Standard Roleplaying System Basic v1.01

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About SRS

What is SRS?

SRS, or Standard Roleplaying System, is a universal (but not generic) tabletop RPG system. It was created to serve three needs. Firstly, it is a fast-playing rules-light system which encourages creativity and leaves the focus of the game on the story rather than the mechanics. Secondly, it is an aid for those who wish to concentrate on the content of the game (the setting and story) and not worry about creating a new system or adapting a difficult system. Lastly, it creates an environment whereby content can be shared while maintaining compatibility.

SRS grew out of the FarEast Amusement Research game *Alshard* and is used in many products, both by FEAR and other companies. Currently, it is one of the most played RPGs in Japan, alongside fellow Japanese RPGs *Sword World* and *Arianrhod* and foreign import *Dungeons and Dragons*.

SRS Basic is a summary of the base rules used in SRS. It does not include details of individual Techniques, Classes, or settings.

About this Document

This document is a translation of the SRS Basic rules document provided by FarEast Entertainment Research, with some supplemental material. The original Japanese text may be downloaded from FEAR's SRS website (http://www.fear.co.jp/srs/index.htm). The sections from "Rules Glossary" until the end of this document appear in the original Japanese text and are explained here to the best of my ability, with some changes from the original for additional clarity.

SRS Basic is a rules "skeleton" which only provides the basic features required to remain compatible with other SRS titles. Designers are meant to flesh out the skeleton with additional rules as necessary, and especially to fill in such things as the Techniques and Classes, before the game is complete. This means, among other things, that there is no list of Classes in this document; if you wish to play SRS without owning an official rulebook, you'll need to either make your own Classes or use the Quickstart rules with pregenerated characters.

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Sections of the text in blue text indicate additional information or comments and may be freely altered. Conversely, sections not so marked constitute base rules and should not be altered lightly; alteration of these rules is likely to break compatibility with other SRS products or otherwise cause confusion. If such a section must be altered, it is permitted so long as a comment is placed before the alteration explicitly pointing out the change. Changing the order in which rules or sections are presented is freely permitted.

For further information, please consult the original (Japanese) Terms of Use document. Please do not contact FarEast Amusement Research without reading and understanding that document.

Basic Rules & Glossary

This section outlines some basic terminology needed to understand the rest of the rules.

Basic Procedures

Fractions
Whenever division or a similar operation is called for and the result contains a fraction, round down to the whole number portion of the result.

Reading the Dice
Whenever the results of a character's actions are in question or a random number is needed, regular 6-sided dice are used to determine the result. There are two ways to read dice in SRS.
*n*D6 – Roll *n* dice together and total the result. For example, 2d6 would give a result between 2 and 12.
D66 – Roll two dice, with one representing the 10s place and the other the 1s place of the result. This gives a result between 11 and 66. Before you roll, you should declare which die is the 10s and which is the 1s.

The RoC Principle
When you need to choose an item from a list or chart, the RoC principle (an abbreviation for "Roll or Choose") states that you can roll dice to choose, or just pick an item yourself. It's also okay to roll the dice first, then decide you don't want that result and choose another. Some charts have values outside the range of the dice (for example, a "0" entry) which can only be chosen on purpose by invoking this principle.

Writing Convention
Occasionally the rules will use certain symbols and typefaces to clearly differentiate certain game-mechanical terms with their concrete values in play.
[square brackets] – A mathematical formula or value. For example, [level + 1] or [Strength].
blue text – Comments, or things which vary between SRS titles. For example, range.

Glossary

GM
An abbreviation for Game Master. This player hosts the game and is responsible for the direction of the Scenario, the bookkeeping, and the arbitration of the rules.

NPC
An abbreviation for Non-Player Character. This refers to any character controlled by the GM and no other player.

PC
An abbreviation for Player Character. This refers to a character controlled by a player other than the GM. Generally each player will have a single PC to control.

Class
This represents a character's abilities, race, or combat potential.

Attack
An action intending to cause damage or other effect to a target using a weapon or Technique. The exact rules vary from attack to attack.

Scenario
A guide for how the game might progress in play, usually prepared beforehand by the GM.

Session
A single play of the game.

Technique
Abilities a character might posses such as magic or martial arts maneuvers. Similar to "special moves" in fighting games or "abilities" in computer RPGs.

Designer
A person who fills out the SRS framework to create a complete game by adding Classes, Techniques, etc.

Attributes
A numerical representation of a character's strength, mental acuity, etc. It's recommended that SRS games use six different Attributes, though the particular Attributes themselves can vary from game to game.

Player
A participant in the game. Usually each player controls a single PC when playing a session.

Level
A numerical abstraction representing a character's overall power. A higher level means a more powerful character.

Characters

About Making Characters

What are Characters?

In order to play an SRS game, you must create characters. Characters can include both PCs and NPCs as well as the enemies who serve as obstacles – any person who actually appears in a session of play.

Kinds of Characters

Characters are generally divided into two categories: PCs and NPCs.

Player Characters (PCs)
A character under the direct control of a player; abbreviated PC from here onward.

Non-Player Characters (NPCs)
A character managed by the GM.

Representing Characters

Characters are primarily defined by three things: Classes, Attributes, and Combat Values. In addition, they have some non-mechanical Personal Data.

Class
Classes collect and abstract a character's ability in magic, combat, or other fields, as well as general areas of expertise.

Attributes and Combat Values
Attributes represent a character's physical or mental abilities on a numerical scale, revealing their strengths and weaknesses. Combat Values are derived from Attributes and are mainly used in combat (as the name suggests). Designers should create a set of Attributes and Combat Values which support the setting and kind of game they wish to make. If the setting doesn't need them, Combat Values can be entirely omitted.

Attribute Benchmarks
We recommend the following scale for Attribute scores, but Designers are free to alter the scale to suit the game's needs.
-There should be six Attributes.
-A Class should add between 2 to 6 points to each Attribute score.
-A Class's total Attribute contributions should be 24 points.

How to Make Characters

There are two ways to make characters: Quickstart and Construction. The GM should guide each Player in choosing one of these methods and creating a character.

The Construction method is actually always obeyed. Quickstart characters use Sample Characters as a base, and those Sample Characters are created using the Construction method. Of course a Designer can decide to use only Quickstart or only Construction in a particular game if desired.

Whichever method is chosen, players should always fill in the Personal Data for their characters. This allows even Quickstart characters to be personalized to the player's liking. Of course a Designer can change what is included in Personal Data or omit it entirely if desired.

Construction

In the Construction method, the player chooses everything about the character: Classes, Techniques, and all. The player should get a clear concept of who her character is and what he can do, so she must know enough about the rules of the game as well as the background and setting of the Scenario to make that possible. Since creating a character from scratch requires referencing the book for each Class and Technique, it can take quite a bit of time.

Quickstart

The Quickstart method requires choosing a pre-generated character called a Sample Character and fleshing out his Personal Data. The biggest advantage of using Quickstart is that character creation only takes a few minutes. Because the rules to actually use the character and his abilities can be looked up during play, creating a character in this manner takes very little time in comparison.

Personal Data

The player should decide her character's age, sex, appearance, etc, as well as origin and personal history. Because this fleshes out and differentiates the characters, it is one of the most important steps in character creation.

About Character Sheets

Character sheets are specialized forms that can easily record all the important data about a PC. Designers should create a character sheet that supports the specific game they're designing. While you can always skip designing one, not using character sheets can easily disrupt and slow down play, so it's not recommended.

Design and Personal Data

When designing a game using SRS, the Designer should set is what is (and isn't) included in each character's Personal Data. The above items are just a suggestion.

Optional Rule: Record Sheets

Record Sheets are an easy way to record the state and progress of a game. Like Character Sheets, which record information about a PC, Record Sheets record information about the gameplay session to make that information easier to manage (such as current HP, current Status, accumulated EXP, etc). Designers can combine Record Sheets with Character Sheets to use less forms, or keep the two separate, at preference, but because the information on the Character Sheet changes only between Sessions while the information on the Record Sheet changes each Scene we recommend keeping them separate.

Construction

What is Construction?

Construction is a method that allows more flexibility than Quickstart.

To make the Construction rules clear, we will use the running example of Natsumi and her character Stan, presented in purple text. This example was created for the English document.

Choosing Classes

Classes determine a character's race, talents, attribute potential, etc, and are the most important factor in determining the character's Attribute scores and Combat Values. Each character should be created with 3 total levels of Classes. These 3 levels can be split between multiple Classes or all be taken in the same Class.

Natsumi will be playing in an *Alshard ff* game which uses only the core book, so she has 14 Classes to choose from: 4 Main Classes, 8 Sub Classes, and 2 Racial Classes (for non-human characters).

Levels

Levels show numerically how skilled a character is at the tropes of a certain Class and determine the value of other statistics.

How to Choose Classes

Since a character has 3 levels to split between the Classes, there are three possible distributions: all 3 levels in one Class; 2 levels in one Class and 1 level in a second; or 1 level each in three different Classes. Designers may wish to designate some Classes as "Main Classes" and others as "Sub Classes", and require at least one of the three base levels be put into a Main Class.

Natsumi wants to make a character who's a strong front-line combatant, but doesn't feel the Swordmaster Class offers the best Techniques for what she has in mind. She decides to go basic and take two levels of Fighter and one level of Scout.

Recording Classes

Once Classes are chosen, fill in the Class portion of the Character Sheet. Also fill in the total Adventurer level (3), and the level of each Class.

In SRS, some Classes are graded into tiers by level. This is so PCs can accumulate Experience Points and raise in level over time, unlocking new abilities and becoming stronger. A Designer wishing to make use of higher tiers from the beginning could have new characters start with more than 3 levels; in this case, assign the first 3 as normal, then advance the character the remainder as if spending Experience. However, we do not recommend starting with fewer than 3 levels.

Assigning Attribute Scores

The scores of an Attribute show *how* strong or *how* smart a character is.

The Designer should create a set of Attributes to support the particular game being written. It is nearly impossible to use SRS if Attributes are not used with it.

Determining Base Values

The Base Value of each Attribute is a direct measurement of the character's talents in that Attribute.

1. For each Attribute, add the Base Value given for each Class. If a Class has been taken for multiple levels, add its value the same number of times.
2. After adding the Class values together, you may add an additional 1 point anywhere.

Since the Fighter Class has a Base Value of 6 in Strength and the Scout Class has a Base of 3, Natsumi adds them up (6+6+3), for a total of 15 Strength for Stan. She does the same for each other Attribute, then decides to prioritize Strength, adding her discretionary point to make it 16 total.

Attribute Bonuses

Attribute Bonuses are used in Action Resolution rather than the full Base Value. The Bonus value is one third the Base Value, rounded down.

Stan has a Base Strength of 16. Dividing by 3 and rounding down, this gives a Strength Bonus of +5.

Recording Attributes

Write both the Base Value and the Bonus in the appropriate places on the Character Sheet.

Determining Combat Values

Combat Values are mainly used in combat situations. Each particular Combat Value has a different calculation to determine its value.

Designers may wish to have Combat Values that are derived from multiple different Attribute Bonuses, using addition and division. It's also OK to use the Attributes' Base Values directly for some values. Averaging multiple Attribute Bonuses is a way to reduce dependence on any one Attribute for combat purposes.

In Stan's case, his Accuracy for physical attacks is the average of his Reaction Bonus (+5) and his Perception Bonus (+4), rounded down for a base value of 4. His Vitality, which determines total HP, is his base Strength, for a base value of 16.

Combat Value Bonus

A character's Combat Values are also altered by his Classes, depending on their levels. Each Class has a level-by-level chart that lists the bonuses or penalties to Combat Values the Class gives. Generally this bonus is the main benefit of having a high level in a Class.

Natsumi checks the Combat Value Bonuses for Fighter at level 2 and Scout at level 1 to adjust Stan's Combat Values. Fighter 2 gives +2 Accuracy and +6 Vitality, among other things; Scout 1 gives +1 Accuracy and +2 Vitality. This gives Stan a Natural Value (that is, unmodified by equipment) of 7 for Accuracy and 24 for Vitality.

Techniques

Acquiring Techniques

Techniques represent various special skills, gadgetry, magic, or powerful equipment that a character possesses. Characters will accumulate numerous techniques as they advance. Known Techniques should be written in the appropriate place on the Character Sheet; a summary of the effects with a page number for further reference is also recommended. Designers should create Techniques that match the kind of game desired.

Checking their progressions, Natsumi sees that Stan qualifies for two 1st-Level Techniques from both Fighter and Scout and a single 2nd-Level Technique from Fighter. She chooses "Sneak Attack" and "Enhanced Senses" from Scout, and "Warrior's Skill", "Fierce Attack", and "Concentrate" from Fighter.

Items

Items and Equipment

SRS divides things external to the character like weapons and armor into two subcategories: items and equipment. Items include every possession of the character – which means equipment are also a kind of item. Equipment refers only to items like weapons, armor, and accessories that alter Combat Values.

Designers should create items and equipment which support the game, but playing SRS without items and equipment at all is also possible; in that case, the Designer should remove mentions of them from the rules.

Natsumi checks Stan's possessions and sees that he begins play with two pieces of equipment, two Potions, an MP Motion, and a Rabbit's Foot. For the equipment, she chooses a Bastard Sword and a set of Hard Leather Armor. The Sword reduces Stan's Accuracy and the Armor reduces his Speed, but she thinks those sacrifices are worth it for the extra Attack Power and Defense.

Movement Range

Characters have a Movement Range statistic, which outlines how far they may travel in a set period of time.

Designers should create a formula to derive this statistic from other information as needed by the game designed.

While in full armor, Stan's skirmish movement is 12 meters and his full run is 24 meters.

Completing Construction

This is the last step unique to the Construction method. From here onward, skip to the Personal Data section.

Quickstart

The Quickstart method is a quick and easy way to begin play. Quickstart characters are made by selecting a Sample Character and using it as a model.

The Quickstart Procedure

Quickstart characters are created using the following procedure. Fundamentally, players should follow the GM's advice and direction.

Sample Character Assignment and Selection
For the first step of Quickstart, the GM should explain the available Sample Characters for the Scenario. Each other player should choose one of those characters for modification, with the GM's advice if needed.

Personal Data

What is Personal Data?

After choosing the character's Classes, Techniques, equipment, etc, by whichever method, the player should fill in the Personal Data. Personal Data includes such things as the character's origin, backstory, personal goals, the identity of any related characters, plus of course sex, age, name, and other information that fleshes out and personally identifies the character.

Designers are free to require any kind of information for Personal Data, and can even omit Personal Data entirely if desired. Modify these rules to indicate the information you want.

Stan is a barbarian from the frozen north, feared and hated for his power. He is attempting to find a wizard powerful enough to free the spell that keeps his people prisoner. Following along with him is a 9-year-old orphan girl, Sallie. He is 26 years old, 178cm tall, weighs 70kg, and has a scar over his left eye.

Natsumi is now finished with her character and submits Stan to the GM for approval.

Class Data

What is Class Data?

Class Data includes the following information. The details of each entry are given later, but this section should give a complete overview and explanation.

- Class Name
  The title members of the Class receive. This title and the Class's level should both be written on the Character Sheet in the appropriate space.
- Class Explanation
  A rundown of what the Class and its members are like. Refer to this while choosing between Classes.
- Construction Data
  Information used when using the Construction method of character creation.
- Combat Value Bonuses
  A chart of what adjustments are made to the Combat Values depending on the level of the Class.
- Technique Progression
  A list of at what levels characters of this Class receive new Techniques.
- Techniques
  A full explanation of the Class's Techniques.

An Example Class

Normal
The Normal Class is for those who do not have any particular Techniques, abilities, etc. It is intended to be used for the average, normal person who inhabits all corners of the world.

Combat Value Bonuses

Level	1	2	3
Accuracy	+0	+0	+0
Evasion	+0	+0	+0
Magic	+0	+0	+0
Anti-Magic	+0	+0	+0
Speed	+0	+0	+0
Vitality	+0	+0	+0
Spirit	+0	+0	+0
Attack	+0	+0	+0

Construction Data

- Base Attribute Values

Strength	2
Reflexes	2
Perception	2
Intellect	2
Will	2
Luck	2

The above example is from the *Alshard GAIA* main rulebook.

Classes in Construction

You'll need to especially pay attention to the following sections when using the Construction method, but Quickstart characters don't need to worry about them.

- Base Attribute Values
  The Base Attribute points you gain for choosing this Class as one of your initial 3 are written here.
- Combat Value Bonuses
  A chart detailing how the Combat Values change depending on the Level of the Class. The horizontal axis indicates the level and the vertical indicates the value to adjust. The bonus is not cumulative; only add the value for the current Level achieved.
- Technique Progression
  The Techniques a character of this Class knows automatically (at Level 1) and have the possibility to learn upon increase in Level are listed here. The "Initial Techniques" section details the automatic Level 1 Techniques, and the "Level Up" section details the Techniques that can be learned with an increase in Level.

Rules

Action Resolution

What is Action Resolution?

Action Resolution is how we determine whether the actions characters attempt during play succeed or fail. Whenever we use the term "test", it means to use the Action Resolution rules. The Action Resolution rules are used only when the GM decides the action is important enough to warrant them.

Action Resolution Steps

Once you have a situation to resolve, you should follow the steps below.

1. Determine the Difficulty Value
   The Difficulty Value is a number which indicates how easy or hard the action is. Occasionally the rules will set an explicit Difficulty Value, but the rest of the time the GM should set an appropriate one.
   A Result exceeding the Difficulty Value means the action is a success. The GM doesn't need to inform the players of the Difficulty Value and is free to simply ask for the roll Result instead.

Difficulty Value	Difficulty of action
6~8	Easy to do
9~11	Doable
12~15	Hard to do
16+	Almost impossible

   These Difficulty Values are scaled to maintain compatibility with most published SRS games. Designers should feel free to alter the scale, but doing so will change the game balance and if the scale is altered significantly should place a note near the table explaining the difference.
2. Determine the Test Value
   The Test Value is the Attribute Bonus, Combat Value, or other score used as the basis of the test. The GM determines which value is most appropriate to the action. The player should add any bonuses from relevant Techniques or Equipment and then supply the GM with the final Test Value.
3. Roll the Dice
   The player rolls 2D6. If the dice roll at or above the Critical Threshold, a Critical occurs. Conversely, if they roll at or below the Fumble Threshold, a Fumble occurs.
   a. Critical
      When the dice roll at or over the Critical Threshold, the action is an automatic success. There is no need to consult the later steps of resolution and no need to calculate the Result. By default, the Critical Threshold is 12. The Designer is free to introduce Techniques, Equipment, etc which alter the Critical Threshold on certain tests.
   b. Fumble
      Similar to Criticals, above, but if the dice roll at or below the Fumble Threshold, the action is an automatic failure and there is no need to consult later steps or calculate the Result. By default, the Fumble Threshold is 2. The Designer is free to introduce Techniques, Equipment, etc which alter the Fumble Threshold on certain tests.

4. Determine the Result
   Should the dice return neither a Critical nor a Fumble, add their value to the Test Value to determine the Result. The Result is a measure of how well the character performed the action.

   Result = 2D6 + Test Value (but remember to include modifiers!)

   - Circumstantial Modifiers
     Depending on the circumstances, the GM can add a circumstantial bonus or penalty to the Result before checking for success or failure. This modifier should be no larger than the average value of a single die (that is, between -3~+3 because a six-sided die averages 3.5); if a larger bonus or penalty is warranted, why did you bother rolling at all?
5. Determine Success or Failure
   The actual results of the action are determined by comparing the Difficulty Value to the Result. A Result at or above the Difficulty Value is a success; one below the Difficulty Value is a failure.

   Difficulty Value ≤ Result ⇒ Success!!
   Difficulty Value > Result ⇒ Failure!!
6. Narrate the outcome
   Now that success or failure has been determined, the GM should finish up Task Resolution by incorporating the results into the narrative. A Critical or Fumble should be appropriately emphasized over a normal success or failure.

Opposed Actions

When one character's actions are interfered with or opposed by another character, an Opposed Action Test results.

Actions and Reactions

The two characters involved in the opposed test are called the Actor (who performs the main Action) and the Reactor (who performs the opposing Reaction). To determine the outcome of the test, the Actor and Reactor both make tests using only steps 2-4 of the main Action Resolution rules; the Actor should give his result before the Reactor tests. There's no need to set a difficulty, but circumstantial bonuses or penalties can be applied as normal. If it's unclear which character is the Actor and which the Reactor, whoever announced the action first is the Actor.

Unable to Act
There may be some situations where the Reactor is unable to act. In those cases, use the Test Value from step 2 and any circumstantial modifiers, but do not add or roll dice.

Winning the Opposed Action

Once both parties have a Result, it's time to produce an outcome: Whoever has the higher Result is the winner, and that action is the valid one. If the Actor wins, the original action continues unimpeded; if it was an attack, for example, the attack connects. If the Reactor wins, the interference causes the original action to fail; if it was an attack, for example, the attack misses.

Defense Primacy
Should both parties achieve the same Result, the Reactor wins. This is called the "Rule of Defense Primacy" because the most common Reactions are defensive ones.

Criticals

If the Actor achieves a Critical and the Reactor does not, the Actor wins. On the other hand, if the Reactor achieves a Critical, due to the "Rule of Defense Primacy", the Reactor wins regardless of whether the Actor also achieved a Critical.

Fumble
If the Actor Fumbles, the Reactor wins and there is no need for the Reactor to test at all. If the Reactor Fumbles, the Actor wins regardless of Result.

Structure of Play

Sessions of SRS games are split into a preparation phase, called Pre-Play; the actual action of the session, called Main Play; and a phase for character advancement and cleanup, called Post-Play. Main Play is further subdivided into four Acts called Exposition, Action, Climax, and Dénouement, and each of these Acts is also subdivided into multiple Scenes. Scenes form the basic block of gameplay.

Pre-Play

Pre-Play mainly consists of the GM's preparations for the game session, but also includes the GM and Players gathering for the session, talking about the game, and other things that happen before actually beginning play.

GM Preparations

The Game Master must make certain preparations before running the session, or the session may not run smoothly. The most important of these preparations is the mental one: The GM should approach the game with a good attitude, ready to have fun and to help the Players also have fun. Those with a clear goal in mind will get a much more positive result than those who come to the game with a halfhearted attitude. While this game was created to produce fun play, it cannot help along a poor effort, and coming to the table with a positive "let's have fun!" attitude will produce better, high-quality play. Also, **absolutely do not** use this game as a vehicle to put down, humiliate, insult, or hurt another.

Familiarize yourself with the rules
Since the GM is responsible for rule arbitration, she should carefully read over the rulebook and get a good sense of the rules and about where in the book each rule is, should one need to be referenced during play.

Lay out the Scenario
The GM should read over the Scenario if using a pre-prepared one, or outline the basics of the Scenario if using a self-created one.

Prepare other materials
Finally, the GM should prepare any other materials for use during the session, such as dice, handouts for players, creation of NPCs, etc.

The Day of the Session

There are also some preparations to be made on the day of the session itself, after the group has gathered but before beginning Main Play.

Character creation and upkeep
The GM should help each Player select, modify, or create the character he will use for

the session. As each Player finishes, the GM should review the character sheet for mistakes or omissions and generally take note of the contents.

Pick a seating arrangement
The GM and Players should choose comfortable seats where each can see and hear the others. We recommend the GM be seated near the middle of the long section of the table, rather than at one of the ends, in order to remain near the center of the group and be the most visible person. Designers are free to designate other advice in seating, especially if including rules that depend on seating order or arrangement; ie, a game where the Scene Leader is chosen by going around the table in order should probably have advice recommending the seating order be changed for each session to ensure a different order in play.

Introductions
One by one, each Player should give a short introduction about his character, so everyone has fresh in mind who their companions will be for the adventure.

Main Play

Main Play is when the Scenario is enacted and the game is actually played. As mentioned above, Main Play is divided into four Acts, each divided into multiple Scenes.

Scenes
Scenes form the basic unit of gameplay and are the mechanism by which the game advances. Each Scene, like those in movies and television shows, is a period of the story concerned with a particular time, place, and character. A Session basically consists of a series of Scenes, each following from the previous, tied together with a Scenario. Of course, not all Scenes in a Session need to advance the Scenario, and both the GM and Players can propose Scenes that interest them regardless of the overall story. The GM has final say over framing each Scene.

A Designer wishing more or less structure for Scenes is free to add, remove, or change the rules for directing play. For complete freedom, consider the entire Scenario as if it were a single Scene. For those who prefer more structure, we recommend the following rules (which may be safely ignored in a less-structured game).

Entry and Exit
Consider the Scene like the stage of a theater. In order to participate in a Scene, a character must *Make an Entrance*. Without entering the stage, the actor cannot perform; similarly, without Entering the Scene, the character cannot act. Extending the same metaphor, a character can *Make an Exit* to leave the Scene. This can be done at any point during the Scene, with the GM's approval. The GM has control over the Entries and Exits to the Scene, and can allow characters to Enter or Leave at any time.

Structure of a Scene
Each Scene follows the same basic steps.

1. Choose the Protagonist
   The GM chooses which character will take the leading role in the scene. This character is called the Protagonist. When Framing a Scene, the GM always first announces the Protagonist, who automatically Enters the Scene.
2. Frame the Scene
   The GM announces the start of a new Scene, and quickly lays out the situation: the Protagonist, the location of the scene, and a few words about the situation or goal. This doesn't need to be an extensive explanation – just a sentence or two is enough. Whatever situation it is, the Protagonist should be at the heart of it.
3. Fellow Travelers
   The Protagonist's Player can designate any number of other PCs as "fellow

travelers" who happened to be along when the Scene began; so long as their Players consent, these characters automatically Enter the Scene with the Protagonist. The GM can overrule this selection, barring any fellows from the Scene if necessary. NPCs can also be declared as fellow travelers, in which case the GM needs to consent for them to Enter.

4. Scene Crashers
   Any PCs not chosen as fellow travelers can still Enter the Scene uninvited, provided the GM approves. This can be done at any time, even while the Scene is in progress.
   Designers may wish to add some cost to Scene Crashing, such as requiring success on a roll or requiring expenditure of some resource.
5. Play out the Scene
   The GM and the present PCs should now play out the scene. The GM can add or embellish details as necessary, but the focus is on the PCs and especially the Protagonist.
6. Ending the Scene
   At any point, the GM can declare the Scene over. At this time, perform any necessary behind-the-scenes bookkeeping; then the GM should announce the next Protagonist and frame the new Scene.

Master Scenes
The GM may choose to frame some Scenes without including a Protagonist. These Scenes are called Master Scenes. The GM decides who can and cannot Enter the Scene and may even play out the Scene with no PCs present.

Designers may wish, after a Scene comes to a close, to provide some benefit to those who did not Enter the Scene. For example, a character who does not appear could receive some healing, or an item.

Act I: Exposition

The Exposition Act is where the introduction and setup of the Scenario occurs.

Act II: Action

The Action is the meat of the Scenario, where the story and events unfold. During this Act, the PCs meet and learn about the situation or conflict, encounter various events and rivals, and build to the Climax. The events in this Act affect the Scenario the most.

Act III: Climax

The Climax encompasses the encounter with the true villain of the Scenario – what would be the boss character of a video game. Of course, the outcome doesn't have to be a battle; that's up to the Players to determine.

Act IV: Dénouement

The Dénouement acts as the Scenario's epilogue. Its actual contents depend greatly on what actually happened over the course of the session.

Ending Main Play

After Main Play (some would say the whole Session) is over, Post-Play begins. This is when Experience Points are tallied and other post-session cleanup occurs.

Post-Play

Once the GM has declared the end of Main Play, today's story has come to a close. At this point, Post-Play begins. This is when Experience Points are tallied and other post-session cleanup occurs.

Distributing Experience

The GM assigns Experience Points to each Player, and also takes some for her own use.

Cleanup

Once the Experience Points are tallied, everyone should chip in to help clean the venue. If you leave a good impression the owner will be happy to host you again in the future. This is especially important if playing in public places – make sure to follow any rules and regulations as well.

Character Advancement

By spending accumulated Experience Points, Players and GMs can improve the capabilities of the story's Characters. It's not necessary to spend the Experience Points to benefit a PC under your own control – any Character may benefit from the expenditure, and accumulated Experience Points are assigned to Players and the GM rather than individual Characters. However, once Experience Points are spent on a Character, they're gone and can't be used to improve other Characters (you should remove them from the tally on your Record and Session Sheets).

Designers should give guidelines for Experience Point distribution, and also include rules for how characters can change and grow with Experience. It's also possible to remove Experience and Character Advancement entirely, but we do not recommend it. A Designer wishing to do so should rewrite the rules accordingly.

Optional Rule: Engagement

Movement and Combat

Generally, characters in a TRPG will have many opportunities to travel long distances, whether it be traveling to the next town in a fantasy game or to a distant star system at beyond light speed in a sci-fi game. One particular situation of note, however, is moving shorter distances during combat. The system for such combat-time travel is called Engagement.

Kinds of Movement

By spending a resource defined by the Designer, a character may take a movement action. There are two kinds of movement: Skirmish Move and Full Run.

- A Skirmish Move will let a character travel some distance. However, if the character is in the same Engagement as an opponent or other obstacle, the Skirmish Move cannot be performed.
- A Full Run will let a character travel some other distance but at a greater cost.

Engagement

Engagements are how the game measures distances and defines areas. An Engagement implies "something impedes you", so they only matter in tense situations involving multiple characters. If you possess a melee-range weapon like a sword or spear and are in range to use it on another character, you "are in the same Engagement as the other character" or "are Engaged with the other character".

Entering an Engagement

When a character takes a movement action and their intended path crosses an opponent or any obstacle that will impede progress (such as a wall), the movement stops immediately and the character enters that Engagement. The GM has final say over whether an intended movement will cause Engagement, but should inform the player of this before the move is made.

Withdrawing from an Engagement

If a character is being attacked and wishes to break away, or wants to bypass an obstacle, the player must declare intent to Withdraw Engagement and spend a resource defined by the Designer. After the GM's acknowledgment of the withdrawal, the character leaves the Engagement and travels some other other distance away.

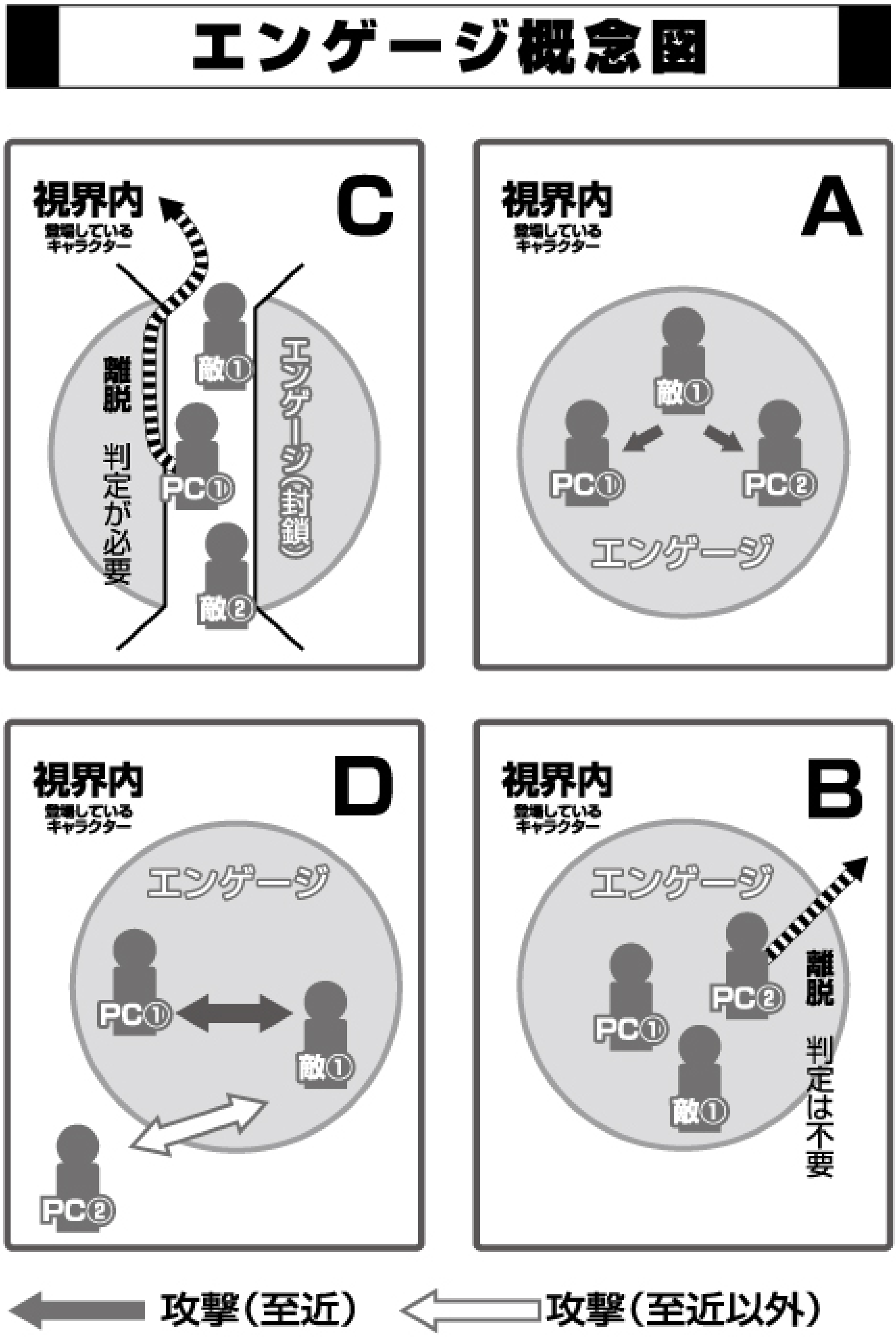
Blocking

A character's movement can be obstructed by buildings, terrain, and other obstacles. For example, if a door is being guarded by an opponent, it is quite difficult to slip past. This state of affairs is called Blocking. The GM determines whether a character is Blocked by an Engagement. If a character is being Blocked and wishes to Withdraw from the Engagement, the GM should call for an opposed test between the character and the blocking opponent using an Attribute set by the Designer. Failure on this test means the character cannot Withdraw. If the character is Blocked by multiple opponents, roll once against all of them; the character needs the best result to Withdraw.

Escaping Combat altogether

Characters wishing to flee the scene of combat should declare intent to Escape. The escaping character must use Full Run actions, and of course if unable to do so will be unable to Escape and may even become Engaged with one or more opponents. However, if successful, the character will Escape the scene.

Examples


エンゲージ概念図
C
視界内
登場しているキャラクター
離脱
判定が必要
敵①
PC①
敵②
エンゲージ（封鎖）
A
視界内
登場しているキャラクター
敵①
PC①
PC②
エンゲージ
D
視界内
登場しているキャラクター
エンゲージ
PC①
敵①
PC②
B
視界内
登場しているキャラクター
エンゲージ
PC②
PC①
敵①
離脱
判定は不要
攻撃（至近）
攻撃（至近以外）

A: The opponent has Engaged both PCs and is in range to use close-combat attacks.
B: PC 2 attempts to Withdraw from Engagement. No opposed test.
C: PC attempts to Withdraw but the opponents are Blocking. Opposed test necessary.
D: PC 1 is Engaged with the opponent and can use close-combat attacks. PC 2 is not Engaged and may only use ranged attacks.

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