

# Iron Triangle

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# Intro

## Why roleplaying games?

Unlike almost any other activity, roleplaying games combine:

- Playing a role: portraying a character in a collaborative story with other people
- Playing a game: making choices constrained by rules in pursuit of a goal

If you're interested in a story, but not collaboration or choices, read or write a book. If you're interested in choices and collaboration, but not rules or goals, do improv. If you're interested in rules and goals, but not portraying someone other than yourself, play a boardgame. But if you're actually interested, roleplaying games allow you to combine all of those things.

## Why this game?

Unlike most roleplaying games, this game puts player choice first. Success or failure is up to the choices players make during play, not the whims of a single person or a "bad" choice during character creation.

Instead of dice, it uses cards for simultaneous choice from a clear ranking of options, not for randomization. But as anyone who plays strategy or fighting games knows, absence of randomization doesn't mean absence of uncertainty. In this game it's possible for you and your allies to combine tactics to defeat your opponents before they can do any harm at all, but it's extremely unlikely.

## Simultaneous choice

This means choose an option in secret, indicate that you are ready, then reveal once other players are ready.

Cards work well for this by playing a card face down to indicate readiness, then flipping to reveal. For remote games, hold up the card with the back facing the camera, then turn to reveal.

If you don't have the preprinted cards for this game, write on index cards, just make sure the cards are not distinguishable from the back.

## Participants

You need 2-6 people. One person is the Game Moderator (GM), the other players create and control Player Characters (PCs).

Players make decisions for the PCs. The GM is responsible for making decisions for all Non-Player Characters (NPCs). The GM isn't the author of the story, but they keep the story interesting by challenging the players with [Countdowns](#), [Problems](#), and [Conflicts](#).

# Setting

Before making characters, the players and the GM should agree on expectations and the setting for the story. This can be done collaboratively, taking turns to answer questions about the setting and asking others once you've added a detail. Or some of the work can be done by the GM in advance, with the players embellishing afterwards. This isn't a game where you just sit back and listen to the GM's story, so there does need to be player involvement.

## Setting Expectations

### Off-limits topics

Find out if there's a topic someone doesn't want to be part of the game. Politics, sex, religion, whatever it may be, don't ask prying questions, just note it and move on.

### Disruptions

Don't want phones at the table? Want regular snack / smoke / bathroom breaks, or keep playing when someone leaves? This may seem trivial, but clarify up front.

### Resolving player disputes

The rules specify who makes decisions in particular circumstances, but when players have disagreements of opinion outside of the rules, how do you want to handle it? By default, if the players get stuck arguing, the GM will move the story along by introducing new problems or consequences. If you want to agree on a different method (majority vote, draw straws, whatever) now's the time to do it.

## Setting the Story

### Genre

This game is inspired by kung-fu movies, samurai comics, and 80's action flicks. It can handle other stories where person to person conflict is important. If you're trying to play romance or interstellar space opera, try it out, but you should at least figure out what concepts like "grappling" translate to in a game about spaceships or suitors.

### What brought you together?

Don't have your first session start out with "so you all meet in a tavern". Are your characters part of the same gang, military unit, dojo, or secret government conspiracy? Do you have a shared enemy or past trauma? Are you seeking the same goal, perhaps even competing for it?

## **Antagonists**

Who is out to stop you, who is trying to get to your goal before you do, who do you want revenge against?

## **Level of technology or magic**

If it's a high-tech or high-magic setting, why is person to person conflict still relevant? Fights between element-bending wizards? Gun-fu? Personal forcefields that stop energy and ballistic weapons, making martial arts king?

## **A safe place**

Where do you go when you rest? A superhero clubhouse, hidden lair in the sewers, dingy flophouse?

## **A dangerous place**

Where does the music start getting ominous? The wrong side of the tracks, the haunted graveyard, the Triad territory?

# Creating a character

Write down your choices on paper using pencil, since your character will change over time.

## Choose a name

## Choose a fighting style

Your fighting style is up to you, there are no rule benefits or restrictions. Unarmed, armed, multi-armed, as long as it fits the setting.

## Choose a description

I highly recommend you draw a picture, even if you think your drawing skills are bad.

## Level

Level represents how much your character has learned and advanced. You start at level zero. As you [Level Up](#) you can learn specials and combos, but you do not start with any at level zero.

## Choose a goal

Your character's current goal should be something potentially, but not trivially, achievable within one game session. The GM can deny trivial goals, but cannot choose a goal for you. Mark once your goal has been achieved.

## Choose backgrounds

Backgrounds are used to overcome problems, and are up to you. Be as creative as you like, whether that's "former cop" or "calligraphy instructor to the Exiled Prince of Xaran". You can wait until during play to decide on a background.

Distribute 3 points between backgrounds of your choice, no more than 2 in any one. Keep track of your current and maximum points.

## Choose a belief

Your character's belief should be something that can complicate problems and lead to hard choices. You can use your belief for rules effect once, so mark once it's been used.

## Choose a flaw

Your character's flaw should be something that can lead to failure to overcome problems. You can use your flaw for rules effect once, so mark once it's been used.

### NOTE

Beliefs, flaws, and goals are not just filler to be forgotten about. You cannot level up without playing them. A little friction with other players is good, but if you choose things they are adamantly opposed to, they can veto your approach to problems during play. It's in your best interests to talk things out with them in advance.

## Veto

You start with one veto, mark once it's been used. [Using a veto](#) allows you to undo another player's choice regarding the outcome of a problem (not a conflict), and substitute your own.

### NOTE

Just because there are resources attached to things like backgrounds and vetos doesn't mean you're not allowed to disagree with other players or portray your character once they're depleted. It's a limit on how much guaranteed effect you have on the story via the rules, to keep things fair and share the spotlight. You have options to regain them at level up, so don't be afraid to use them.

## Choose energy

Energy represents your mental and physical resources in a conflict. Distribute 10 points among the types Defense ○, Grapple ▒, and Attack ◆, with at least one point in each.

Keep track of your maximum separate from your current energy for each type. As you approach zero for a particular type, you're much less effective, but you can only level up by reaching zero in at least one type. Once you reach zero in all three types you're out of the conflict.

Your maximum energy can be increased by leveling up, and your current energy can be regained by [Resting](#).

### NOTE

Don't worry about optimizing, just go with what makes sense for your character concept. If you're really concerned about it, put 4 in Attack ◆, 3 in Defense ○, 2 in Grapple ▒, and the last point wherever.

## Choose moves

Moves are the main things you do in a conflict to reduce your opponent's energy. You'll learn

more moves as you level up, but to start you know a Defense, ○ ☰, a Grapple, ▤ ☰, and an Attack, ♠ ☰. Make up cool names for them.

**NOTE**

Don't worry too much about what the symbols mean right now. If you're still concerned about it, read the [Conflicts](#) and [Conflict Turns](#) chapters.



# Story

Storytelling plays out like improv. The GM describes a situation, the players narrate what they do, the GM describes an outcome if necessary, other players build on that description. As long as the narration is in line with the established setting and describes actions that don't have uncertain consequences, the players can generally do what their characters want. You can talk in character or simply describe, whichever is comfortable for your group.

Once there's some uncertainty about an outcome, play by the rules of [Problems](#), or [Conflicts](#) if it involves opposing NPCs. Player goals were already established to be non-trivial, so you're going to have to overcome some uncertainty before reaching your goal. You can't simply narrate "I got the gizmo I wanted" without any buildup. If on the other hand players aren't moving the story forward, the GM should remind them of their goals, then introduce more problems or threaten to mark [Countdowns](#).

If you're not familiar with improv, it's worth reading *Play Unsafe* by Graham Walmsley. In the meantime, here are a few suggestions:

Default to "Yes, and..." This means building on other people's narration and moving the story along, not contradicting their narration and blocking the story. The GM can redirect when people are straying outside of the rules or setting, so you generally don't have to worry about it as a player. In situations where there are potential negative consequences for your character, there will be uncertainty, so you will have rules support for making your choices matter.

Borrow mercilessly from fiction. Read, watch, or play lots of example from the genre. Plot twists, character traits, it's all fair game.

Worrying too much about quality is the enemy of fun. Ideas that would seem like cliched garbage in a novel can work really well in a roleplaying game.

# Countdowns

Countdowns are a way for the GM to put pressure on players to keep the story moving, by reminding them that antagonists and other threats don't stop when they're offscreen.

Keep track of countdowns in a player-visible location. A group of 4-8 boxes per countdown drawn on a piece of paper that the GM marks off one by one works well. If you have giant dice or a doomsday clock or something similarly ominous, go for that instead.

Players should have a general idea of the threat or antagonist associated with a countdown, even if they don't know the exact details. You'll probably have multiple concurrent countdowns, so make sure they're named.

- "4 hours before the hostages are killed" is a short term countdown. They don't have to correspond to real world hours.
- "8 pieces of the demon statue before Amakusa is resurrected" might be a story-long countdown.
- Provide at least some information about a countdown, otherwise it isn't threatening, it's frustrating. "The Elbow Clan's plan" is good enough, even if players don't yet know exactly what it is.
- "The rope is about to snap in 5..4..3.." isn't a countdown, it's an immediate problem.

If players stop the threat before the countdown finishes, erase it. If the countdown finishes, the GM decides how to narrate the consequences. They can be as bad as makes sense for the story, but shouldn't involve PC death.

# Problems

The GM can add problems to the story that stand between the PCs and their goals.

Problems should have interesting potential consequences for both failure and success. Otherwise there's no point in using rules to determine the outcome, just continue the story. Problems typically involve inanimate circumstances or neutral NPCs; if an NPC is actively opposed to the PCs, it's a conflict.

- "Your bedroom door is locked" probably isn't a problem; it's your house, you have the key or can get a locksmith or kick the door in and nothing will happen.
- "The door to the library is locked" might be a problem, if something interesting will happen if you ignore it or take too long opening it.
- "The door to the library containing the forbidden scroll is locked, and you heard that the Elbow Clan are going after it tonight" is definitely a problem.
- "The door to the library is blocked by the Elbow Clan who are out for blood" is a conflict.

To decide the outcome of a problem, any interested players simultaneously choose one of the following options:

1. Succeed with a good idea
2. Succeed by spending a background point
3. Succeed with a significant complication
4. Fail in an interesting way

Higher numbered choices beat lower numbered choices. For instance, if one player chooses "Succeed with a significant complication" and the other chooses "Fail", the player choosing Fail gets to decide and narrate the outcome. Ties are broken in favor of the player who least recently decided the outcome of a problem, otherwise by the GM.

Rather than cards, another option is for players to hold up 1-4 fingers to indicate their choice. Just make sure they can be relied on to do it simultaneously.

## Succeed with a good idea

Describe a good idea for how you overcome the problem, building on the prior established facts of the story and setting.

*Player: When we scoped this place out earlier, we saw the guard taking a break up on the roof. I bet there's a door there, maybe they left it unlocked.*

GM: So there's an unlocked door up there, what do you see when you open it?

## Succeed by spending a background point

Spend a background point in order to introduce new facts related to your background that help you overcome the problem. This could be physical items, knowledge, relationships to NPCs; it's up to you as long as it's plausibly related to your background. Any NPCs introduced are controlled by the GM after the current problem is resolved. You can't choose this option if you don't have the remaining background point.

*Player: Since I'm a detective, it makes sense that I'd have a lockpick gun, I can use that to open the door.*

GM: Maybe something less high-tech for our setting?

*Player: Yeah, regular lockpicks make more sense.*

## Succeed with a significant complication

Describe how you succeed, but with a significant consequence or hard choice. This typically involves your belief, or sometimes flaw. Mark which one you used on your character sheet. You can't choose this option if it was already marked.

*Player: I believe innocents should be protected. This guard is going to be in trouble if the Elbow Clan shows up, I'm sure I can explain to him why he should let us in and get out of here.*

GM: That doesn't sound like a complication. How about a hard choice - "protect" him by knocking him out, or explain the situation and he'll put himself in danger by looking for the ninjas.

*Player: Ugh, yeah, what would I do... knocking him out is probably the lesser of two evils*

## Fail in an interesting way

Describe how you fail, and the interesting outcome that results. This typically involves your flaw, or sometimes belief. Mark which one you used on your character sheet. You can't choose this option if it was already marked.

*Player: So I'm haunted by ghosts, yeah? The ghosts at the library are telling me that scroll is bad news, like Raiders of the Lost Ark bad. No way I'm going to touch that thing, we're just gonna wait for the ninjas to get their hands on it and see what happens.*

#### **NOTE**

Why should players decide to create complications or failure? It makes for more interesting stories, and is required to level up.

## **Consequences of problems**

Failure can involve consequences such as setbacks towards reaching other goals, loss of energy, escalation to a conflict, or a mark on a countdown. Failure cannot involve player character death, this isn't a game where "rocks fall, you die."

## **GM escalation of problems**

The GM can redirect players that are contradicting established fact or breaking the rules, for instance by choosing failure but then describing success. If the player can't come up with a description within the bounds of the rules, move to the player with the next highest choice. The GM cannot choose for the players, but if all of the players refuse make a choice, the GM decides the outcome of the problem.

## **Don't repeat**

The story should be meaningfully different after a problem, succeed or fail, so it doesn't make sense to repeat an attempt at a problem.

## **Using a veto**

You can use a veto after another player has narrated an outcome and before play has moved on, to substitute your own choice. The vetoed choice doesn't take effect; the other player doesn't spend the background point or mark the flaw. You can veto any of the possible outcomes, but you must substitute it with a success, either via a good idea or spending a background point. You cannot threaten to veto; if you say the word veto, you've used it. You cannot veto a veto; the first player to say veto wins. If there's disagreement on a tie, the GM decides.

If vetos cause significant strife among players, talk it out and re-set expectations.

# Conflicts

When the NPCs in a scene are actively opposed to the PCs' goals, the GM can decide it escalates to a conflict.

Conflicts do not have to be violent, or even physical. The rules are the same for an alleyway chase, a samurai staredown to see who flinches first, or a bloody battle to the death.

To play out a conflict:

1. Establish the stakes.
2. Reveal energy.
3. Players decide who takes the first turn.
4. Play and pass turns.
5. Resolve the consequences.

## Establishing stakes

The players decide the end and the means, i.e. what they want and how they're going to achieve it. The GM decides the consequences, which should be proportional to the players' decision. If the players intend to kill, it's a lethal conflict, and their characters can be killed. Negotiate as necessary until the players agree with the potential consequences.

Entering a lethal conflict requires consensus from all players, and involves all player characters. In a lesser conflict, some PCs can sit it out, but will suffer any consequences. Characters with zero total energy cannot enter a conflict. The GM controls whether NPCs enter a conflict; this means players cannot force a conflict.

If the players cannot make a choice in a reasonable time or choose not to enter the conflict, the GM decides the outcome. In that case, the consequence should be limited to a significant setback to reaching their goal, or a mark on a countdown, not death.

## Example stakes

*GM: As you enter the library, you see two ninja grab the forbidden scroll and jump out the window. What do you do?*

Players: Kill 'em so we can take the scroll back!

*GM: Ok, a loss means you die, and even if you win you won't know what their plan was.*

Players: Maybe we chase them down and interrogate them?

*GM: Then if you lose they get away and their masters will know you're after the scroll. If you win you'll get the scroll back and a chance to question them. Ready?*

Players: Yeah, let's go.

## Reveal energy

Once a conflict begins, remaining energy for NPCs and PCs is public information. NPC available moves and specials are not usually public information, but PC moves and specials are (since the GM could memorize them anyway).

### NOTE

This means that unlike rolling dice behind a screen, the GM cannot fudge the numbers either for or against the players.

## First turn

Players decide who takes the first turn. There are no rules for surprise or ambush.

## Playing and passing turns

See the rules for [Conflict Turns](#) for determining the winner of a conflict turn. Once a turn is over, the winner decides who takes the next turn. In case of a tie, the GM decides. Players must pass to someone on their side who has not yet had an equal number of turns if possible, unless otherwise agreed.

## Resolving consequences

Once all characters on one side are out of the conflict, it's over. The winning side gets to narrate the outcome, within the boundaries of the established stakes. In case of a tie due to the last characters being eliminated at the same time, the GM's side wins. In case of disagreement, the GM decides, including how the outcome relates to the next problem or conflict.

PCs can die only in lethal conflicts, not from problems or lesser conflicts. If a PC dies, the player may create another character. See [Replacement characters](#). The players decide how to introduce the new character to the story as soon as possible.

## Minor conflicts

For situations that are more than a problem but less than a full conflict, the GM can decide in advance that it's a minor conflict only worth playing a single turn. In that case the winner of the turn is the winner of the conflict. The consequences, win or lose, should be proportionally less than a full conflict.

## Repeating conflicts

Do not repeat a conflict, even a minor one, until the situation has meaningfully changed. Simply resting and trying again is not meaningful change.

## Resting

After a conflict, players can collectively choose one of the following:

- Take a breather to regain 1 point of energy. You cannot take another breather until after a full rest.
- Take a short rest to regain up to your maximum for the type with the **lowest** maximum (your choice if there's a tie). You cannot take another short rest until after a full rest.
- Take a full rest to regain all of your energy. The GM can mark a countdown.

The effects apply to all players equally, it is not possible for some to take a full rest while others take a short rest or breather.



# Conflict Turns

To play out a conflict turn:

- 1. Choose an opponent.
- 2. Choose a stance, then reveal.
- 3. Choose a move, then reveal.
- 4. Identify the winner based on move and disadvantage.
- 5. Resolve the consequences based on move, stance, disadvantage, and combos

## Ranking of actions

Actions represent the basic objective of a move or stance. Defend blocks attacks; grapple grabs defenders; attack hurts attempts to grapple. There is no "best" action, each of them can be beaten by the appropriate choice.

Table 1. Actions

Meaning	Symbol	Beats
Defend	○	◆
Grapple	▨	○
Attack	◆	▨

**NOTE**

For a mnemonic, the number of sides ○ 1 < ▨ 4 < ◆ 5. AttACK rhymes with black, defend is round like a shield.

## Ranking of elements

Elements represent additional detail of a move. Earth can't be burned by fire, water floods earth, fire boils water. Or if you prefer more mundane meanings, low ducks high, mid crushes low, high out-ranges mid.

Table 2. Three Elements

Meaning	Symbol	Beats
Earth, Low	☷	☷
Water, Mid	☵	☵
Fire, High	☲	☲

## NOTE

For a mnemonic, the number of unbroken lines  $\equiv 0 < \equiv 1 < \equiv 2$ . If you don't want to play with elements for your first couple of games, that's fine. Ignore any mention of them and the basic mechanics will still work.

Once your character has leveled up and learned all of the 3-element moves, 2 more elements are available. Their ranking is:

Table 3. Five Elements

Meaning	Symbol	Beats
Earth, Low		
Water, Mid		
Fire, High		
Heaven, Jump		
Balance, Spin		

Jump beats low and spin, spin beats high and mid, etc. Note that there still isn't a "best" element, both jump and spin can be beaten by an appropriate choice from just low, mid, or high.

## Choose an opponent

If it's your turn, choose any character on the opposing side. There are no rules for range or cover, assume you can reach any character in the conflict.

If it's not your turn and the opposing side chooses you, the rest of the rules for this turn apply symmetrically to you. Being able to choose an opponent is a tactical advantage, but it doesn't determine whether you win or lose the turn.

## Choose a stance

Stances represent an outward impression of commitment to a particular action. To choose a stance, select a number between zero and your current energy corresponding to one type of action.

- If you choose a move corresponding to your stance and win, you keep the energy you committed. Your opponent will lose an amount equal to the energy you committed times a multiplier associated with your move.
- If you choose a move corresponding to your stance and lose, you will lose the energy you committed, but it is not multiplied.
- If you choose a different move, the stance was a feint, and has no effect on either side's







losses. You did not commit the energy, you keep it, although it may still be reduced by other losses.

For remote games, or if you prefer cards, use cards indicating the type and amount. Use cards marked zero to indicate no stance.

For local games, another option is to use small wooden cubes in 3 colors to track your energy, light for defend, dark for attack, and contrasting for grapple. Remaining energy is public information, but conceal your total amount while selecting cubes so that you do not give away your choice before revealing. Hold out an unambiguous fist containing selected cubes, then open your hand once both sides are ready to reveal. Use an empty fist to indicate no stance.

### Example of choosing a stance

You have 3 remaining energy in , and choose 2  for your stance.

- If you play a  move and win, your opponent will lose energy equal to 2 times a multiplier.
- If you play a  move and lose, you will lose the 2  energy.
- If you play a  or  move, your stance will not affect losses to either side, but your 3 remaining  energy may be reduced by other losses.

## Choose a move

Your most important move is surrender. If you play surrender, you are out of the conflict, and will eventually take your side's consequences of winning or losing the overall conflict, but do not suffer any energy losses for this turn. Surrender is not retreat; if you surrender in a lethal conflict your opponent can choose to kill your character immediately. If for some reason you have no other remaining moves, you must play surrender.

Other moves are defined by the name you chose, an action, an element, a base energy loss your opponent will suffer if you win, and a multiplier applied to the amount of stance energy you committed.

Table 4. Moves

	Base	Stance Multiplier
○ ≡≡	2	x1
○ ≡≡	2	x1
○ ≡≡	2	x1
▨ ≡≡	4	x2
▨ ≡≡	4	x2
▨ ≡≡	4	x2
▨ ≡≡	4	x3
▨ ☯	4	x4
◆ ≡≡	3	x2
◆ ≡≡	3	x2
◆ ≡≡	3	x2
◆ ≡≡	3	x3
◆ ☯	3	x3










When choosing a move, it is important to consider your potential disadvantage and combos.











## Disadvantage

If you lost your prior turn, and then play a move that matches the action **or** the element of your most recent losing move, it is at a disadvantage. If you lose, you will lose additional energy; you will also lose what otherwise would have been a tie.

Energy losses from disadvantage are cumulative with consecutive disadvantaged turns, at one point of energy per prior turn. Disadvantage ends once you end a turn without losing, play a move that doesn't match, or at the end of the conflict. It does not end once someone else is selected as an opponent, so leave your played move cards out face up to indicate disadvantage. This does restrict your available moves.

### Example disadvantage

The prior turn you played   and lost, so that card is face up in front of you. You play  , which contains , so it is at disadvantage. You lose, and lose an additional point of energy. You keep   and   face up in front of you.

The next turn, you play  , which does not match  , so it is not at disadvantage. You lose, but do not lose additional energy from disadvantage. You keep   face up in front of you, and return   and   to your available moves.





















## Combos

Combos are relationships between moves, that are learned separately from moves. Combos consist of a starting move and up to two options for followup moves. If the immediately prior turn was a loss for your opponent, you can play any combo you know that follows from the move that won. If you play a move that combos and win, your opponent will lose additional energy. Combos do not affect ties.

Combo bonuses are cumulative with consecutive combo turns, at one point of energy per prior combo turn. Leave your played cards out face up in front of your opponent to indicate a combo. This does restrict your available moves. A player can voluntarily end the combo before choosing a move in order to return all the moves to availability. Combos end once you lose a turn, play a move that doesn't combo, choose a different opponent, or at the end of the conflict.

You can play up to 3 consecutive winning turns to continue a combo, then must pass. This counts as one turn for purposes of players taking equal number of turns. The character you pass to can continue the combo against the same opponent if possible.

### Example combo

You have played 2 consecutive winning turns,   then  . Your possible combo followups from   are   or  . You play   and win. Your opponent loses an additional 2 points of energy. Leave  ,   and   face up in front of your opponent. You have played 3 consecutive turns, so you pass to another player on your side. If they know a followup to  , they can continue the combo.

#### NOTE



















Keep your face-up disadvantage cards closer to you than the cards for combos being played against you. Because combos end as soon as a different opponent is chosen, unlike disadvantage, it should be clear from context which is which.

# Identify the winner

Check in order:

1. If a move's action beats the other move's action, it wins.
2. If a move's element beats the other move's element, it wins.
3. If one move is disadvantaged, it loses.
4. Otherwise it's a tie.





## Example winner

- You play  , your opponent plays  .  beats , you win.
- You play  , your opponent plays  .  beats , you lose.
- You lost your prior turn with a  , your opponent won their prior turn. You play   at disadvantage, your opponent plays  , you lose.

# Resolve the consequences

In a tie, each character loses energy equal to the base amount for the other character's move, but no additional losses. Ties end combos and disadvantage.

## Example consequences of tie

You play  , your opponent plays  . Neither of you were at disadvantage, so it's a tie. You each lose 3 energy. No cards remain face up to indicate combo or disadvantage.















If you played the winning move, the opponent loses energy equal to the sum of:

- (your committed stance energy times the multiplier of your move)
- their committed stance energy, without a multiplier
- the base amount of your move
- one point per prior win in your successful combo
- one point per prior loss in their disadvantage


When you commit stance energy and lose, that portion of the loss comes from the type you committed. For remaining losses, the person controlling the character that lost energy decides

how to distribute it among the different types.

### Example consequences of a win

You won the prior turn, your opponent is at disadvantage with  , and your combo followups are   and  . You choose 2  for your stance, your opponent chooses 1 . You choose   for your move, your opponent chooses  . Since  beats , you win. Your opponent loses a total of 13 energy:

- 2 times 3 from your stance
- 1 from their stance
- 4 from the base amount of your move
- 1 from your combo
- 1 from their disadvantage

At least 1 point of those losses is applied to  and the remainder according to your opponent's choice.

If you reach zero energy for one action type, mark it for purposes of [Level Up](#). This does not restrict your ability to play moves of that type, only your ability to choose a stance of that type.

If you reach zero energy in all action types, you are out of the conflict, and suffer the consequence specified by the stakes. In particular, if it is a lethal conflict, your character is dead, even if your side wins the overall conflict.

# Specials

Specials can be used to modify the rules in different ways. Once a special is used, it cannot be used again until after a full rest. Each character can use at most one special per conflict turn.

The description of a special identifies at what time in a turn it can be used.

To use a special, play its card face down at the appropriate time. Before revealing it, give your opponent an opportunity to play a special of their own. If a special should be revealed at a time different from when it is used, the description will say so.

Some specials have requirements that must be met before learning, either in terms of character level reached, or specials learned first.

Some specials have multiple variations, each specific to a particular action type. For instance, Wax On ♠ is different from Wax On ○ . Each variation must be learned separately and counts as a separate special.

If specials clash in regards to timing or effect, the player of the special closer to the bottom of the list below decides the outcome. If identical specials clash, neither takes effect. If there is still a question, the GM decides.

## Example clash between specials

You play Pressure Point, another player plays Yojimbo. There's a dispute about whether you get to choose where losses are distributed. Yojimbo is after Pressure Point on the list, so the player of Yojimbo decides that your choice of location takes effect on the original opponent, but not on the character that ends up taking the loss.

You play Scouter, your opponent plays Way of the Samurai. Even though Way of the Samurai is lower on the list, there is no interaction between the two specials, so your opponent cannot decide the outcome of Scouter.

### NOTE

You are welcome to re-theme specials to be more appropriate for your character. For instance, if your character suffering from a hangover isn't funny to you, Drunken Monkey could just as easily be a helpful but capricious spirit.



## Scouter

- Use before choosing an opponent, or before choosing a stance.
- Learn the moves, combos, and specials available to your opponent.

## To Blave

- Use at any time matching another special you know.
- Can be used twice per conflict instead of once per full rest.
- Has no other effect.

## There Can Be Only One

- Use before choosing an opponent, or before choosing a stance.
- Choose a character. You and that character cannot choose a different opponent until one of you is out of the conflict.
- Either of you can respond to opponents choosing you as normal.

## Pressure Point

- Use before choosing a move.
- Reveal before resolving the turn.
- You choose where your opponent's losses are distributed this turn.

## Wax On ○ / ▨ / ▲

- Use before choosing a move.
- Reveal before resolving the turn.
- If the type of your opponent's action matches this special, you lose no energy from their stance this turn.

## Santa Carla ○ / ▨ / ▲

- Requires: Level 5
- Use before choosing a move.

- Reveal before resolving the turn
- If the type of your stance and action matches this special and you win, regain energy equal to the amount you committed to the stance this turn.
- Do not multiply the gain by your move's stance multiplier.
- You choose where to distribute the gain, but you cannot regain more than your maximum.

## Dig Two Graves ○ / ▨ / ♠

- Requires: Level 5 and Wax On of the matching type.
- Use before choosing a move.
- Reveal before resolving the turn.
- If the type of your opponent's action matches this special, they lose energy equal to the amount you lose this turn.

## I Already Know ○ / ▨ / ♠

- Requires: Level 10
- Use before choosing a stance.
- For this turn your opponent cannot choose a move with an action matching this special.

## Yojimbo

- Requires: Level 5
- Use before resolving a different character's turn.
- Does not count against your limit of one special per turn.
- Choose a character. This turn you lose energy equal to the amount they would have lost, while they lose zero.

## Liquid Metal

- Requires: Level 10
- Duplicate the effect of a special that has been used by a different character in this conflict.
- Use and reveal at the time appropriate for the duplicated special.
- Cannot duplicate specials after it on the list.

## **Drunken Monkey**

- Requires: Level 10
- Use before choosing a move.
- Until this conflict ends, once per turn after revealing a move, you can replace your move with one chosen randomly by your opponent from your remaining moves.
- You cannot participate in the next conflict, even if you rest first.

## **The Way of the Samurai**

- Requires: Level 10
- Use before choosing a stance.
- Regain energy up to your maximum in all types.
- You cannot be removed from this conflict until it ends, even if you reach zero total energy.
- At the end of the conflict, you die irrevocably.
- Play out the conflict; even if the outcome is inevitable, the fate of your allies is not.
- NPCs cannot use this special, for obvious reasons.

# Level Up

At the end of a session, ask the following questions for each player:

- Did you play out a problem with complications or failure based on your **belief** or **flaw**?
- Did you accomplish your **goal**?
- Did you reach zero energy in at least one type of action during a **conflict**?

The answers should have already been clearly marked during play, but if there is disagreement, the GM decides.

Yes marks in all three categories mean you can level up. Increment your level by one.

When you level up, choose **one** of:

- Learn a move. See [Five elements](#) below for restrictions.
- Learn or make changes to two combo followup moves. You're limited to two followups per starting move. You must already know the followup moves. You don't need to know the starting move as long as one of your allies does.
- Add one to your maximum energy for one type of action. It must be a type that reached zero during a conflict.
- Learn a special.

When you level up, **also** choose **one** of:

- Regain up to 3 background points. You can have at most 3 total.
- Regain up to 1 veto. You can have at most 1 total.

Once you level up, erase the following marks:

- Erase your goal and its mark.
- Erase all marks for reaching zero energy. This means you can't save marks for types you didn't choose to increase.
- Erase marks for your belief and flaw only if **both** are marked. This means you can't always use one of them to level up, you have to play them equally.

Make sure to choose a name for any moves you learn. You cannot learn more than one copy of the same move or special. If you just want to change a name, you can do so for free.

If you do not level up, you can save yes marks for the next session, but cannot have multiple

marks per question.

You can adjust goals, beliefs, and flaws at the end of a session even if you did not level up. Choose a new goal, either now, or before the beginning of the next session. If you think that your character’s beliefs or flaws have meaningfully changed, you may rewrite them. The same caveats from character creation regarding goals, beliefs, and flaws apply.

You can change backgrounds with GM approval, but it should be rare.

## Five elements

After you have learned all the moves using the three elements ☳ ☴ ☵ , you can learn moves using the fourth and fifth elements ☶ ☷:

Table 5. Five Elements

Meaning	Symbol	Beats
Earth, Low	☷	☳ ☷
Water, Mid	☵	☷ ☳
Fire, High	☲	☷ ☳
Heaven, Jump	☰	☷ ☷
Balance, Spin	☯	☳ ☳

Table 6. Moves

	Base	Stance Multiplier
○ ☳	2	x1
○ ☴	2	x1
○ ☵	2	x1
▣ ☳	4	x2
▣ ☴	4	x2
▣ ☵	4	x2
▣ ☶	4	x3
▣ ☷	4	x4
⬢ ☳	3	x2
⬢ ☴	3	x2
⬢ ☵	3	x2
⬢ ☶	3	x3
⬢ ☷	3	x3

# Replacement characters

If the replacement for a dead character continues the deceased's fighting tradition, they can start at a level up to 5 or the deceased's level, whichever is lower.

Choose energy and starting moves as for a level 0 character, then make decisions for each level up. The level ups can involve learning a move or combo known by the deceased, but not a special.