void)	Adventure Time	18	80%
Without rest	Narrative Time	10	50%
Without any air to breathe	Combat	10, 14 for drowning in water	50%

Healing and recovery

The simplest way of recovering fatigue and healing wounds is that of letting any Consequence expire by moving to a higher time scale, which implies that the source of distress has disappeared and the party is resting and recovering. Once you enter Downtime, Fatigue usually disappears completely and any non-lethal injuries heal, given some days' time. One or two minuses for fatigue can also expire when the party enters Narrative Time and sleeps.

Healing Conflicts
If the characters cannot wait for the time scale to move back to Downtime, they will need to run a Healing Conflict in Adventure or Narrative Time to eliminate or mitigate wound effects before they interfere with the next violent encounter. In case of seriously disabling wounds (amputations, maiming, acid burns) the Narrator might require a Healing Conflict even in Downtime to ensure the character body recovers its full functionality.

In a Healing conflict, a character – usually not the wounded one – challenges the Consequences labelled as wounds directly, using the rules for getting rid of Consequences. Wounds are Recurring Consequences so each of them provides 15 RP to the pool. The healer will start the conflict with resolution equal to his or her Intelligence, or Will if using magic or other paranormal means of healing. Normal opposition will have a skill of 50%, but the Narrator may increase it in unfavourable conditions.

The Healing Table describes the Trait and the Time Scale needed to treat each level of injury.

Ailment	Time Scale	Trait
Minor Wound	Adventure Time	First Aid
Major Wound	Adventure Time	Healing
Lethal Wound	Narrative Time	Surgery
Disease	Narrative Time	Healing
Poison	Narrative Time	Healing

The healer can choose to face more ailments in a single Conflict to optimise resource, marking off individual wounds as soon as a sufficient number of RP have been eliminated. Poison and Disease can be treated separately if desired. Two or more healers can join in the conflict against a very high total of Damage to heal, provided they all have the required Trait for the most severe wound to heal. Each Healer can have his or her Resolution Point pool, in order to be able to go on even if the other healers are taken out of the Conflict. Characters with inadequate or no healing skill may provide Support if they have significant actions to describe. Even keeping the insects away from the wounds may be useful in some situations.

As soon as the healers have eliminated the equivalent of one ailment in RP, that ailment is eliminated. Lethal and Major Wounds are not eliminated but downgraded to the immediately inferior type of wound.

Once one side is totally beaten, the healing process stops. Any remaining wounds remain in effect as Consequences, and can be opposed again in a Healing Conflict only if and when the Narrator allows it. Each Consequence the healer(s) suffered implies a loss in a limited resource; fatigue, bandages running out, time passing and so on.

Traps and falling

One common obstacle that player characters may encounter during an adventure is a trap or a dangerous passage that can lead to a deadly fall. A trap usually implies an initial, single opposed roll to check whether the target spots it or manages to avoid it.

In the opening roll, the danger rolls with a Bonus for surprise if the character is unaware of it. An environmental trait may offset that Bonus. The basic skill the trap uses is determined by the Narrator, or equal to the Trap, Mechanism or Camouflage score of the trap creator, if it has been determined (or if the roles are inverted and the heroes set the trap). The endangered character(s) must usually oppose the attack with an applicable Perception trait, or an Agility Trait if the danger is evident.

Once this roll is made, the nature of the trap will tell you if the threat is neutralised (you spotted the pitfall or avoided the dart) or it goes on (the ceiling is lowering, but it has not yet crushed you, or you spotted the poisoned needle, but you must still open the chest so you have no chance but risk being stung while disarming it). If the Narrator decides that the trap is still a danger, use the "Turning a single roll into a Conflict" rules to setup a full conflict. The Narrator determines if the trap opposes INT and Perception (the trap is difficult to spot and/or leaves no way to avoid it once triggered) or DEX and Agility (the trap can be avoided when triggered). Natural dangers like slippery rocks always oppose Dexterity.

If the player characters suffer a defeat, they suffer the intended effects of the trap. If the trap was meant to kill, this usually means death, unless the players can find a good reason why their characters might have survived (this is easier to obtain in a full Conflict, so we recommend to avoid instantly operating lethal traps in your games). If the characters survive, they nevertheless suffer Consequences appropriate to the nature of the danger such as wounds, immobilisation or alerting the enemy of their presence.

An instant operation trap can be inserted into a larger exploration conflict as if it was an Advanced Combat Attack. Use the skills and modifiers listed above for the initial single roll, but the roll becomes a one-shot effect in the exploration conflict.

Sample dangers

Threat	RP	Challenge Rating	Attacks	Damage
Primitive pitfall	15	50	DEX	1d6 spikes + kinetic Might 4 (4d2)
Slippery slope	10	50	DEX	Kinetic damage Might 3 (3d2)
Electrified fence	20	20	INT	Electricity Might 4 (4d6)

Poison and Diseases

There are two types of poisons: Combat Time ones intended to put a victim out of action as fast as possible, and slower ones that act over a longer period of time expressed as a Time Scale in game terms. Both types of poison work with a Conflict between the Might of the poison and the victim's Constitution, or very rarely another characteristic. The Conflict takes place in the given Time Scale. Combat poisons use the Parallel Conflicts rules (see Chapter 4) if the poisoning took place during combat.

Only the Poison rolls for effect, usually with a Challenge Rating of 50%. The victim opposes the roll with Survival [Endurance], or other rolls according to the situation. If someone with the First Aid or Healing Trait is present and can plausibly intervene, he or she can lend a Support Bonus, too. In order to roll actively against poison, a healer must use a Healing Conflict.

Each non-deadly poison has effects that correspond, in game terms, to Consequences applied if it wins the conflict against the target's CON. A deadly poisons kills its victim upon bringing it to zero RP when acting outside Combat Time, or in Basic Combat. Be careful when using such concoctions. Reserve strong deadly poisons for use in Advanced Combat, where there are more opportunities to stop their action. See Chapter 4 for usage of deadly poison in Advanced Combat.

Some poisons have an additional effect labelled as their "instant" effect (unconsciousness and paralysis are the most common). If the poison meets the conditions for a Quick Exit with its first roll, then the instant effect takes place at once. Otherwise it only takes place if the poison obtains a total victory.

Eliminating the Effects of non-deadly poisons may imply a Healing Conflict, in Narrative Time, against the poison Might.

Poison description and examples
Every type of poison is defined with the following information: Might, Time Scale, Effect(s).

Might: This is the starting Resolution used by the poison. Any Challenge Rating above 50% must be noted here, too.

Time Scale: The time scale in which to run the conflict to determine the poison effects.

Effects: The effects applied if the poison wins the Conflict. If a poison has an effect marked as instant, this occurs immediately if the first roll achieves a Quick Exit.

Example poisons.	
Adder Venom	Might 2D6 (as snake CON), Narrative Time, Effects: death.
Curare	Might 20, Combat, Effects: instant paralysis, death.
Cyanide	Might 25 (Challenge Rating 80%), Combat, Effects: death.

Antidotes

An antidote simply eliminates Poison Might equal to its own, regardless of any die roll. Essentially, they are a concoction imbued with the Absorb [specific venom] power described in Chapter 6. Some antidotes may require assumption before the poisoning takes place, others work retro-actively.

Disease

Disease is treated like Poison, with the exception that there is no instant effect, and most if not all disease operates in Narrative Time (some chronic diseases even in Downtime), so the Time Scale is usually left unspecified in their description. Most specific medicines have an Absorb [specific disease] like antidotes have for venoms, while more generic ones act as a Positive Consequence for the Conflict. Vaccines operate against disease like pre-imbibed antidotes do with poisons, usually having Might enough to terminate the Conflict before any roll is made. Use the Healing Trait and the rules for crafting items and potions in Chapters 5 and 6 when a character must create a medicine or vaccine against a disease.

Example diseases.	
Tetanus	Might 20 (skill 90%), Effects: instant paralysis, death.
The Plague	Might 1D6+10, Effects: death.

MOTIVATIONS AND FATE

The rules for Motivations and Fate Points are a tool to help you push the flow of the game in the direction you and your players like the best. The rules put the responsibility for the flow of Fate and the impact that Motivations have on the game on the players' shoulders. **The Narrator cannot impose any behaviour on player characters by leveraging Motivations**. He or she can only suggest that it is a good moment for the player to activate or use the Motivation. If some players are reluctant to accept these mechanics, the Narrator should stress to them that Fate and Motivations will play a role in the game only when *they* (and not the Narrator) find it appropriate and fun.

Fate Point pool

Each player has a Fate Point Pool to tap during the game to turn the tide in favour of his or her character. The maximum size of this pool in non-violent situations is equal to the character's CHA. When combat or extreme danger is in progress or imminent, this maximum value is doubled.

A player's Fate point pool is empty at the start of a game session and the Narrator does not hand out Fate for simply "being there to play". In fact, the Narrator never hands out Fate at all. Fate Point gains in Revolution are the result of players' actions, not the Narrator's.

Using Fate

Fate points are useful in a variety of ways:

Modified roll: A player can alter any one die of a d100 roll by spending one Fate Point per point added or subtracted. The alteration is applied to the unit die and/or the tens die separately, not to the overall percentile result of the roll. No single die can be changed into less than a zero or more than a nine. The roll is treated as having been rolled naturally, and success level is calculated normally, according to the skill of the rolling character. Changing a failure into an advantage is legal if the player applies Fate Points wisely. This option is available to significant NPCs to whom the Narrator has granted Fate Points.

Increased Advantage: If a player has achieved an Advantage in a conflict or gained Combat Advantage in an exchange of blows, he or she can add another D6 to the Resolution or Action Rank damage inflicted to the opposition at the cost of four Fate Points. You can use this option in conjunction with spending Fate Points to gain the Advantage. This option is available to significant NPCs to whom the Narrator has granted Fate Points.

Plot Twist: Fate Points may be spent to alter the storyline of the current scenario in some minor way. This is useful to create a scene or item that the Narrator had not intended to be there but is useful to the characters, such as a caravan or oasis when the player characters are low on water on a desert journey.

However, in accordance with the principles explained in the introduction, Plot Twists are restricted to alterations that affect the story at scene level. Editing the background or the backstory is not their intended purpose. Whenever a player tries to change **a setting or background detail** with a Plot Twist (and only in this case), the Narrator can veto it without further explanations. If instead the Plot Twist threaten an alteration in the main story that the Narrator does not approve (a fact the suggesting character might be unaware of), then the Narrator must use the Plot Protection procedure described below if he or she intends to veto it.

If the Narrator approves the twist, then the scene or item created must be useful to the character in some way, and the characters must be able to exploit it to their advantage in some way, although this may not be automatic (the oasis could be guarded, or infested by creatures). Any obstacle interposed between the character and the plot twist must be reasonably balanced to the party abilities.

It is up to the Narrator to determine how much Fate a given twist will cost, with the minimum cost being one point and the maximum being five points. The player can give up introducing the twist if the price seems too high. If something is better not introduced into the plot for reasons that the players do not know yet, better tell them explicitly instead of charging them outrageous amount of Fate.

If the Narrator does not approve a twist at all, he or she **must** consult the players about its plausibility. If some players have doubts, then the twist is cancelled without further explanations. If all players agree it is plausible, then the Narrator can still invoke Plot Protection and deny the event without telling the players what plot reasons recommend that the twist does not happen. However, whenever Plot Protection is invoked the proposing character does not spend any Fate Points, and **immediately gains three extra Fate Points**! This is a hint for Narrators: never abuse the Plot Protection option.

Motivations and Fate gain

Each character has one or more Motivations. There is not a list of standard Motivations, as each Motivation is personal for the character involved and is an expression of his or her feelings, ideals and aspirations. Examples of Motivations may be "Secret love for [Character]", "Desire of revenge against [non-human race]", "Wish to become the greatest warrior of all times", "Wish to clear off the false accusation against father", "Chivalric code of honour" and so on.

Motivations are the basic way a player gains Fate Points. When a player wishes to bring a Motivation into play, all he or she has to do is to pick a moment outside any danger scene and introduce a scene of his own during which his or her character actively pursues the Motivation. This can be done freely when it is your turn to state your intents during Downtime and Narrative Time, as well as in relatively quiet moments during Adventure Time, but requires Narrator approval if you try it during Combat Time or during a Conflict in Adventure Time. It is also possible that the player describes a scene where his or her character *fails* in the pursuit of the Motivation. This will nonetheless grant the activation of the Motivation.

The Narrator **cannot** prevent the activation of a Motivation outside a Conflict or immediate danger situations. If nothing else is plausible in the situation at hand, the Narrator may rule that a flashback is the only way to bring that motivation into play, but the player can still activate the Motivation. If another player wishes to intervene in the scene with which the first player activated the Motivation, the Narrator should allow him or her to do so. Only in case this intervention causes a major inconsistency should the Narrator veto the participation of the other player character.

If a player does not wish to bring that Motivation into play for that session, then it will not yield Fate Points. The Narrator is free, of course, to reference that Motivation during the course of that session, but without any effect on Fate.

Whenever you activate a Motivation, it is marked as Active on the character sheet. This will later allow an experience gain in the Motivation, even if you deactivate the Motivation before the session end. No roll is required to activate a Motivation outside combat. Immediately after the activation, the player adds seven points to his or her character's Fate Point reserve. Since this takes place outside combat, the maximum value that the Fate Point pool may reach by activating Motivations is the character's CHA, unless danger is so obviously imminent that the Narrator considers the scene a prelude to the next battle or Conflict. Any excess points are lost.

A player cannot activate the same Motivation through the insertion of a scene more than once per game session. In particular cases, when something not caused by the character but significant for the Motivation happens in play, usually a reference to a Motivation in a violent scene, the Narrator may allow a player to activate a deactivated Motivation.

Motivations during a dangerous encounter

When a Motivation is active, the player has voluntarily flagged it as a theme that he or she would like to place in the spotlight for that game session. In an action oriented RPG like Revolution D100, using something as theme implies that it has a high chance of being put at a stake. Thus, the Narrator is encouraged to introduce it somehow in violent or stressful situations. The object of the Motivation might be endangered by an enemy attack, or be somehow connected to a troublesome situation. This is not mandatory for all active Motivations, but it is recommended as a way to ensure that the adventures revolve around the Motivations the players have highlighted.

Once a Motivation has been referenced in a Conflict, any player who has that Motivation active is supposed to act accordingly, even if this implies taking extra risks, particularly in Advanced Combat. This is represented by the fact that spending Fate Points on rolls that try to pursue the Motivation actually has a good chance of *increasing* the size of the player's Fate Point pool, not decreasing it.

Whenever a player uses four or more Fate Points for a single effect, he or she must uncheck one of his or her active Motivations. If no active Motivation remains, Fate Points are still expended, but no Motivation is deactivated. A player may opt to spend more Fate Points than required for an effect in order to deactivate a Motivation.

Whenever a character uses Fate Points in a clear attempt to pursue one of his or her active Motivations, he or she must deactivate that motivation, and not another, as the consequence of the Fate expenditure. However, the player may try to immediately re-activate the Motivation at the same time, thus gaining extra Fate. In order to do so, he or she must roll the Motivation like a skill on D100 – the player may even use Fate to alter this roll, possibly deactivating another Motivation – and if the roll is successful the Motivation is immediately re-activated and another seven points of Fate are added to the character's Fate Point reserve. This time the maximum possible value for the Fate Point pool is doubled, as this is a danger scene. The Narrator may award a Bonus to this roll for appropriate roleplaying related to the Motivation, especially if the player's behaviour is fun for the entire group. If the player manages to make an appropriate reference, in his or her roleplaying, to the actual scene he or she used to activate the Motivation outside combat, then the Narrator **must** give the player a bonus. Even when this takes place in combat, players are encouraged to use flashbacks or other recitative elements to bring the motivation into play and remark the fact that their character is pursuing it.

In exceptional cases, a player may wish to activate a Motivation that was not active at the start of a Conflict. This may only occur if the Motivation itself has been referenced explicitly by the Narrator (or another player), and requires a Motivation roll. The Narrator is the final judge of whether a new Motivation can be activated during combat, but he or she should **never** use this veto power to interrupt a sequence that is producing fun to all players.

The end result of this process, if handled with care by both Narrator and players, is the progressive build-up of Fate whenever a Motivation is at a stake, thus allowing the most significant battles to be also the ones in which the players perform incredible feats of valour.

The Narrator may reference a Motivation unexpectedly during a violent Conflict (and we stress again that this does not mean that the Motivation becomes activated against the player's will). The typical example is someone's romantic interest being kidnapped by the bad guys and kept as hostage. Naturally, a player who has not activated that Motivation before combat may wish to do so during a battle (or a Conflict). If this happens, the player must declare this intent at the start of a round, before his or her Statement of Intent, and roll the Motivation as a skill on D100. If the roll is successful, then the Motivation is activated. Note that the player may apply Fate to this roll, possibly leading to the deactivation of another Motivation. This allows players to "switch" between active motivations if they wish to play more "in tune" with the themes introduced by the Narrator, while remaining in control of what elements they want to introduce into play. It is also a good way to earn many Fate Points.

Acquiring new Motivations

A player may try to start a new Motivation at any moment his or her character is not engaged in combat. Roll 1d10. If the result is higher than your current total number of Motivations, you gain a new Motivation with a starting score of 30 plus the rolled number. The Narrator may grant you a bonus of +2 to this roll if he or she deems that your new Motivation is appropriate to how you have interpreted your character during play. If the roll fails, you cannot try to acquire new Motivations until the next game session. The Narrator is also in charge of deciding whether to roll 1d10 or rather 1d8 or 1d6 for that particular game campaign.

During the course of play, you might discover that one of your character's Motivations no longer makes any sense, as a goal has been achieved or is no longer achievable. This is the moment either to retire your character from active play, or to swap your fulfilled goal with another related Motivation. In order to do so, you must agree with your Narrator on a Motivation that is an appropriate replacement for the old one. Once you have agreed on a suitable replacement, you need not roll to see if the new Motivation is gained, and its score is now 30 plus one fifth of your old Motivation score.