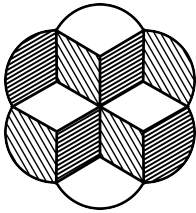


Rosette Diceless

Quick, Creative Collaboration

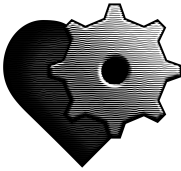
Future Proof Games



Rosette Diceless, Version 1.0.1

Rosette Diceless is part of the Rosette roleplaying game family.

Learn more at: rosetterpg.com



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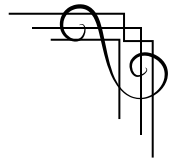
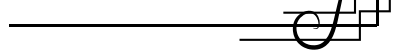
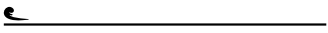
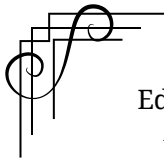


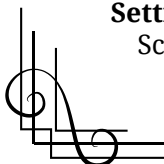
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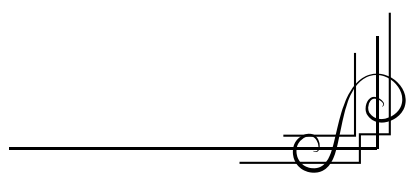
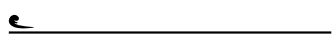
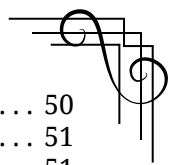


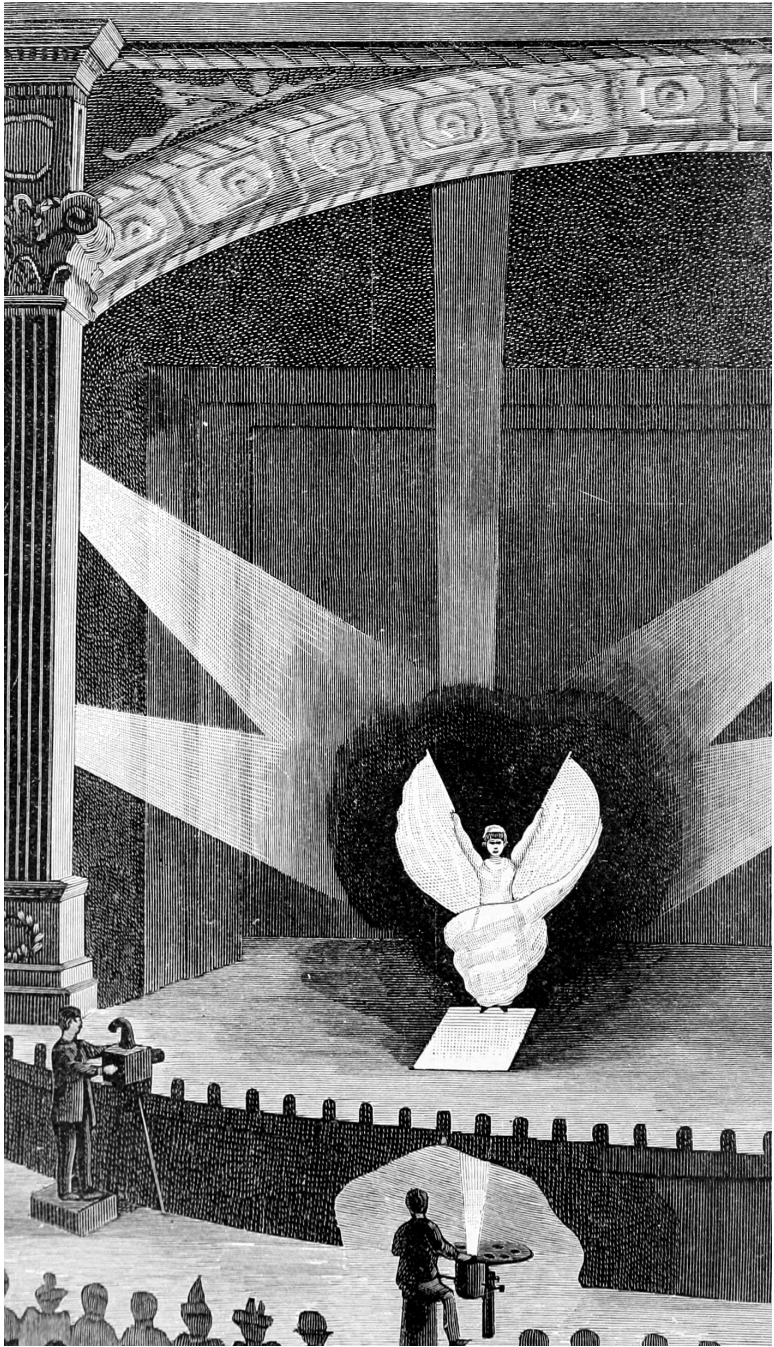


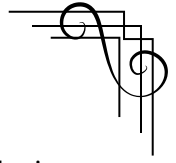
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Introduction

Rosette Diceless is a guide to a certain style of roleplaying game. As a player you control a character of your own design in an ongoing **campaign** or series of sessions with a connecting story. You and the other players portray your characters, talking in-character as if you are actors in a play.

With *Rosette Diceless* you can take part in games with many more players than are practical for many roleplaying systems. You can easily split into groups without dividing the attention of a single game master. There's no randomness; challenge resolution is simple and based on resource expenditure, understanding your target's strategies, and setting up story to enable your success.

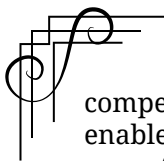
The system works equally well for a tabletop game as it does for a theatrical **live-action roleplaying game (LARP)**. If you wish, you may embody your characters, walking around as them and pantomiming physical actions. You could even wear costumes or decorate your play space.

Rosette Diceless has an agenda: it is dedicated to a consensus-based, story-first, and improvisational approach towards roleplaying. We believe that these cultivate the best social environment for crafting and expressing stories that incorporate everyone's creativity.

Rosette Diceless is **consensus-based**. Unlike many other roleplaying games, there is no single game master or director. Instead, you manage your own character and introduce story in a way everyone agrees is appropriate for the campaign. Even in narrated scenes, the Narrator does not have absolute control. The other players can shape the story as they see fit, and nothing happens to a character without their player's consent.

Rosette Diceless is **story-focused**. It doesn't use rules to simulate a world or provide strategic combat. It uses rules to enable story and simulate interesting conflict. Every character has agency in the story. Even when the players dramatically fail a task, the rules still provide an impetus for continuing story.

Rosette Diceless is **improvisational** and collaborative. Everyone supports each other to create the story in the moment, not working from a prearranged script. You're not

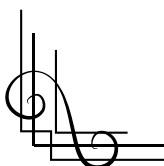


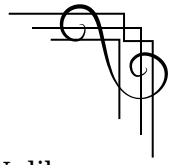
competing to see who can win; you're trying your best to enable others to tell an interesting story and giving them an opportunity to shine. The rules are designed to allow you to start quickly, play a game without getting tangled in details, and adapt to any path that emerges in the narrative.

This agenda results in a set of core principles that are the quintessential rules of *Rosette Diceless*.

Core Principles

- ∞∞: **No one can do something to a character without their player's consent.** The rules determine if something affects your character positively or negatively, but it's up to you to decide how that manifests.
- ∞∞: **Only do what makes sense in the story.** If you have an ability you want to use but it doesn't fit into the story, you can't use it. If everyone agrees that something should happen for the story but it breaks the rules, make it happen anyway.
- ∞∞: **Don't contradict; don't invite contradiction.** If someone introduces a situation or concept, do your best to avoid arguing that it's bad story or impossible. Likewise, try to introduce welcome story elements to avoid contradictions from others.
- ∞∞: **Speak and act in-character whenever feasible.** Instead of saying, "My character shows you a picture of the target," hold up an imaginary phone and say, "Here's a photo of the suspect." It's better to clutch your side than to tell the other players that you're injured.
- ∞∞: **Don't touch, don't yell, don't stunt.** Don't touch someone without permission; you can always hold your hand near them and let them close the distance, as in a handshake. Use an intense voice, not a loud one. No weapon props are allowed. Even if you're LARPing, describe what you're doing instead of physically performing risky actions.





Glossary

Affliction: A lasting, debilitating effect of an Attack. Unlike Stress, it doesn't immediately hasten the Consequences of the Conflict. You can take advantage of a character's Afflictions to automatically succeed against them.

Attack: An attempt to inflict Stress on an opponent in order to pursue your Goals in a Conflict.

Attribute: One of the primary properties of your character: Mind, Body, or Charm. They range from one to five.

Bold Attack: An Attack which is boosted before the defender chooses whether to boost their Defense. This Attack can inflict Wear.

Boost: Boosting doubles one of the Attributes you're using in a Challenge. If you're acting, this effectively doubles your capability; if you're defending, this doubles one of the Attributes that make up your Defense. You can only boost once per Challenge.

Challenge: A test to see if you will succeed at a task. You compare one of your Attributes against a TN or, in a Contest, against another player's Attribute. You can boost in a Challenge to increase your Attribute.

Conflict: A scene where characters try to achieve a Goal by incapacitating opponents.

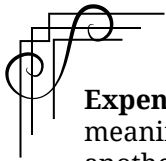
Consequence: The unfortunate result of failing at a Conflict.

Contest: A Challenge where two characters are directly competing, comparing their Attributes after boosting to see who wins.

Crisis Attack: A special kind of attack from an Adversary that poses a problem to which the PCs must respond, choosing which Defense they use to do so.

Defense: A combination of two of your Attributes that you use to avoid Stress in a Conflict. It is the TN of an Attack.

Edge: An advantage that allows an Attack to deal an extra point of Stress or affect multiple targets.



Expend: Certain character properties can be "expended," meaning that you can't use them again that session unless another rule states otherwise.

Focus: The ability of your character to refresh yours and others' Skills.

Goal: The result you seek to achieve by succeeding in a Conflict.

IC: In Character; speaking or acting within the fiction of the story.

Incapacitate: Force a character to become unable to continue participating in a Conflict by filling their Condition track with Stress.

Narrator: A player that runs story and NPCs in a Narrated scene.

NPC: Non-Player Character. A character portrayed by a Narrator during a scene.

OO: Out Of Character; speaking or acting as a player in the real world, outside of the story.

PC: Player Character. A character portrayed by a player when they are not in the role of Narrator.

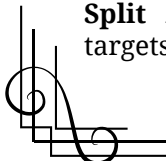
Quirk: Something interesting about your character that you can expend to affect the story and boost a Challenge. Quirks can be used by highlighting, defying, or introducing them.

Resource: A temporary object, privilege, or benefit that you gain or lose over the course of the story. It often provides you with an Edge or blocks Edges used against you.

Setback: A temporary negative circumstance that you get as part of a Consequence. Others can use it as an Edge against you.

Skill: An area of personal expertise: something you're especially good at. A Skill is expended to boost an Attribute in a Challenge and can be refreshed when you and another player expend Focus.

Split Attack: A simultaneous Attack against multiple targets using an Edge.



Stress: A step toward a Conflict's Goal or Consequence. It might be a physical injury, an emotional wound, or something else that moves the Stressed character closer to being incapacitated.

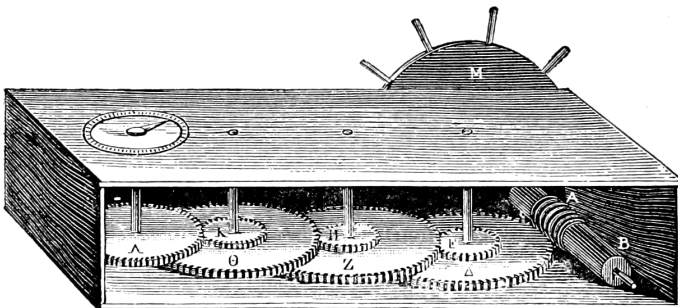
Sure Attack: An Attack which is boosted after the defender chooses whether to boost their Defense. This does not inflict Wear.

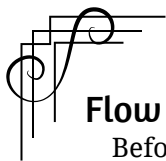
Tie: A connection to another player character that you can expend to boost a Challenge involving that character.

TN: The Target Number for a Challenge. Your final Attribute value must equal or exceed this number for you to succeed. Usually your TN is one of the Defenses of an opponent, but sometimes it's set by a Narrator.

Trait: A special ability or weakness of a character.

Wear: Pressure applied by failed Bold Attacks against a certain Defense. This lowers that Defense for subsequent Attacks.





Flow of Play

Before we discuss rules in detail, here is an overview of what play will look like.

At the start of a session, have an OOC conversation with the other players about your goals, plans, and intentions for the session (see the [Running a Meeting](#) section). You then start the game and have a series of **scenes**. Each Conflict happens in a single scene; non-conflict scenes usually end when your characters change locations or a dramatic moment arises. Not every player needs to participate in the same activities; you can split into groups and have scenes in different rooms.

While you can certainly start a game in media res—in the middle of the action—it's more common to start a session with your characters in a calm scene that allows socialization and a gentle warm up for the players. The player characters chat IC, discussing the events of previous sessions or introducing new bits of story. In a scene like this, you won't explicitly use many rules. You might occasionally mention some Skill, Trait, or Attribute value your character has in order to inform the story, but mostly you'll all improvise a scene as actors.

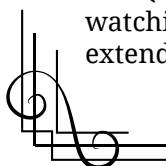
If things get dramatic or you pursue narrated story, you'll start a Conflict scene. You'll take turns describing how you're advancing your goals, announcing numbers and describing the results of attacks against characters you control. You'll focus more on rules, but still maintain a feeling of dramatic collaboration.

After the Conflict scene, you'll have another social scene to discuss, regroup, and direct the story. If time allows, you may have more Conflict scenes, or you may wind down to a closing.

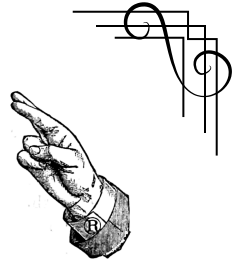
Hand Signals

When playing, you'll use certain hand signals to represent actions and situations that are difficult to portray physically or describe verbally.

Arm(s) Across the Chest: Invisible or watching from afar. If there's a TN to detect you, extend that many fingers.



Crossed Fingers: Speaking out of character.



Fingers Held Up Beside Eyes/Ears: Actively searching. Hold up your Attribute score (boosted, if relevant) in fingers.

Opposite Index Fingers Crossed, Then Separated (ASL "But"): Requesting an Except or an Unless. Qualify your statement. To do this one-handed, shake an upright index finger as if admonishing someone.



One Index Finger Bent into an Upright Hook (ASL "X"): Invoking the "X-Card" (see below).



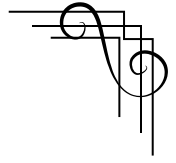
The X-Card

The X-Card is a tool to help make the game safe for everyone. If anything makes anyone uncomfortable in any way, just lift a hooked finger. You don't have to explain why. It doesn't matter why. When you make this signal, everyone simply edits out anything X-Carded. If there is ever an issue, anyone can call for a break and talk about the situation privately. This might sound funny, but it will help you all play amazing games together.

To introduce the X-Card to new players, you can just read the above paragraph. You can always talk about problems without using the X-Card; it's not a last resort, just one of many tools.

This form of the X-Card is adapted from work by John Stavropoulos, available at <http://tinyurl.com/x-card-rpg> under a CC BY-SA 3.0 license.





Characters

Character Creation

Your character is a combination of concept, personality, and backstory. *Rosette Diceless* also provides the structure to have those interact concretely with other players and adversaries through a few properties that describe your abilities.

Attributes and Traits

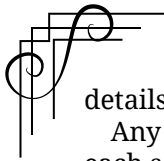
Your character has three **Attributes**: Mind, Body, and Charm. They range from one to five, one being unremarkable and five being world-class. Your Mind, Body, and Charm Attributes should sum to a total of 7. **Mind** is used for any Challenges involving smarts or cleverness. **Body** is used for Challenges involving physical prowess or finesse. **Charm** is used for Challenges involving social manipulation or impressiveness.

Your character also has a **superlative Trait**, three **positive Traits**, and two **negative Traits**. Traits give you special abilities or weaknesses. You pick them from a list or work with other players to write a new one and define the rules behind it.

Skills and Quirks

Your character starts with five **Skills**. Skills are areas of personal expertise. You don't pick them from a list; they can be anything you like as long as they're reasonably specific. For example: Athletics, Science, or Deception; not Moving, Facts, or People. They can overlap with each other: you could have both Travel and Navigation as Skills. Skills let you put your natural Attributes to better use by **boosting** them, but you expend them when doing so. Once you expend a Skill, you must **refresh** it before you use it again in that session.

Your character starts with three **Quirks**. Quirks are interesting characteristics that let you introduce plot elements and assist in Challenges. You also make these up; you don't pick them from a list. You might have the Quirks of "Traveled the World," "Loves the Opera," or "Distinctive Haircut." You can expend each Quirk once per session to boost a Challenge. You can use a Quirk in three ways: by **highlighting** it, **defying** it, or **introducing** it. See the sidebar [on page 13](#) for



details.

Any expended Skills or Quirks are refreshed at the end of each session.

Ties and Secrets

Your character has at least one reciprocal **Tie** to another player character, represented by a word or short phrase ("lover," "friendly rival," "enemy"). You can have as many Ties as you like. Each Tie can be expended once per session to boost a Challenge that involves the other character, even if you're not involved. You can boost any character in that Challenge. Expended Ties still exist, but can't be used to boost. They are refreshed when you participate in a refreshment scene with that character, as lead or as foil (see the [Refreshing Skills](#) section).

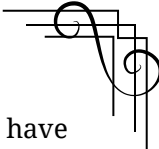
Your character has at least one **Secret** that only one other player character knows (or strongly suspects). It must be represented as the answer to a question; this question is publicly known. For example, your Secret could answer "Who hurt you, long ago?" or "Why do you never carry a weapon?" Once per session, if the Secret is relevant to a Challenge, you can remind the other players of the question to boost that Challenge. You can reveal the answer to your Secret when it's relevant to automatically succeed at a Challenge. If that Challenge is an Attack, the Secret is also an unblockable Edge. When you reveal your Secret, you lose it. No other players are allowed to reveal your Secret. You can create a new Secret at any time and may have multiple Secrets.

Conflict Stats and Resources

Your character has **Defenses**, which are the TN for Attacks against them. Your **Vigor** is your Body plus your Mind, minus one, and is used to remain stalwart in the face of physical hazards. Your **Wits** is your Mind plus your Charm, minus one, and is used to withstand trickery and confusion. Your **Nerve** is your Charm plus your Body, minus one, and is used to keep your stability in the face of emotional pressure.

Your **condition track** has a certain number of Stress boxes, usually three. When you take Stress in a Conflict, you mark these boxes. You have a matching number of lines for **Afflictions**, which represent lasting effects of Attacks in lieu





of you taking Stress against your Goals.

Track what **Resources** you have. Your character can have any everyday items you want, such as clothes, a computer, a translator, or readily-available tools. You also start with two Common Resources such as weapons, armor, official authorizations, or special information. See the [Resources and Setbacks](#) section for information on acquiring Resources.

Character Development

Earning Experience Points

Each session a player character participates in, they get three experience points (XP). If you portray more than one player character in a session, split the XP among those characters as you wish.

If you don't attend a session, normally you don't get XP. However, you can get normal XP if you provide a short summary of what interesting things your character did during and since that last session. This summary can be a written or audio story, a comic or several pictures, or some other form of narrative.

Buying Advancements

You can spend XP to advance your character any time you are not in a Conflict scene:

4 XP: Buy a new Skill or Quirk

5 XP: Buy a new Positive Trait

12 XP: Buy a new Superlative Trait

You cannot increase your Attributes. To become more capable, increase your versatility with Skills and Quirks or take new Traits. However, you may always adjust your Attributes between sessions to reflect changes in your character, as long as they still sum to seven.

More Than Ten Skills

You can normally use each Skill once before refreshing it. However, if a character has too many Skills available, this can remove the tension of balancing limited resources. To account for this, you may only use ten Skills before you need to refresh, even if you have more than ten on your character sheet. If ten Skills are already expended, you may not use another Skill until you refresh some of your expended Skills, leaving you with fewer than ten Skills currently expended.

What if I lose something?

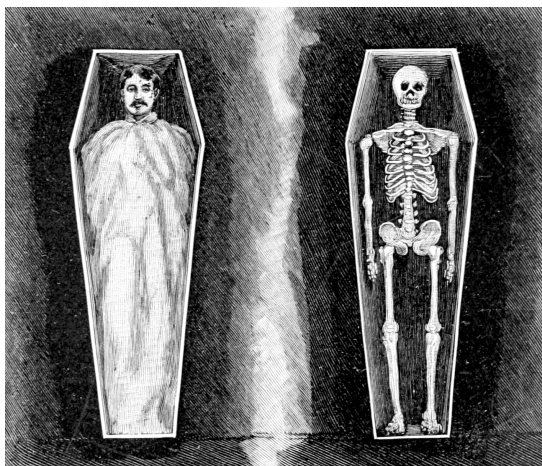
If the story suggests your character should lose access to a Trait, Skill, Quirk, or some other property, you have two options.

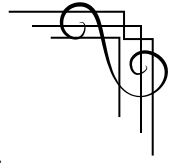
First, you could explain why that property is still relevant: maybe your Authority Trait as mayor still sticks around as mayor emeritus: even though someone else was elected, people still give you respect that grants you Authority.

Second, you can convert the lost property into XP. You gain as much XP as the property would cost to buy. Try to spend this XP on something that you gain as a result of the instigating story. For example, if you lose your "Carefree" Quirk because you suffered a tragedy, you could spend the XP you gain on getting the Determination Skill to reflect your new, more driven character.

You can also exchange one Skill, Quirk, or Trait for another property of the same category to represent character development over time. You shouldn't do this in the middle of a session.

Negative Traits don't grant XP if you lose them. Resources, when lost, simply go away.





Challenges

To decide if you succeed at doing an interesting task, you make a **Challenge**. Compare your character's appropriate Attribute to a target number, or **TN**. If your Attribute meets or exceeds the TN, you succeed.

Some rules allow automatic success when you do certain things. This includes revealing Secrets, targeting Afflictions, and sacrificing Rare Resources.

Boosting

If something **boosts** your Challenge (usually a Trait, Skill, or Quirk), you double your Attribute. A single Challenge can only be boosted once.

When you use a Skill or Quirk to boost a relevant Challenge, you can't use it again until it's refreshed. Skills and Quirks are refreshed at the end of each session. Skills can also be refreshed with another character, as described below. Each Trait will specify how often it may be used to boost.

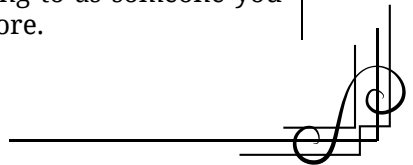
Boosting With Quirks

You can use a Quirk to boost a Challenge in one of three ways: highlighting it, defying it, or introducing it.

You can **highlight** a Quirk when it's relevant to the current situation. Narrate how the Quirk helps. If you have a Quirk called "Reminiscent," you could narrate how the current situation reminds you of something from your past.

You can **defy** a Quirk when acting contrary to what the Quirk normally represents. The situation is important enough to you that you're disregarding a normal part of your character, giving you defiant strength. If you have a Quirk of "Plain-Looking," you could defy it when you're trying to ask out your love interest.

You can **introduce** a Quirk by describing some previously-unmentioned background detail that is related to your Quirk, adding it to the scene. If you have a Quirk called "Helps the Needy," you could narrate that you recognize the person you're talking to as someone you helped get off the street years before.





Challenge Types

Attack Challenges

Most Challenges will happen in Conflict scenes to determine if an Attack succeeds. In this case, the TN is one of the Defenses of the target character, which is determined by the type of Attack.

For example, if you try to convince a receptionist to let you see the mayor without an appointment, you might make a Charm Challenge with the TN being the receptionist's Nerve of 3. See the section on [Conflicts](#) for details.

Contests

If two characters are having a direct competition that isn't important enough to set up a Conflict scene, they can resolve it with a special kind of Challenge called a **Contest**, which doesn't use a set TN. Instead they compare their appropriate Attributes, boosting as normal, and whoever is higher wins. If they tie, there's no clear winner; the players choose what this means for the story.

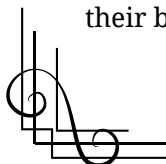
For example, two characters might arm-wrestle to resolve a dispute and have a Contest that compares their Body scores. If they tie, they might be at such an impasse that they decide to call the dispute even.

Narrated Challenges

Rarely, the Narrator might request a Challenge outside of a Conflict. For example, they may ask for a Mind-based Challenge to decide how much you know about a phenomenon in order to provide appropriate exposition. In this case, the Narrator picks a TN based on the difficulty of the task.

A TN of 3 represents a task that is tricky but can be accomplished by someone with basic talent or skill. A TN of 6 represents a task that requires notable talent and skill. A TN of 9 represents a task that can only be accomplished by the most exceptional, trained individual.

The Narrator may decide that a Challenge has multiple levels of success. For example, when sweet-talking a receptionist, hitting a TN of 3 might mean that they let you wait in the lobby but a TN of 9 might mean that they let you into their boss's office without an appointment.



Refreshing Skills

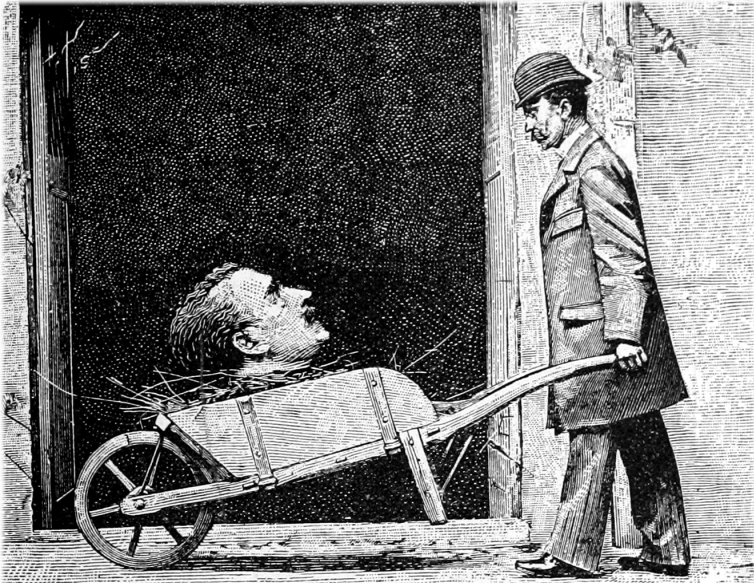
In order to use a Skill more than once in a session, you must get it **refreshed** by another character outside of conflict. The character being refreshed is the **lead**, and the other character is the **foil**. Being a lead or a foil requires **Focus**. When you participate in refreshing, as either party, you lose Focus.

You either have Focus or you don't. You start each game session with Focus, and you regain it when you finish a Conflict scene, whether you achieve your Goal or not.

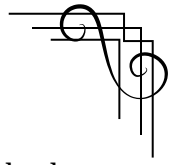
The lead and the foil interact socially in some way which is relevant to the Skills being refreshed. For instance, to refresh scientific Skills you could review sensor readings together. To refresh social Skills, you could have an argument.

Together, the two of you pick one of the foil's Attributes (without boosting it). Refresh that many of the lead's Skills which are relevant to the Attribute and the interaction. For example, if a lead with a Body of 2 has a sparring match with a foil, the lead could refresh their Brawling and Athletics Skills, but probably not their Tactics and Pistol Skills.

When two characters participate in a refreshment scene, their Ties with each other are also refreshed.







Building Story

You may dictate anything regarding yourself or your back-story. Discuss your character with the other players, and if they are fine with your concept, play it.

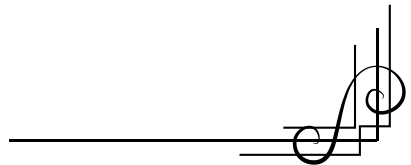
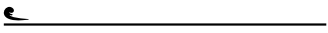
Nothing happens to a character without their player's consent. You can inflict Stress in a Conflict scene, but the player decides the form that Stress takes. You can win a Contest, but the loser's player decides how the loser failed.

Scene Narration

There are two kinds of scenes: Communal and Narrated. In **Communal** scenes, no one is in charge. If you have a Trait that says you can do something, you may do it. You can even narrate things that happen in the world around the the player characters. However, other players can always request an **Except**. They do this by crossing their index fingers and separating them in the ASL for "but." If you see this, you must add a phrase starting with "except." For instance, "I use my Authority to call in a gunship... *except* that the crew will only fire if they have evidence of violence." You can discuss the Except with the other players if they feel the issue remains.

In **Narrated** scenes, one player runs the plot as the Narrator. They may introduce NPCs and events as long as they have the consent of any players with notable connections to affected settings, NPCs, or histories (for example, they must get consent before murdering a PC's associate). They may use their own PC as an NPC for plots, as long as they don't use it to gain advantage over another PC (thereby violating the consent rule).

The Narrator sets the TN of any Challenge in a Narrated scene and may limit the scope of a PC's Traits for the purpose of story. If they prevent a Challenge or the use of a Trait, players may request an **Unless** using the same hand sign as for an Except. The Narrator must provide a way around the ban: "You can't force the bulkhead open... unless you can find a hydraulic jack somewhere in the cargo area."





Why no game master?

Many games have a single player who's in charge of all the story: a "game master" or "storyteller." In *Rosette Diceless*, there is no such role. Everyone works together to shape the story, with specific storylines narrated by one player or another.

Not having a game master means that everyone is responsible for shaping the story as it develops. It means that there's no central authority, which means that players must work together and share the effort of keeping the game moving.

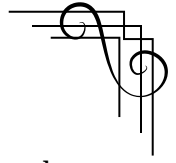
In *Rosette Diceless*, even in a large group, no player needs to wait for the attention of a single game master, and it's harder for one person to dominate the direction of the campaign. Game masters work well for traditional tabletop campaigns, where a small group meets regularly and reliably, but some games have larger groups and more variable attendance of individual players. This calls for a more collaborative approach.

World Building

Rosette Diceless doesn't include rules for building a world. There are a wide variety of interesting ways to create a world for roleplaying, and the aim of *Rosette Diceless* is to be a system for use in any of them.

We recommend using a collaborative world creation system like *Dawn of Worlds* for fantasy, or *Microscope RPG* for worlds of any genre. Once the players have collaborated to create a world with a rich history, it becomes easy to make characters and build story on that foundation.

The Traits, Edges, Resources, etc. provided in the primary lists are designed to be appropriate in most settings, but we've also included additional short lists of genre-relevant examples starting [on page 49](#).



Conflicts

When you have a story situation where you care about the outcome and want to spend time on the process of arriving at that result, use a Conflict scene. Determine two or more opposing sides, each with a different intent. Each side tries to inflict enough Stress on their opponents to **incapacitate** them. "Incapacitation" doesn't necessarily mean being knocked unconscious; it means that the character is unable to continue to act in the Conflict.

Goals and Consequences

In the case of a conflict against a plot obstacle, the Narrator offers a few possible **Goals** that the other players could achieve by succeeding at the scene. The other players involved pick a Goal and offer a possible **Consequence** of failure beyond just not accomplishing the Goal.

In the case of a conflict between player characters, the two sides involved bargain over a Goal and Consequence for each side. In any case, the two sides negotiate OOC until they agree. Each side must have something to gain and lose in the Conflict; it may not just be a conflict of "A gets a thing or A doesn't get a thing."

If you want to represent the results of a Conflict in a lasting way, the Goals and Consequences may involve Resources and Setbacks. See the [Resources and Setbacks](#) section for more information.

Taking Turns

To determine the order of turns at the start of the Conflict, randomly shuffle a hand of index cards with each actor's name. Include groups of NPCs and environmental actors. You might have a card for an **Adversary** like "The Dangers of Space" or "The Mystery;" these actors take turns, have stats, and make attacks like characters do. See the [Narrating](#) section for more details on adversarial actors.

Someone (the Narrator or another player) flips through the deck in sequence to determine the order of each turn. On an adversarial actor's turn, the Narrator specifies their actions. On a player character's turn, that character becomes the featured character for that moment. Other characters



Example Consequences


For combat Conflicts:

- ☞ Innocent people are hurt
- ☞ You become trapped or captured
- ☞ Your opponents receive overwhelming reinforcements

For investigation Conflicts:

- ☞ Your quarry strikes again
- ☞ You attract unwanted attention
- ☞ You're forced to get the information through unpleasant means

For social Conflicts:

- ☞ You offend a third party
 - ☞ You miss some other obligation
 - ☞ Your opponent gains favor with someone you care about
- 

can speak or do minor actions, but the turn should be focused on that character.

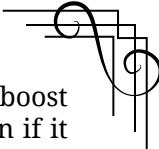
A turn lasts however long it takes for the featured character to make an **Attack**. This might be a few seconds in a fast-paced action scene, or it could take an entire day if you're working to put together a creative project in the face of adversity.

If a Conflict is small-scale enough that relative positions matter, each character may take up to five steps on their turn. If you're LARPing, stand where your character is standing and count your steps as you move.

Once in the spotlight, the player must choose what their character will do; this will usually be to attack the Adversary. If it's dramatic enough, they may want to make a desperate Attack that they know will fail. They may engage in conversation or dramatic action but should do so with the aim of arriving at an Attack. Once they narrate the Attack (IC or OOC), they specifically describe the mechanics of the Challenge: e.g. "Charm 3 versus Wits with an Edge of J'Accuse" or Mind "boosted with Xenobiology 6 versus Vigor."

Resolving Attacks

When you Attack, you make a Challenge against the target's appropriate Defense. You can choose whether to boost with Skills and Quirks before you know whether the



defender is boosting; if you expend a resource to boost you're making a **Bold Attack**, which has a benefit even if it misses.

After you have chosen whether or not to boost your Attack, the defender can then choose to boost and double one of the Attributes that contribute to their Defense. If you did not make a Bold Attack, you may boost your Attack after the defender makes their choice; this is a **Sure Attack**. The defender may not change their mind about boosting.

If you tie or exceed the target's Defense, you hit and the defender takes a point of **Stress** (but see [Edges](#) and [Afflictions](#), below). Their player decides the form that the Stress takes, but it must somehow change their relationship to the Goal and Consequence of the scene. The target's player describes how the Stress affects their character and play continues.

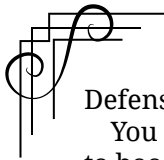
What we mean by "Attack"

We describe the Challenges you make in Conflicts as an "Attack," but that doesn't mean they have to be violent. An Attack could be buying a sad samurai a drink to cheer him up or carrying out an experiment to determine if a disease cure works. An Attack is anything that advances your Goals in the Conflict by inflicting Stress on your adversary, even if that adversary is sorrow or an illness. Adversaries do not have to be characters.

Remember that even if the Conflict has a strong theme, your Attacks don't have to match that theme exactly. If you're chasing a mysterious figure through twisting alleyways, it's useful to have someone on a cell phone giving directions from a map (using a Mind Attack in a very physical Conflict). If you're in a firefight, the untrained law clerk can trick an assailant into turning his back, then strike an awkward blow from a briefcase (using a Charm Attack in a violent Conflict).

Wear

If you make a Bold Attack and miss, you inflict **Wear** on the attacker's relevant Defense. That defense temporarily drops by one. Wear can be inflicted multiple times on the same Defense, dropping it by one each time. Whenever someone succeeds on an Attack against that Defense, all Wear on that



Defense is removed.

You do not inflict Wear if you did not expend a resource to boost (i.e. if you were "always boosted" on that Challenge). If you really want to inflict Wear, you may spend a resource like a Skill or Quirk even when you are "always boosted" to make a Bold Attack and inflict Wear.

Some Traits allow you to ignore Wear from certain attacks. These attacks do not inflict any Wear.

Taking Stress

Stress represents narrative pressure toward a Goal or Consequence. When a character takes Stress, their player must narrate what the Stress means. Stress from a gunshot could take the narrative form of an injury but could also represent the fear caused by a near-miss. Stress from the building tension of a mystery could represent frustration or exhaustion.

Characters have a condition track that records Stress taken (three boxes by default), as well as a matching number of slots for Afflictions. Whenever you take Stress, you mark off the first unmarked box in the condition track.

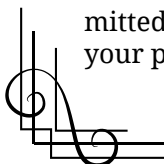
If you take Stress in your last condition slot, you are incapacitated and can't contribute further toward that scene's Goal. Depending on how you describe your incapacitation, you may be able to talk or roleplay, but you can no longer make Attacks. You can choose to give up and become incapacitated at any time.

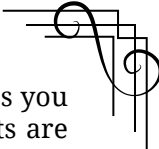
At the end of the Conflict scene, unmark all Stress and restore every participant's Focus.

Afflictions

Whenever you would take a point of Stress in a condition slot from an Attack, you may instead take an **Affliction** in an open slot. You may only take one Affliction per Attack. Make up some lasting effect and write it in the slot. Roleplay the Affliction while it's active.

Afflictions represent lasting effects of your efforts that don't immediately hasten the Consequences of the Conflict. For example, you might take Twisted Ankle to avoid taking Stress and falling behind in a foot chase, or take Overcommitted to avoid turning down a social invitation that's key to your plans for success.





You may only take as many Afflictions in a Conflict as you have Stress boxes, usually three. If your Affliction slots are already full, even if some have been triggered, you may not take another Affliction.

Any player, including you, can trigger one of your Afflictions for a Challenge if it's relevant. You lose the Challenge and cross out the Affliction, but leave it on your sheet for the rest of the scene.

Someone might trigger your Twisted Ankle by using it to automatically succeed at tripping you. They could trigger your Overcommitted to make you fail a seduction Attack, brushing you off by saying you haven't had time for them lately.

Because targeting an Affliction inflicts one fewer Stress than usual, you must use an Edge to inflict any Stress at all.

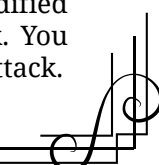
At the end of each scene, remove any crossed-out Afflictions, making their slots available. At the end of the session, remove all Afflictions.

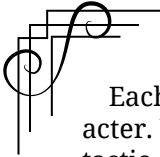
Edges

Sometimes an attacker can have an **Edge** from a weapon, tool, piece of knowledge, or Trait. If you meet the conditions of an Edge on a successful Attack, you may expend it to make the Attack more effective, as described below. Each character can only use each Edge once per scene. As an example, in our science fiction rules, weapons have a type (kinetic, energy, or exotic) and give you an Edge once per scene if the defender is not wearing protection against that type. Protective clothing available to PCs can protect against a single type.

You may expend an appropriate Edge to deal two points of Stress instead of one to the target of a regular Attack.

Alternately, you may expend an appropriate Edge to make a **Split Attack**. Sometimes you might want to target more than one opponent with a single Attack. For example, you might make an inspirational speech to a group of underlings, or fire a dramatic volley of arrows at an advancing horde. When you make a Split Attack, your Attack affects as many opponents as is reasonable in the situation. You can boost this attack as normal, but this only applies to two targets; your Attack against additional targets uses your unmodified Attribute. You do not inflict Wear with a Split Attack. You can't use a second Edge to deal extra Stress on a Split Attack.





Each Edge can only be used once per scene for each character. You're welcome to keep attacking with that weapon or tactic, but it doesn't do extra Stress unless used as an Edge.

You can use any relevant Edge at any time; you don't need to select specific ones for your character. However, you may want to note Edges you commonly use on your character sheet to more easily remember them and mark them as used.

You must announce whether you want to use an Edge when you first attack, to help the defender decide whether to boost their Defense. If an Attack doesn't hit any targets, the Edge is not expended.

Some Resources and Traits block certain Edges. This makes the Edge ineffective against the character blocking it; they do not take extra Stress and are not subject to a Split Attack.

How frequently should I use Edges?

It's good for you to use an Edge on every Attack, if it feels comfortable and fits the story. Edges encourage you to highlight interesting abilities and approaches, and reward you for doing so. However, don't worry if no Edge comes to mind. *Rosette Diceless* isn't about maximizing the efficacy of your Attacks; it's about telling an interesting story.

Edges may be provided by Resources or Traits; below is a list of Edges available to everyone that can only be used with Attacks based on certain Attributes.

Body Edges

These Edges affect Body-based Attacks.

Concealment: Gives you an Edge when attacking a target that is unaware of your presence.

Cover: Gives you an Edge when attacking from a place of physical security.

Drama: Gives you an Edge when performing a risky stunt or attacking in a way that makes you look impressive.

Mind Edges

These Edges affect Mind-based Attacks.

Enigma: Gives you an Edge when you know something that

your target wants to learn.

Field Work: Gives you an Edge when leveraging tools or circumstances that you have improvised during this scene.

Prior Research: Gives you an Edge when you've recently done research or study relevant to the Attack.

Charm Edges

These Edges affect Charm-based Attacks.

Credible Threat: Gives you an Edge when the target has seen you commit an act of violence.

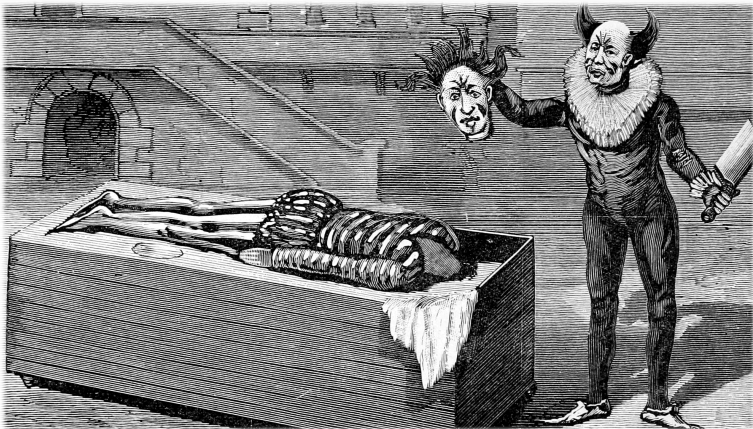
J'accuse: Gives you an Edge when attacking someone for whom you have evidence of wrongdoing.

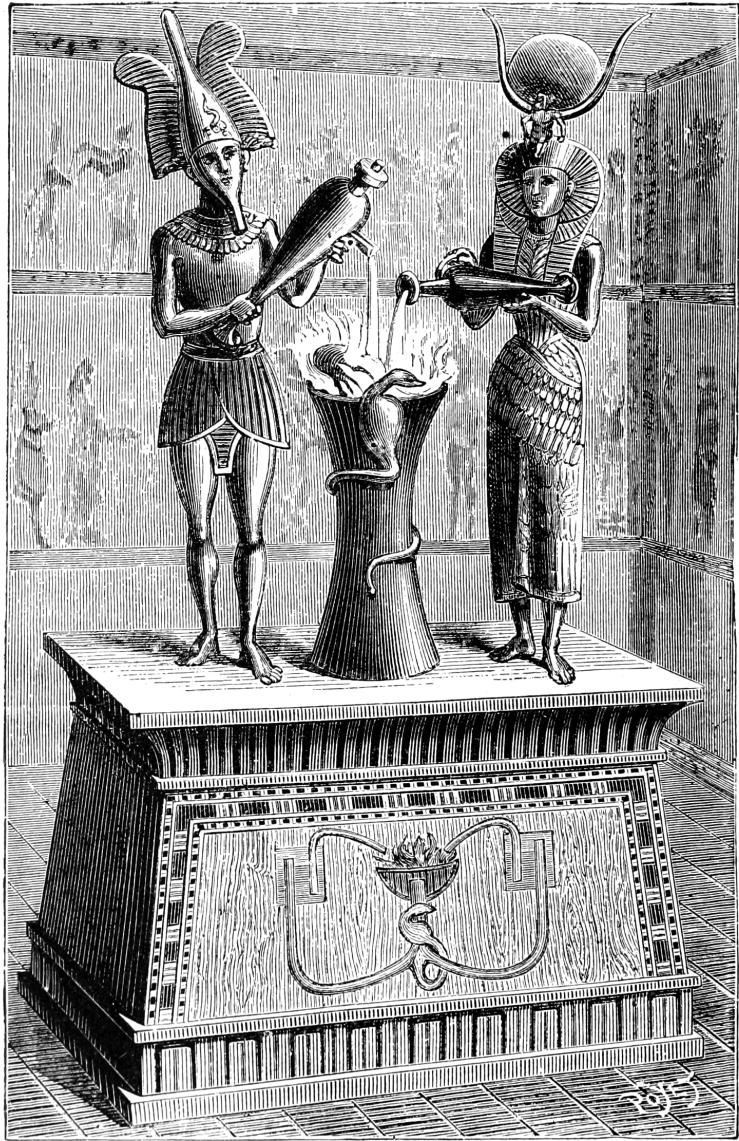
Obligation: Gives you an Edge when the target has good reason to be grateful for something they know you've done.

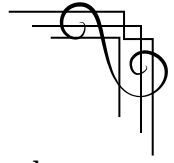
Other Edges

While some Traits provide Edges of their own, you may also use the following Edge once per Conflict.

Useful Trait: Gives you an Edge when you creatively use a Trait as an essential part of an Attack if that Trait does not already provide an Edge.







Resources and Setbacks

Resources represent items, privileges, and benefits that you can gain and lose over the course of the story. There are two kinds of Resources: Common and Rare.

Resources have counterparts in the form of Common and Rare Setbacks. Setbacks represent lasting Consequences of failure that are not as temporary as Afflictions.

Sometimes your character might not have a certain Resource, despite the story suggesting they should. In this case, you can make up a reason why they don't gain the normal benefit of that Resource. For example, you might have a privileged background without having the Privilege Resource; that could mean that, right now, you're in a place where that privilege isn't recognized by society or some other disgrace balances out your privilege.

Gaining and Losing

Once per session for free, you may acquire one new Common Resource or eliminate one Common Setback (not both). Just explain how you did so.

If appropriate, you may give up a Common Resource at any time to eliminate a Common Setback, as long as it makes sense for you to do so in the story.

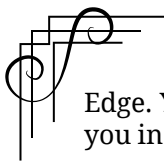
You may negotiate the gain or loss of Resources and Setbacks as part of the Goal and Consequence of Conflict scenes. Rare Resources, such as exotic weapons and ships, must be acquired through Conflict scenes or a Trait. Rare Setbacks must be eliminated through Conflict scenes.

You can also lose Resources by sacrificing them; see below.

Resources and Edges

Resources grant Edges and block Edges. When a Resource could help with an Attack, it may provide an Edge of the same name. If you gain an Edge from a Resource, you may not use it to block in the same Conflict scene. Additionally, avoid using multiple similar Resources to gain extra Edges; even if you have two swords, you may only use the "Sword" Edge once.

When it makes sense for a Resource to interfere with the Edge of an Attack against you, you may use it to block that



Edge. You may do this for any number of Edges used against you in that Scene. If you use a Resource to block an Edge, you may not use it to gain an Edge in the same Conflict scene.

When you use an Edge from a Rare Resource, that Attack is automatically boosted. The target takes Wear as normal. When you use a Rare Resource to block an Edge, your Defense is automatically boosted and you take no Wear from that Attack.

Setbacks may be triggered once per scene as an Edge against each person with the Setback, as long as the Attack fits the Setback. When a Rare Setback is used to gain an Edge, the Attack is boosted and can inflict Wear as normal.

Sacrificing Resources

You can get a special benefit if you **sacrifice** a Resource. You might break a tool off in an inconvenient place, set a blaster to overload, or finally call in an owed favor. If you sacrifice a resource, you lose it and must acquire a replacement if you want it back. If you sacrifice a Resource that was supposed to be lost as a Consequence of a Conflict scene, you must pick another one to lose for the Consequence.

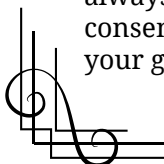
When you sacrifice a Common Resource, you boost any Challenge involved with that action and may gain an Edge on that Attack (or, if you're boosting a Defense, can block an Edge). This Edge can apply even if it wouldn't have under the conditions of the Resource's original Edge, as long as it makes sense in the story. It applies even if you've already used the Resource's original Edge in this Conflict.

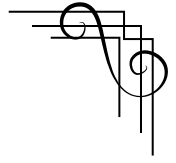
If you sacrifice a Rare Resource, you automatically succeed at the Challenge. If you're attacking, the Edge cannot be blocked, and if you're defending, you take no Wear.

If you have some Trait that grants you a replacement for the sacrificed Resource, the replacement doesn't arrive until after the end of the next session you participate in. In other words, you must spend one entire game session without the Resource, from start to finish.

Making Up Resources

The Resources below are recommendations. You can always make up a new Resource, but make sure to get consensus among the other players that it's appropriate for your game.





Common Resources

Armor: You block Edges granted by weapons or that represent similar harm. Your campaign might split armor into several Resources; see [the genre sections](#) for examples.

Evidence: You have a substantial body of evidence or information on a certain topic. You gain or block an Edge when knowing this information is relevant to a Mind Attack.

Favor: Someone useful owes you something and will be helpful while waiting for you to cash it in. You gain or block an Edge on Attacks involving the person or group who owes you, or when your relationship with them is relevant to the Attack.

Group Status (Military Rank, Faculty Member, etc.): You have influence within a specific, large group. You gain or block an Edge on Attacks involving someone with a similar Group Status where that status is relevant.

Privilege (Wealth, Powerful Family, etc.): You have social power due to circumstances in your life. You gain or block an Edge when an Attack involves someone without a similar Privilege in a situation where your Privilege matters.

Scanner (Medical Sensor, Heartbeat Scanner, Metal Detector): You have a device that's useful for collecting or collating a certain kind of information. You gain or block an Edge when knowing or gaining that sort of information is relevant to an Attack.

Weapon: You have an Edge when attacking with this weapon to cause harm. Your campaign might split weapons into several Resources; see [the genre sections](#) for examples.

Rare Resources

Anathema: You have an object or are in the position to commit some act that people find abhorrent. You might have a weapon of mass destruction or be holding a vulnerable person captive. You gain or block an Edge when threatening to unleash the anathema. Note that sacrificing the anathema might mean using it or giving up the ability to use it.



Treasure: You have some priceless item that people are desperate to see, if not possess. You gain or block an Edge in Attacks that involve someone who desires access to the treasure.

Common Setbacks

Disabled: You have some lasting injury or disability that is less temporary than an Affliction and less permanent than a Trait. Opponents can gain an Edge against you when taking advantage of this disability.

Indebted: You owe someone a favor or a payment that you can't fulfill right now, and that gives people a way to manipulate you. Opponents can gain an Edge against you when their Attack leverages this unpaid debt.

Outsmarted: Someone has outmaneuvered you, putting you in a position where your every action seems anticipated and accounted for. Opponents can gain an Edge against you when their Attack aligns with the plans of whoever has you figured out.

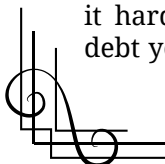
Surrounded By Chaos: Your normal environment has gone haywire, making it hard for you to live a normal life. Maybe there's a days-long music festival in your backyard or you're beset by unseasonable weather. Opponents can gain an Edge against you when their Attack makes the chaos worse.

Wanted: The authorities very much want to speak to you. Opponents can gain an Edge against you when their Attack puts you at risk of being exposed.

Rare Setbacks

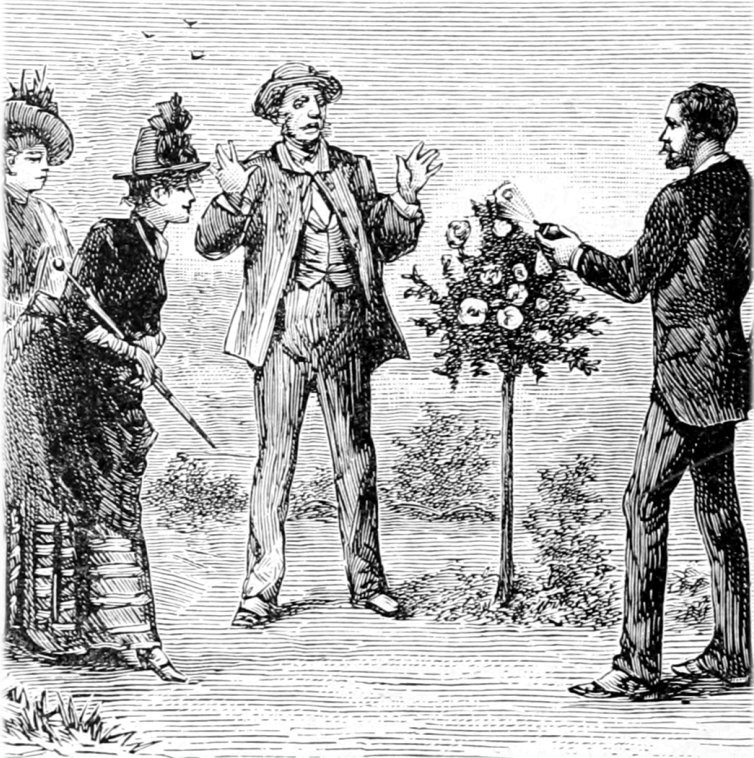
Marked for Death: Someone or something is going to kill you unless you figure out how to prevent it; it's just a matter of time. Opponents can gain an Edge against you when their Attack puts your life in further danger of being assassinated.

Owned: Someone has enough leverage over you to make it hard to deny their commands. Maybe you owe them a debt you could never repay or they have a hostage you care

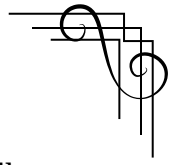


about. Opponents can gain an Edge against you when their Attack calls for you to obey (or actively *disobey*) the orders of whoever owns you.

Ruined: Your entire lifestyle and purpose for being has vanished. You may have temporarily lost your career, your home, or your family. Opponents can gain an Edge against you when their Attack reminds you of your loss.







Narrating

Narration is something that any player can do. All you need is a good idea for a story that you can guide other players through. Don't be afraid to include your own character in the story you narrate. As long as the other players don't object, it's fine to use your own character in story ideas.

Conflict Design

When in the role of Narrator, you'll often need to design Conflicts. A Conflict can be any significant struggle, from a firefight to a tense tea party to a drawn-out investigation. Your role in a Conflict is to give the player characters a chance to shine while pursuing their Goal.

Conflicts are one of the few ways to acquire additional Resources, and that might be your motivation to initiate one, but you should make sure that the Conflicts you run also serve a story purpose. Likewise, make sure that your Conflicts contribute to building story whether the PCs succeed or fail. Consequences should enhance the story, not stop it in its tracks.

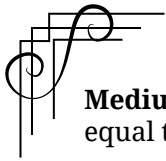
Think of a Conflict as a struggle between two or more big bags of Stress. Usually, the players are on one side with the Narrator on the other. Four PCs, for example, would have four Attacks per round and 12 points of Stress they can absorb. Your job is to create an appropriate balance to this and to let this exchange of resources give mechanical weight to the story you're all telling.

Creating an Adversary

Each narrated Conflict has an Adversary, a collective opponent that represents the totality of forces arrayed against the characters. In a fight against monstrous aliens, the Adversary might be called "The Brood." In an attempt to discover a murderer, the Adversary might be called "the mystery."

Pick a total Stress count that the Adversary can absorb before being incapacitated and a number of Skills based on the difficulty you seek:

Easy: PCs will use some resources but will probably succeed. Stress equal to two times the number of PCs involved; five Skills.



Medium: PCs may succeed at the Conflict or may fail. Stress equal to three times the number of PCs involved; eight Skills.

Hard: PCs will probably fail the Conflict. Stress equal to four times the number of PCs involved; ten Skills.

Pick Mind, Body, and Charm that add up to seven. Calculate Defenses based on these, although you may want to make one especially high and/or one especially low to reflect unusual adversaries (and see [The Adversary's Defenses](#) below). The Skills you pick can be strange or very general, as suits the Conflict; don't bother picking any that are irrelevant to the specific Conflict. Adversaries don't get Quirks since the Narrator has extra control over the story anyway.

If appropriate, pick or invent up to five Traits that the Adversary has. These may be as simple as being always boosted on a certain kind of Attack. You don't need to pick Traits to represent special abilities, technologies, or connections; those come for free with your story.

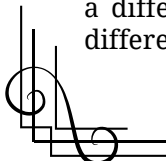
Think of and note several example Attacks that an Adversary might use, including some Crisis Attacks (see below). Each Attack should have a potential Edge, either one of the universal Edges or one provided by a Resource you select. You may add other Resources that could provide or block Edges if you anticipate them being useful. Be prepared to improvise if the Conflict goes in a direction you didn't anticipate; you may add Resources mid-Conflict if you think it will benefit the story.

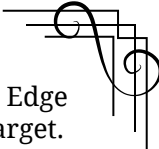
Note a few potential Afflictions the Adversary might take (and see [The Adversary's Defenses](#) below for special rules on Afflictions). If appropriate, note down statistics for Extras or Experts you might want to include (see below).

The Adversary's Attacks

The Adversary attacks all PCs at once to represent things like environmental dangers, emotional pressure, or time passing toward an impending Consequence. The Adversary does not need to make a Split Attack to do this.

Because the PCs may be spread out or under different circumstances, one Attack from the Adversary might take a different form for each of them. It can even be against different Defenses depending on the situation. An Edge used





by the Adversary affects each target to whom the Edge applies; it is expended unless the Attack misses every target.

The Adversary has a special kind of attack it can make. A **Crisis** Attack represents the progress of the Conflict as a whole toward the Consequence and an increase in narrative tension. Each target's Defenses represent how well they resist this progress. Stress they take represents the effects of this progress on them. This isn't a direct Attack; in fact, usually the targets are the ones acting in response to the crisis presented by the Adversary.

Targets may defend by continuing their activities from their previous turn ("you continue trying to force the virus out of the computer system") or might get a momentary spotlight to pick how they're resisting this Attack ("What are you doing to slow the superweapon's charging or escape faster?"). This means that each player will individually choose the Defense they want a Crisis Attack to target. You determine how much the Crisis Attack succeeds or fails based on who took Stress and how. Narrate a general update on how the Conflict is progressing as a result.

Even when the Adversary represents a single character, they should be able to make these sweeping attacks. They're significant enough to the story that their Attacks have special potency. An orator Adversary can give a speech as a normal Attack that affects a whole room even when a PC would have to focus on one target. When you defuse a bomb as part of a Crisis Attack, you're withstanding the Attack of the mastermind bomb-maker.

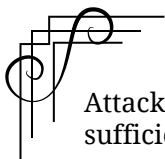
If you can't figure out a way for an Adversary to attack all PCs at once and have it make sense in the story, it may instead do nothing and make itself immune to Stress until the start of its next turn. In this case, make sure that there is always an Extra or Expert available for the PCs to Attack (see [Using Extras and Experts](#) below).

The Adversary's Defenses

If the Adversary isn't a single entity, or if it is attacked indirectly, its Defenses may not work in the normal way. Use the following guidelines to decide which of an Adversary's Defenses to use:

Wits: Use this when the Attack is clever or cerebral. If the





Attack could be stopped by careful foresight, complexity, or sufficient insight and intellect, use Wits.

Nerve: Use this when the Attack is brash or dramatic. If the Attack depends on making a big show or appearing formidable, use Nerve.

Vigor: Use this when the Attack is direct or violent. If the Attack depends on breaking an object or forcing a way through a problem, use Vigor.

Adversaries have many condition levels, but it's impractical to allow them to have one Affliction per condition slot. Unless it's especially appropriate to the narrative, Adversaries should never have more than one active Affliction per PC. For example, in a Conflict scene with four PCs, an Adversary can never have more than four active Afflictions at once. They cannot take another Affliction until one of the existing ones is triggered.

To avoid protracted Conflicts, Adversaries may not take an Affliction to prevent Stress from an Attack that targeted a previous Affliction.

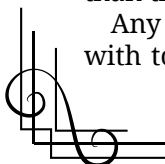
Using Extras and Experts

At any time, including the start of Conflict, you can use Stress boxes from the Adversary to create an **Extra** or **Expert**. Each point of Stress marked creates three Extras or gives an Expert three Condition levels. You don't have to use all of this resource at once; if you want to create fewer Extras or a weaker Expert, just note down any unused points to use later.

At any time, including during a character's turn, you can define an Extra or Expert, narrate its introduction into the story, and insert it into the turn order wherever you wish (after any current character's turn). These may be characters or forces that already exist in the story or new characters that you have invented for the Conflict.

Extras can take a single point of Stress before they are incapacitated, and Edges are not consumed when used on Extras. They may have different Attributes and Defenses than the Adversary. They have one Skill.

Any amount of Stress may be spent to form an **Expert**, with total Condition levels equal to three times the amount



spent. They can have different Attributes and Defenses than the Adversary. They have a number of Skills equal to their number of Condition levels. Experts can represent particularly dramatic characters, mobs of faceless characters, or unusual parts of the wider problem.

Unlike the Adversary, Extras and Experts attack one character at a time unless they use a Split Attack.

Extras and Experts may not reduce Stress by taking Afflictions.

Assign as many Resources to an Extra or Expert as you think would be useful.

If at any time an Extra or Expert stops being interesting for the story, remove them from play and restore one point of Stress to the Adversary for every three Condition levels still unmarked on the Extra or Expert. If there are Condition levels left over, note them down to use for future Extras or Experts or to combine with future removals.





Conflict Narration Steps

At the start of Conflict:

- ∞ Establish Goal(s) and Consequences.
- ∞ Gather cards for each character, including the Adversary, and shuffle them.
- ∞ Set the scene and tell the players how much Stress the Adversary has in total.

At any time:

- ∞ Spend Stress from the Adversary to create Extras and Experts which can take Stress equal to three times the amount spent.
- ∞ Remove Extras and Experts from play and restore Stress equivalent to the amount they had remaining divided by three.

On the Adversary's turn:

- ∞ Twist the Conflict by changing the dramatic situation and narrate this change.
- ∞ Have the Adversary attack in one of two ways:
 - Threaten each character individually with direct, environmental, or circumstantial Stress
 - Crisis Attack: push forward the Consequence as a whole, making the characters resist or deal with personal consequences.
- ∞ If you can't figure out how to make the Adversary attack, it becomes immune to damage until the start of its next turn instead.

Before each player character's turn:

- ∞ Restate the situation
- ∞ Give the player character a chance to shine by threatening them specifically or giving them an opportunity to use their abilities

After a PC's Attack succeeds:

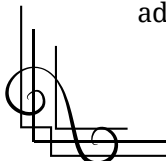
- ∞ Narrate how the situation changed to make the Goal more likely.

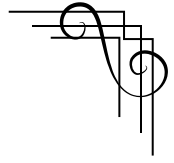
After a PC's Attack fails:

- ∞ Narrate how the tension increased as a result of the PC's failure.

On an Extra or Expert's turn:

- ∞ Attack a PC in a way that hinders the Goal and/or advances the Consequence.





Traits

If a Trait says it provides an Edge, that Edge is unique to that Trait. You may note it on your sheet with the same name as the Trait.

If a Trait does not explicitly provide an Edge of its own, but you use it to attack in a creative way, you can use the Useful Trait Edge. Note that the Useful Trait Edge, like all Edges, can only be used once per scene, even if you use another Trait cleverly.

If multiple Traits let you do the same thing "once per scene," you may do that thing once per Trait which allows it (as long as no rule says otherwise).

If a Trait says it provides a narrative effect without a Challenge, that narrative effect occurs. Separately, if this effect is used as an Attack, that Attack is boosted.

Superlative Traits

Always Prepared

Once per session, narrate one way you planned for the current circumstance, as long as it does not contradict established events. This can reveal that you acquired an additional Common Resource beyond your normal allotment.

Boundless Endurance

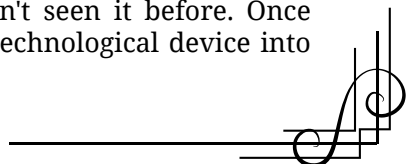
You have an extra condition level, letting you mark a total of four Stress before becoming incapacitated. You have a matching number of Affliction slots. At the end of a Conflict scene, you remove all Afflictions. You never get tired and are never penalized due to exhaustion.

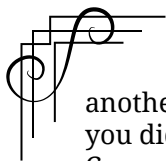
Built Like a Wall

Once per session, you may perform a feat of startling strength or fortitude, letting you do something that would be impossible for your peers. You block all Edges that Attack your Vigor and take no Wear on your Vigor.

Clever Technician

With just a moment to examine it, you can understand the purpose and mode of operation of any mechanical or technological device, even if you haven't seen it before. Once per session, you may repurpose a technological device into





another technological device as long as you can explain how you did it with technobabble; this can give you an additional Common Resource.

Deductive Mind

Once per session, examine the subject of a mystery and receive a clue from the player responsible for that mystery. You block all Edges that attack your Wits and take no Wear on your Wits.

Emotional Insight

Once per scene, you may ask a character's player a yes or no question about their emotions, their motives or whether they are being deceitful. Once per session, you may request to learn a character's emotional state in detail. They must answer truthfully in each case, but can add an Except to hide one thing or confuse the issue.

Engaging Presence

You are always the most interesting person in the room. Even if a threat is looming, people are interested in how it affects you. Additionally, once per session you may distract a character for one scene. While conversing with them, you prevent them from noticing anyone but you.

Incorruptible

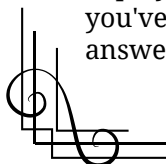
Once per session, if you feel that someone is trying to sway your values or beliefs, you may affirm your way of thinking such that the person will consider it compelling, even if they don't agree with it. The next time you make an Attack against that person, it is boosted with an Edge.

Inner Peace

Your superior composure and concentration means that you excel in distracting or chaotic surroundings. Once per session, you may ask a Narrator to tell you something you would otherwise have missed about such a situation. You block all Edges that Attack your Nerve and take no Wear on your Nerve.

Perfect Memory

You remember anything you see or hear with perfect clarity. A player should let you know if you recognize something you've seen before. Once per session, you may request the answer to a bit of trivia or obscure knowledge from another



player as long as it is not secret information.

Position of Power

You automatically have permission to do anything in your sphere of authority, without a Challenge. This does not apply to PCs, and Narrators may still apply an Except or Unless.

Silver Tongue

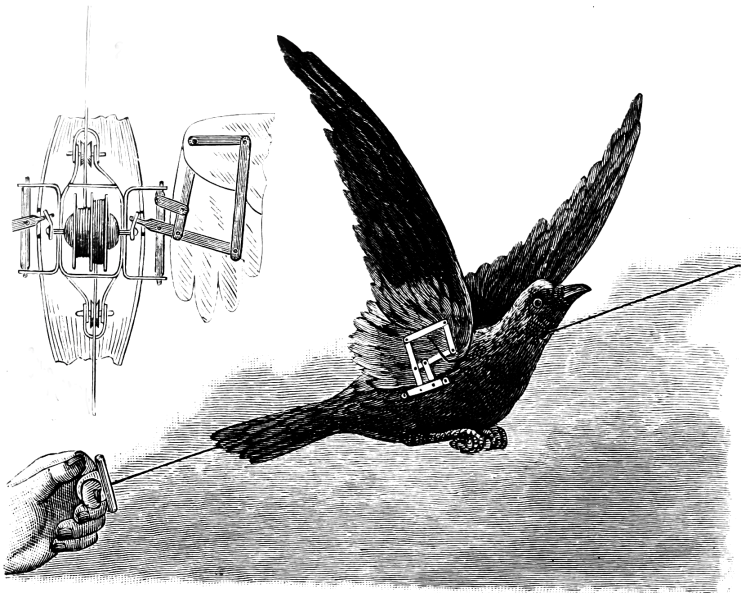
Once per session, you may tell a tremendous lie and those who hear it will believe it until presented with evidence otherwise. When used as an Attack, this is boosted with an Edge.

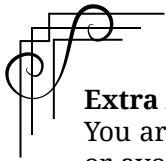
Positive Traits

Positive Mind Traits

Always Cautious

A Narrator should always warn you of possible consequences that you don't seem to realize, and you can always ask another player if your potential actions have unanticipated risk.





Extra Aware

You are always boosted on Challenges to notice the unusual or avoid surprise. Once per scene, you may use this Trait to boost your Wits.

Extra Composed

You are always boosted on Challenges to concentrate or resist strong emotion. Once per scene, you may use this Trait to boost your Nerve.

Extra Knowledgeable

You are always boosted on Challenges to recall information or know facts. You may use this as an Edge on Mind-based Attacks involving knowledge.

Positive Body Traits

Deft Sprinter

You always act first in Conflict (or are shuffled with other characters with similar Traits). You can take ten steps instead of five in one turn when relative positioning matters. Once per scene, you may move your turn to any point in the order, including immediately following the current turn.

Extra Coordinated

You are always boosted on Challenges to move gracefully or perform fine, physical manipulation. You may use this as an Edge on Body-based Attacks involving coordination.

Extra Quick

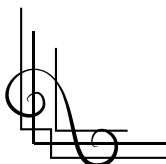
You are always boosted on Challenges to move or react quickly. Once per scene, you may use this Trait to boost your Vigor.

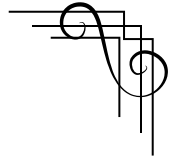
Extra Strong

You are always boosted on Challenges to lift heavy objects or shove someone aside. Once per scene, you may use this Trait to boost your Vigor.

Heavy Hitter

You may use this Trait as an Edge when attacking with a melee weapon or unarmed.





Positive Charm Traits

Extra Attractive

You are always boosted on Challenges to be attractive or make a good first impression. You may use this as an Edge on Charm-based Attacks involving attractiveness.

Extra Convincing

You are always boosted on Challenges to convince someone or tell a lie. You may use this as an Edge on Charm-based Attacks involving convincing someone.

Extra Empathetic

You are always boosted on Challenges to discover falsehood or evaluate moods. Once per scene, you may use this Trait to boost your Wits.

Innocuous

You are always boosted on Challenges to avoid notice. You always succeed on such Challenges when in populated, non-restricted areas, unless something draws attention to you.

Positive Talent Traits

Acute Sense

Some of your senses are acute. Pick one: acute hearing; keen sight; or enhanced smell, touch, and taste. You are always boosted on relevant Challenges. You may take this Trait multiple times for different senses.

Animal Magnet

You get along well with animals and simple synthetic beings (if they exist in your setting). You are always boosted on Challenges involving befriending, controlling, or understanding non-sapient beings.

Inherent Attack

You have an inherent ability that you can use to Attack. It might be a technological enhancement, a mystical power, or a well-honed technique. You may use this as an Edge and the Attack is always boosted. Otherwise it has minor utility; pick a narrow type of Challenge that is always boosted.

Multitasker

You are especially good at Split Attacks. You may select three



targets against which a Split Attack is boosted instead of two; the Attack may inflict Wear against these targets as normal for Bold Attacks.

Positive Social Traits

Associate

You have a useful friend, coworker, or acquaintance (an NPC) who will help you when in need. Once per session, you may call on them to do something on your behalf. Each time you do, pick a Skill, Quirk, or Positive Trait that your Associate could use to help in the current situation. You may use this property to boost in a Challenge or gain some other short-term benefit. Other players can use an Except or Unless, as usual.

Authority

You are in a position of authority that gives you certain benefits, such as being a law enforcement officer, a soldier, or a politician. In addition to how this makes other characters react, you are always boosted on social Challenges to exert your authority within the bounds of your position.

Famous

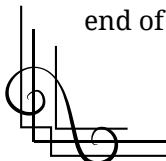
You are always boosted on social Challenges when dealing with someone who considers your fame positive, unless you have a Tie with them.

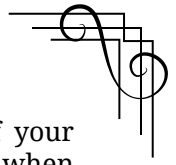
Good Listener

You have an extra Focus which can only be used when you are acting as a foil. This is refreshed when your normal Focus is refreshed. You may not act as foil to someone who's been your foil since you last refreshed your Focus.

Resourceful

You have a way of acquiring rare items, through connections or wealth. Once per session, you may acquire a Rare Resource such as an exotic weapon, a ship, or something of similar value. However, your resources are not stable. You must sell, discard, or otherwise cease possession of a former item before you can acquire a new one. If you sacrifice this Resource, you may not acquire another one until after the end of the next game session.





Xenophile

Pick a category for yourself based on the setting of your campaign: Local or Exotic. You are always boosted when understanding or communicating with people who are not in the same category, unless you have a Tie with them.

Negative Traits

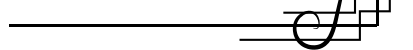
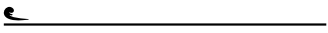
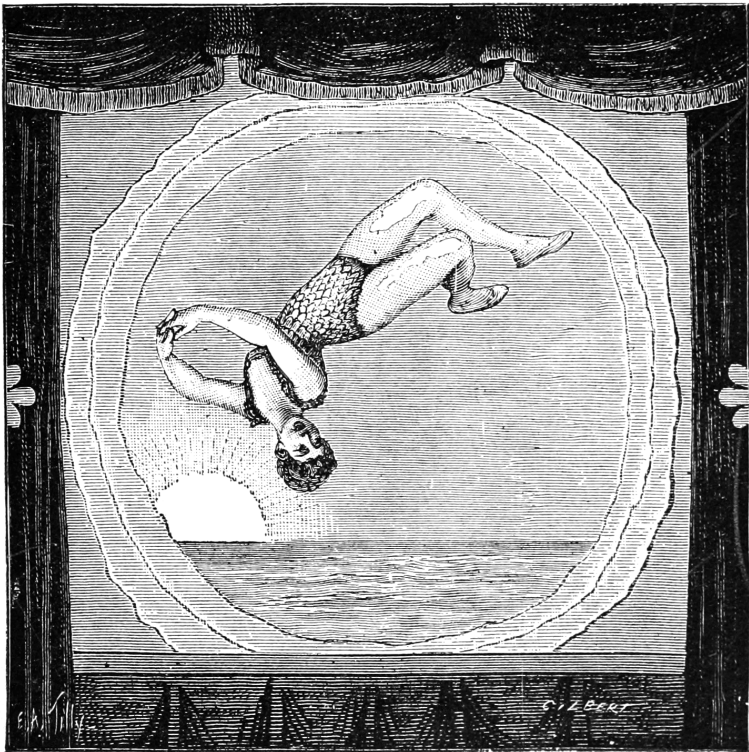
Negative Mind Traits

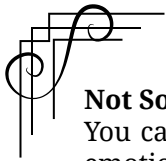
Not So Knowledgeable

You cannot boost Challenges to recall information or know facts.

Not So Aware

You cannot boost Challenges to notice the unusual or avoid surprise.





Not So Composed

You cannot boost Challenges to concentrate or resist strong emotion.

Negative Body Traits

Not So Strong

You cannot boost Challenges related to physical strength.

Not So Quick

You cannot boost Challenges related to quickness. You can only take three steps in a Conflict turn.

Not So Coordinated

You cannot boost Challenges related to graceful movement or fine manipulation.

Negative Charm Traits

Charlatan

Those who know you suspect you're untrustworthy. Against people with whom you have a Tie, you cannot boost Challenges related to lying, negotiation, persuasion, or convincing them you're trustworthy (even if you're telling the truth).

Not So Attractive

You cannot boost Challenges related to first impressions or physical attraction.

Not So Convincing

You cannot boost Challenges related to convincing someone to do something or making someone believe lies.

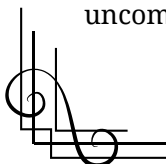
Not So Empathetic

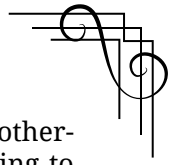
You cannot boost Challenges related to discovering falsehood or evaluating moods.

Negative Disability Traits

Allergy

You cannot boost when in the presence of a specific uncommon substance.





Costly Ability

Pick a positive Trait you already have that you could otherwise use freely. That Trait is somehow harmful or tiring to make use of more than once per session. To use it subsequent times you must take a point of Stress (or an Affliction).

Decreased Advantage

You are always last in the Conflict turn order.

Impaired Sense

Some of your senses are less acute than usual. Pick one: impaired hearing; impaired sight; or impaired smell, touch, and taste. You cannot boost Challenges related to that impairment.

Support System

You require an assistive device or entity that is not physically attached to you. Pick an Attribute. If your support system is unavailable, you can't boost Challenges for that Attribute.

Technophobe

Due to being ignorant or out of your time, you do not understand modern technology. You cannot boost Challenges related to using, repairing, or understanding modern technology (whatever that means for your campaign).

Negative Personality Traits

Antisocial

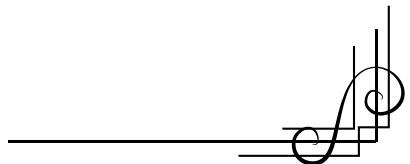
You cannot boost any Challenge where you must display real emotion or sympathy.

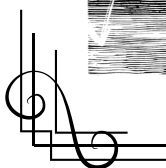
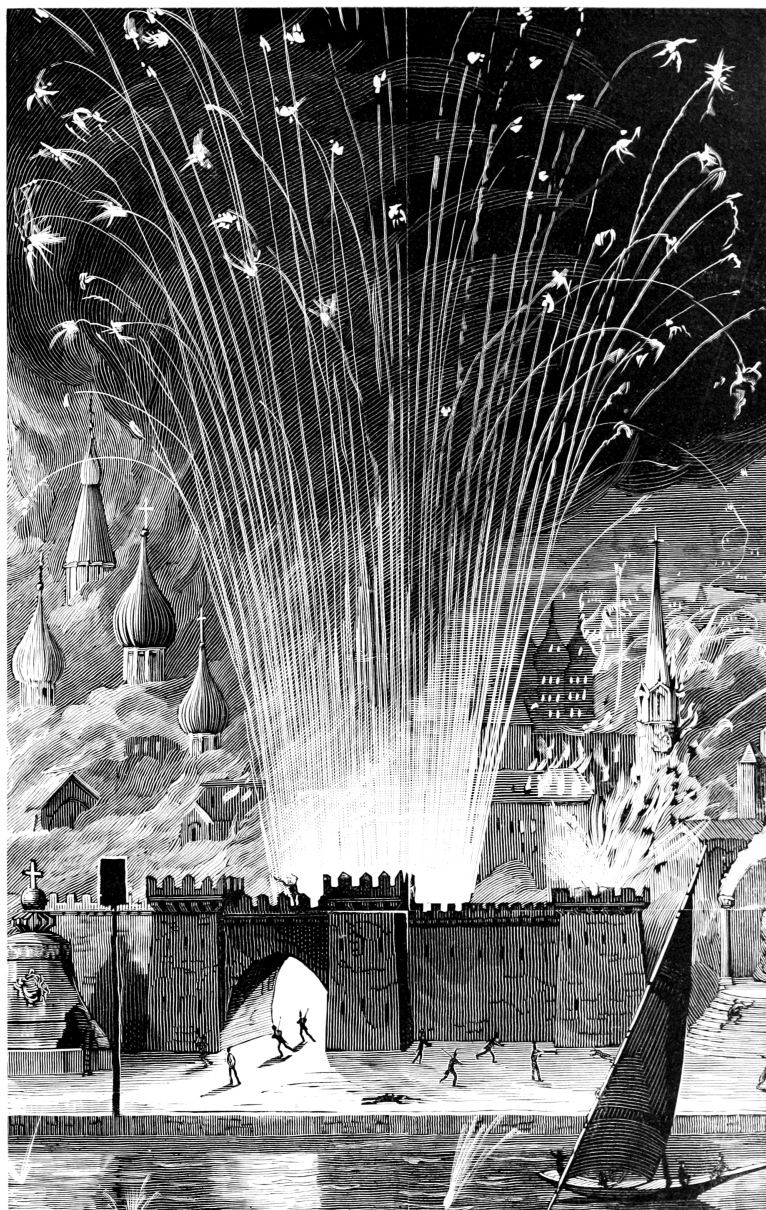
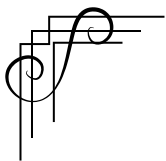
Code of Behavior

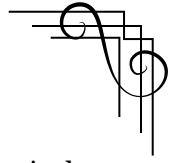
You cannot boost Challenges that require you to violate your code.

Xenophobe

Pick a category for yourself based on the setting of your campaign: Local or Exotic. You cannot boost Challenges related to understanding or communicating with characters not of your category, unless you have a Tie with them.







Setting-Specific Rules

Games often adhere to genres: for example, historical fiction, comedy of errors, film noir, science fiction, or fantasy. When storytelling in any of these settings, you will need to use or design Traits and Resources appropriate to the worlds and cultures involved. We've included example science fiction and fantasy properties below, but you can create your own as appropriate to your game.

Even within a genre, you should select traits appropriate to your game's setting. For instance, a historical campaign set in feudal Japan will have a very different set of Traits than one set in the Gupta Empire, and both of those rather different from a Britain-based World War II campaign.

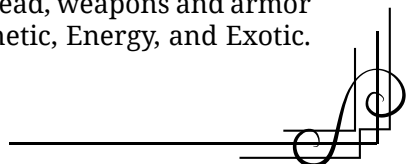
Here are some general guidelines for creating or modifying Traits or Resources:

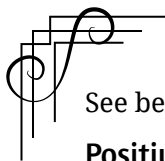
- ⌘ Superlative Traits generally have a powerful "always-on" or "once-per-session" benefit that can be a strong theme for the character, plus a way to boost a Challenge and give it an Edge or to block Edges on Defenses.
- ⌘ Positive Traits provide a minor benefit such as a perpetual boost to a Challenge relevant to the flavor of the property, or a way for the character to gain advantage in the environment.
- ⌘ Resources can usually be given, taken, gifted, earned, or destroyed. Some kinds of treasure or loot might be well represented as Resources, such as political capital or unusual currencies.
- ⌘ If a Trait assists with a Defense, it should not always boost that Defense. As a superlative Trait, it might block Edges used against that Defense. As a positive Trait, it might boost that Defense once per scene.

Discuss properties you invent with the other players who are present to make sure it fits the game.

Science Fiction

Do not use the "Weapon" or "Armor" Resources listed in the Resources and Setbacks section. Instead, weapons and armor fall into one of three categories: Kinetic, Energy, and Exotic.





See below for details.

Positive Traits

Non-biological

You don't need to eat, drink, breathe, or sleep and aren't affected by environmental hazards like radiation that would endanger flesh. Pick one thing you need that biologicals don't (e.g. fuel or maintenance) and one thing that does endanger you, whether or not it would endanger flesh (e.g. magnetic fields or electric shock).

Ship Owner

You own a fully-insured spaceship (a Rare Resource). You may make use of it whenever you like (although a Narrator can limit this with an Unless). If it is destroyed or damaged, it is replaced or repaired by the start of the next game. Once per scene you may boost a Challenge that could be aided by your ship's systems, such as scanning an area, traveling quickly, or causing a distraction. The "Spaceship" Resource provides an Edge as discussed in the Resources section below.

Telekinesis

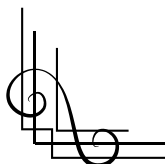
You can manipulate objects within your senses as if you were touching them. You may use this as an Edge.

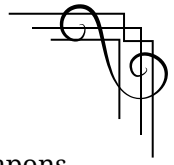
Telepathy

You may speak into the mind of someone in range of your senses and they can respond if they wish. You can also speak to anyone with whom you have a Tie or any character represented by one of your Traits (such as Associate). You may network these minds together and let them talk to each other. The symbol for Telepathy is a finger at the temple.

Tool Construction

Whether from ESP, nanotech, or shapeshifting, you can create any tools you need without supplies. Only you can use them, and they last no longer than one scene. You can produce any Common Resource that represents a generic object.





Common Resources

Energy Armor: You block Edges from Energy weapons. You may only benefit from one kind of armor in a single Conflict.

Energy Melee Weapon (Laser Sword, Force Whip, Plasma Welder, etc.): Usually not allowed in secure or public spaces. Gives you an Edge when attacking a target in arm's reach who is not wearing energy armor.

Energy Ranged Weapon (Blaster, Optical Cannon, Disruptor Beam): Usually not allowed in secure or public spaces. Gives you an Edge when attacking a target outside of arm's reach who is not wearing energy armor.

Exotic Armor: You block Edges from Exotic weapons. You may only benefit from one kind of armor in a single Conflict.

Kinetic Armor: You block Edges from Kinetic weapons. You may only benefit from one kind of armor in a single Conflict.

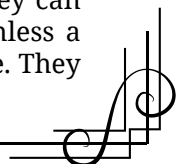
Kinetic Melee Weapon (Sword, Club, Dagger, etc.): Typically legal to carry or concealable, but doesn't cause Wear. Gain an Edge when attacking a target in arm's reach, as long as they are not wearing kinetic armor.

Kinetic Short Range Weapon (Pistol, Crossbow, etc.): Typically legal to carry or concealable, but doesn't cause Wear. Gain an Edge when attacking a target out of arm's reach but within the range of a quiet voice, as long as they are not wearing kinetic armor.

Kinetic Long Range Weapon (Sniper Rifle, etc.): Typically legal to carry or concealable, but doesn't cause Wear. Gain an Edge when attacking a target beyond the range of a quiet voice, as long as they are not wearing kinetic armor.

Rare Resources

Exotic Weapon (matter disintegrator, black hole generator, flesh-eating alien pathogen, shatter cloud): Hard to find, but also unknown to most security scans. They can be disguised as artifacts or technological devices, unless a suspicious observer succeeds at a TN5 Mind Challenge. They





always leave evidence; once used, news of an exotic weapon spreads and they are almost always outlawed. Gives you an Edge when attacking a target who is not wearing exotic armor.

Spaceship: You have your own spaceship. This can be acquired through story or via the Ship Owner Trait. It grants or blocks an Edge when the abilities of a spaceship would be useful.

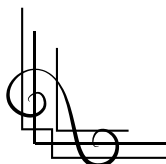
Fantasy

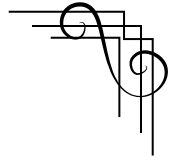
When crafting a fantasy world, determine what the rough magical power level of the setting is. For example, should Magical Practitioners be able to pick up and throw buildings, or only start small fires? This can vary by circumstances during actual play, but the acceptable ranges should factor into and arise from the world building itself. In a high-powered world, you may even wish to change some of the below per-session Traits to be per-scene.

Do not use the "Armor" Resource listed in the Resources and Setbacks section. Instead, armor is either Physical or Magical. See below for details.

If you want your game to include fantasy races like elves and dwarves, you can use the example Traits included here, or create your own. Try giving races two areas of expertise they are always boosted on, and one thing they're not so good at and affects when they can inflict or take Wear. If every character must pick a race, it will provide more variety if you don't make racial Traits use up one of the Trait slots during character creation (giving characters one positive racial Trait plus three other positive Traits). An alternative is to declare that most characters in your world are of the "common race," hybrids of various more "purebred" races that resemble humans with fantastic features and have no special racial properties.

For more detail on fantasy worlds and an example setting, check out our upcoming fantasy sourcebook for tabletop roleplaying.





Superlative Traits

Magical Practitioner

You are some sort of wizard, mage, or witch. When taking this Trait, choose a specialty like "fire," "animals," "minds," or "death." You can freely invent and cast spells that are in line with that specialty, although Narrators and other players may request an Except or Unless, which means that spell requires a more time-consuming, costly, or complicated ritual. You can use this Trait as an Edge.

True Bard

You can hear and produce music in harmony with the Song of the world. You are automatically boosted on Challenges that would be aided by a deeper understanding of the world around you. Once per session, you can also make music to Accompany the Song, which gives an Edge to your next Attack and to the next Attacks in this scene for anyone you have Ties with. You may Accompany and Attack in the same turn.

Named Weapon

You have a personalized, named weapon that is better than other weapons. It has a non-combat effect based on its origin (e.g., it glows blue when orcs are near, or marks you as the last scion of a fallen kingdom). Its Attacks are always boosted, and it gives an Edge.

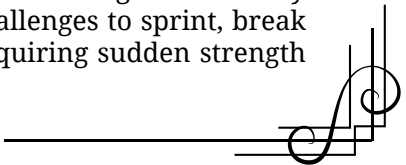
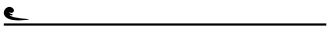
Positive Traits

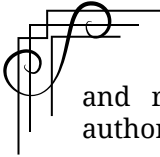
Dwarf (Royal)

You are a royal dwarf, either a drone or a queen. You can sense your depth below ground or height above ground at any time. You are always boosted on Challenges requiring mental strength or stubbornness or when Attacking non-royal dwarves. You cannot inflict Wear when attacking authority figures or the establishment.

Dwarf (Warrior)

You are a common dwarf of the warrior caste. You can sense your depth below ground or height above ground at any time. You are always boosted on Challenges to sprint, break objects, or perform similar tasks requiring sudden strength





and reflexes. You cannot inflict Wear when attacking authority figures or the establishment.

Dwarf (Worker)

You are a common dwarf of the worker caste. You can sense your depth below ground or height above ground at any time. You are always boosted on Challenges to carry heavy weight or exert yourself for long periods. You cannot inflict Wear when attacking authority figures or the establishment.

Elf (High Elf)

You are a high or "light" elf, a member of the socially dominant subrace. You are always boosted when maintaining calm in difficult situations or when resisting illness and poison. You cannot inflict Wear on dark elves, who are accustomed to surviving high elf oppression.

Elf (Dark Elf)

You are a dark elf, a member of an oppressed subrace. You are always boosted when maintaining calm in difficult situations or when resisting illness and poison. You cannot boost in other social situations dealing with high elves, who consider you crass and inferior.

God-Touched

You are some variety of cleric, monk, angel, shaman, or demigod. You are magic, rather than merely wielding it. Pick a miracle you can do (e.g., healing or receiving knowledge via prayer) once per session and some earthly concern you can always ignore (e.g., hunger or sleep).

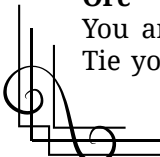
Halfling

You are a halfling. You are always boosted on Challenges to jump, perform acrobatics, or climb. However, you have solitary instincts and cannot inflict Wear when giving speeches or functioning socially in large groups.

Human

You are a human. You are always boosted on Challenges involving research, systematic thought, or crafting tools. You always take Wear from missed Attacks that involve making you afraid, even if they're not Bold Attacks.

Orc



You are an orc, a very social creature. You may use each Tie you have twice before it must be refreshed. Refreshing

restores both uses. You cannot inflict Wear when you can neither see nor hear someone with whom you have a Tie.

Common Resources

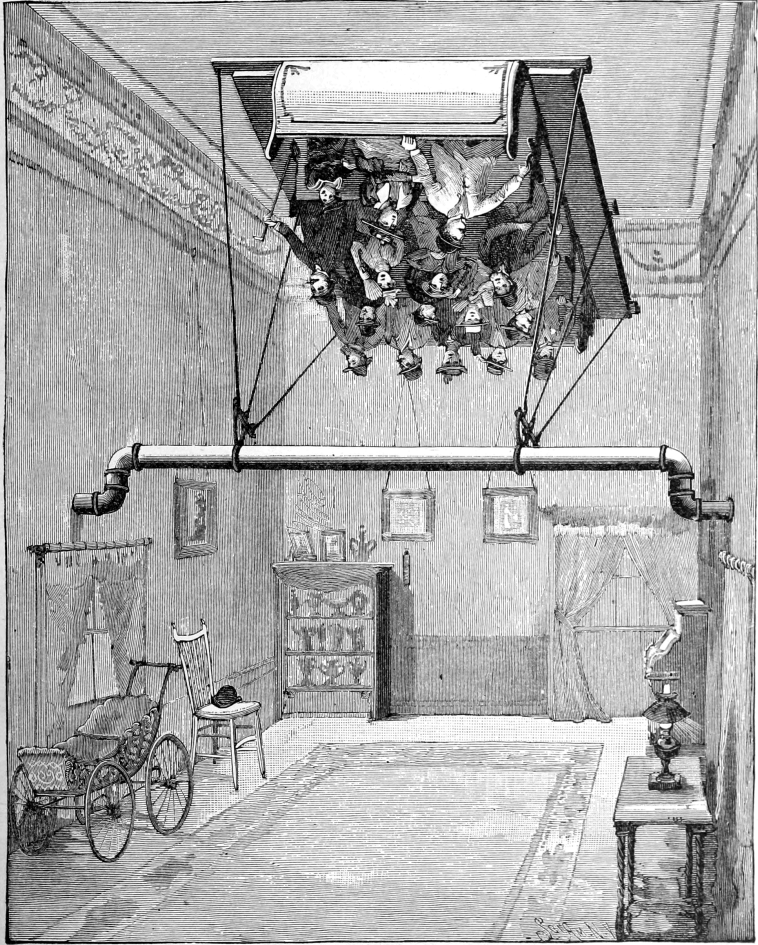
Physical Armor: When you are wearing this, you block Edges from physical, non-magical weapons, but cannot use Edges that require social graces. You may only benefit from one kind of armor in a single Conflict.

Magical Armor: You block Edges from magical Attacks. You may only benefit from one kind of armor in a single Conflict.

Rare Resources

Magical Item: This item has one interesting magical effect that you choose when gaining the resource. It grants or blocks an Edge when this effect would be relevant to an Attack.





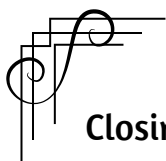
Running a Meeting

If you have a group of people participating in an ongoing game, try to have a regular meeting procedure to open and close each game session. This will nurture the community around your campaign, promote an environment of collaboration, and let you spot issues before they become a problem.

Here's one way your meetings could go:

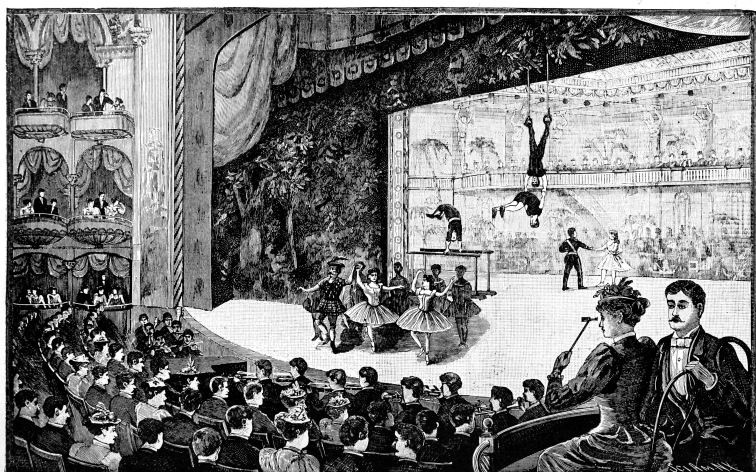
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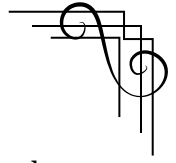
1. Start your meeting promptly at an agreed time. This will highlight it as an important part of your gaming experience, not something to be put off. People can be late, but that means they miss out on some of the meeting that day.
2. Have the person who agreed to run the meeting today take charge of advancing the agenda and avoiding digressions.
3. Pick someone to write down any decisions made. There probably won't be many, but you'll want to remember things like who's running story or organizing the next meeting.
4. Go through any agenda items that people suggested ahead of time.
5. Discuss OOC logistics: Do you need to reschedule an upcoming game? Do you want to arrange snacks for next time?
6. Discuss things that are unsaid: Is something bugging a player? Is something interfering with a satisfying play experience? Bring those things up early rather than later.
7. Discuss what you want to do in this session's story: Do you have intentions for your character? Do you want to narrate a scene? This is also a great time to invite people to be adversarial toward you. Think of this as the preview or teaser for the upcoming episode of your game.
8. Do something special to mark the start of the game. Ring a bell or light a candle. Recognize that you're transitioning into a world of cooperation and creativity.



Closing

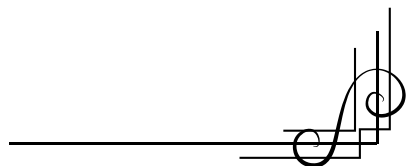
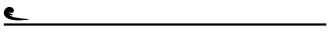
1. End the game session promptly at an agreed time that leaves enough space for a meeting. Few things ruin a climactic story like having to rush because you're right against a deadline.
2. Discuss where you want to take the story from here. Is there a storyline you especially want to continue? Do you have ideas for next time?
3. Invite people to give kudos or compliments to each other. You might recognize hard work on a story, excellent roleplaying, or the bravery of someone who was new to the game and played anyway.
4. Give people a chance to ask for advice on their play from other players. Unsolicited advice can feel like criticism, but if someone asks for advice you know it's welcome.
5. Note any agenda items people have for the next meeting and find a volunteer to run the next meeting.
6. Close out the meeting by doing something special: ring the bell again or blow out the candle. Mark your re-entry into the OOC world.





Character Sheets

Included here are two examples of character sheets, but they're designed for 8.5 inch x 11 inch paper instead of the smaller form factor of this book. We recommend that you download the character sheets as PDFs from rosetterpg.com or the digital storefront where you bought the book.

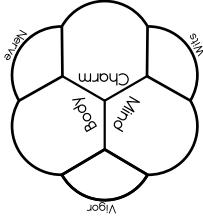


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Ties (1+)

Focus:

Condition



Appearance

Name

Traits (1S, 3+, 2-)

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Edges

Quirks (3)

Skills (5)

Resources/Setbacks

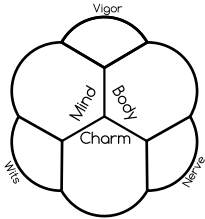
Secrets

Notes

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Focus:

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Skills (5)

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Quirks (3)

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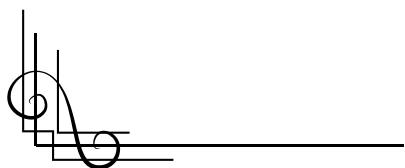
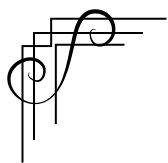
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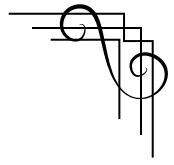
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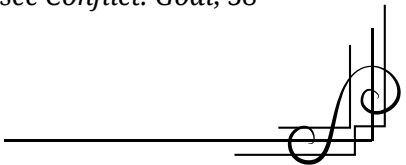
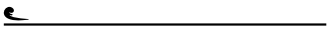
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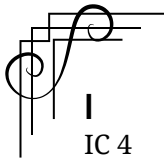
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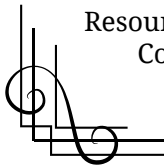
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