

Villains of Safinubi

Playtest v4
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The Promise

In an ancient and beautiful city, isolated from the rest of the world, an air of peace and tranquility rules the scene. But beneath that air is a stench of corruption. Those who have power plot to keep it from those who don't. Those who don't, plot to take it from those who do. Everyone seems to want something that they can't have, and everyone seems to blame everyone else for their troubles.

That's where you come in. No matter who you are or what your place is in life someone, everyone, seems to think that you're the key to their happiness. Some might be concerned about your welfare and happiness as well as their own, maybe even more than their own, but each and every one will try to play you to get what they want. Even when they can reach their goals on their own they'd rather have you do it for them. Maybe they're just under the illusion that they cannot do for themselves.

Who will you help? Who will you hurt? What will it take for you to get what you want, and are you willing to pay the price? Who exactly are they anyway? And why do they want you to do so much for them?

Your character, be he a villain or a hero, will be changed by the people around him. And he will change them too. But how will he change? And how will he change those around him? Will your character be a great creator or a great destroyer? Will he ever be great at all?

Let's find out.

An introduction

Welcome to my first complete role playing game, *The Villains of Safinubi*.

Setting

The City

There is a land where endless clouds of crimson and lavender are the sea and great cities of bronze and marble are the land. The greatest of these island cities is Safinubi and that is where our stories take place. Not because Safinubi is the greatest city of the

land but because it is where the greatest heroes and villains of the land plot their greatest plots and scheme their greatest schemes.

To the uninitiated observer the city appears composed entirely of grand ornate marble palaces, marble and brass statuary, grand residences, and picturesque gardens. But that is only the city that rises above the clouds. Below, bathed in the eternal crimson glow of the misty lower skies is the under-city. This underbelly is where the iron and steam machinery that keeps the city functioning resides, along with the myriad workers that keep the machinery functioning.

But don't let yourself think that the citizens of Safinubi are polarized between the city above and the city below. The divisions between the people of the city are much more complex than that.

The People

On a dark street a man wearing the accoutrements of nobility and the features of a bear face down a gang of snake-faced toughs. At the same time, blocks away, a raven in an evening dress dances away the night, hoping to forget about the losses of the day.

The people of Safinubi are made up entirely of anthropomorphic creatures. Human in many ways; standing, speaking, writing, worrying about the latest fashions, but always with strong visible animal features. On any given day you might find a feline in fancy clothing arguing over tax policy with a similarly well dressed snake. A snake who just happens to be the tax arbiter for the district and a feline who just happens to represent the Brassmen's Guild and who thinks the taxes are unfair.

The creatures that represent the citizens fall into three broad categories; mammalian, reptilian, and avian. Furry people, scaly people, and feathery people. Within each category there are countless variations and representations. This doesn't mean that you need to have a thousand different species represented in your stories. A handful of different races will almost certainly keep you entertained. Especially if you take the opportunity to exploit their differences for conflict.

The Society

There are seven distinct social classes in Safinubi. It's important to note that no one's family or heritage is a factor in determining their class within the city. At a young age a child will receive a visit from a wiseman who will determine his or her place in the society.

At the very top you have the ruling Council. It includes the current Emperor or Empress and is composed of members of the Aristocracy. Membership within the Council is a lifetime appointment. Their responsibilities include the major lawmaking for the city. The Council is in perpetual conflict with the Aristocrats and the Oversmiths.

Beneath the Council are the Aristocrats. They are responsible for adjudicating the laws set down by the Council and for ensuring care and welfare of the citizens of Safinubi. The Aristocrats are in perpetual conflict with the Council and the Guildsmen.

Under the Aristocracy are the Guildsmen. They are the artisans of the city. If you need anything manufactured then you'll go to a Guildsman. Their responsibility is to provide the citizens of the city with the highest quality of merchandise both for their use and for export to other distant lands. The Guildsmen are in frequent conflict with the Folken and the Aristocrats.

Under them you have two different classes with very similar responsibilities. First are the OverSmiths. These professionals are responsible for the maintenance of the architecture of the city over the clouds. When bridges or fountains are in need of repair it's the duty of the OverSmiths. Closely related but just below them in the pecking order are the UnderSmiths. The city is built on an insanely complex amount of machinery that floats beneath the clouds. These great steam engines and monstrous iron gearworks are the responsibility of the UnderSmiths. The UnderSmiths are in constant conflict with the OverSmiths and the Folken and the OverSmiths are in constant conflict with the UnderSmiths and the Council.

Then you have the Folken. The common citizen that are the heart and soul of the city. They are primarily responsible to themselves, but also take on the tasks of producing the food and collecting the water for the people of the city. Nine out of ten people you meet in the city are Folken. The Folken are constantly finding themselves in conflict with the UnderSmiths and the Guildsmen.

The final class of person you might find in the city are the Oustiders. Just as the name implies the Outsiders are people who aren't actually citizens at all. They include visitors from distant lands and a few long term residents of the city who have just slipped between the cracks. Everyone is in conflict with an Outsider who isn't spending money.

Under the hood on races and classes.

It's very important that you never allow any race to become synonymous with any class. The races and classes of Safinubi are there to provide a source of conflict for you to play with. The crossing demands of both family and of social position are one of those potential conflicts. Should you allow one class to be synonymous with one race then you eliminate the possibility of that conflicting demand.

It's also very important to note that no one player will be able to dictate which, if any, of the conflicts proposed by the setting are vital to the story at hand. If the GM proposes a conflict, any conflict, that doesn't catch the interest of any of the other players then that conflict cannot be forced into the story. At best it can serve as a bit of color for the background of the story that the players choose to create.

Some finer points

Safinubi is a society of ritual and tradition. Many of those traditions are an endless source of conflict between it's citizens. Below are a few of those traditions for you to sink your teeth into. But please don't let yourself think that these must be the only rituals and sources of conflict that can come up in your games. These are merely a stepping stone, a place to get your feet wet. Enjoy.

Weapons

While overtly carrying melee weapons in Safinubi is socially acceptable, ranged weapons of any sort are commonly taken as a racial slur against Avians, depicting them as thieves and miscreants. Overtly carrying a ranged weapon will gain you public ridicule from Avians as well as private support from those that don't care too much for the feathery kind.

Food

There are no non-sentient mammals, reptiles, or avians in Safinubi. Socially acceptable food sources are plant life and occasional insect bits. Even side-produces of animals such as dairy or unfertilized eggs are considered deviant. That doesn't stop some carnivores from satiating their base urges with a bit of flesh now and then.

The Police

The Peaceforce is a Guild that answers to the Aristocrats of their district and themselves. So, not only do the citizens of Safinubi have to deal with laws that may change drastically from one district to another, but also with a corrupt police.

Caste Placement

Caste is, for the most part, a reflection of your immediate family. If your parents were both Folken, for instance, you'll probably be Folken. But there are some complicated situations. The most common being when someone is born to parents who are of different castes. Then there are the two castes who few are born to, but must be elevated to later in life; councilor and emperor.

There is a Guild of old men who's only job in life is to determine which caste you belong to. When an there is a seat on the council open or a new emperor needs to be chosen, this guild picks from the available Aristocrats. When a child is born, under any circumstances, the Guild is traditionally invited to the third birthday celebration to confirm the Caste of the child.

When it's determined that a child has been born under the wrong caste, which isn't uncommon, then that child is often taken from the birth parents and placed in the care of parents of the proper caste. Usually care is taken to make sure that parents who loose a child to caste-placement receive a child who belongs in their caste but was born to another.

Bribery is a popular scandal amongst the members of this Guild.

Vehicles

Automated vehicles are looked down upon as contrivances for the crippled. Personal vehicles in vogue are sedans and pulled carts.

Now, whole moving houses? That's for the elite. Having your party move from one block to another to change scenery for your guests is the ultimate way to express your wealth and culture.

Artistic Expression

Those without the ability or desire to express themselves artistically, in some form or another, is often treated as a pitiable inferior. It's parallel in our own society is literacy and reading. If one is unable or unwilling to read we feel sorry for them. The same is true in Safinubi for those who are unable or unwilling to express themselves in art or music.

Slavery

Slavery is not unheard of in Safinubi. It's also not unheard of for a slave to murder their master. What I'm missing right now are the details;

Under what circumstances might a free person become a slave?
Under what circumstances might a slave become free?
What obligations does a slave have toward their master?
What obligations does a master have toward their slaves?
I want a rich situation here.

The Stiletto of Vengeance

There is a long-standing ritual whereby someone who is wronged, or feels they've been wronged, will engrave their name and the name of those that have wronged them onto the blade of a very thin dagger. They will then carry this dagger around with them for years, decades even, reminding themselves of the wrong that's been committed against them, and contemplating revenge.

Most of the time these blades are entombed with their creator upon their death, unbloodied. But sometimes they do find their way into the chest of their intended victim.

Death & Burial

There are two final resting places common to Safinubi. For those with the finances to do so, the deceased are cremated and their ashes entombed, along with a handful of selected possessions, in a specially made bit of stone or marble which is then incorporated into the family household. For those without the finances for a 'proper' burial, the deceased are 'dedicated to the void', which means a fancy cloth wrap around the corpse, a few nice words read, and then dropped from a chute out the bottom of the city.

The Protagonist Players and the Game Master

One person sitting at the table will take on the role of the Game Master for the night and the rest will be Protagonist Players. Each of the Protagonist Players (just Players for short) will take responsibility for the stories of individual characters in the story. The Game Master (GM) will propagate adversity for the other player's characters and will take responsibility for the secondary characters of the story.

Every player has an equal responsibility and authority in regards to creating the story. You may notice later on that the GM seems to be given an extra measure of power in controlling the flow of the story. This extra measure is in response to my expectation that the other players may often pool their resources to overcome the challenges that the GM presents. This main-character vs. GM adversity teamwork has a tendency to tax the obstacles that the GM is capable of producing for the story. Therefore, we give the GM that extra measure to be certain of entertaining and uncertain outcomes in our stories.

Protagonist Players

What the players do.

How to play a protagonist.

Creating a protagonist character.

Caste & Race

Caste = Aristocrat, Councilor, Folken, OverSmith, UnderSmith, Guildsman, or Outsider.

Race = Animal that your character holds strong features of.

Hero and Villain Points

Your character is neither a hero nor a villain yet. But there is potential there. Divide three points between the Hero and Villain spaces on your character sheet any way you like. This represents your characters initial potential for being heroic or villainous. You will have the opportunity to wager these points during Conflicts.

Twinings

Twinings are the things in the story that are deeply connected to your character. People, places, things, emotions; If your character is constantly interacting with any of them then they're your Twinings.

But that's not how I want you to think of them right now. As you author your character I want you to consider what kinds of things you would like to see come up in the story. What other characters, what locations, what themes do you think are important to this character's story? Take at least one of those things, and no more than three, and write them down in the Twinings section of the character sheet. These are the elements that you're telling the GM you want included in this story.

Advantages

How your character gets their way. How you'll narrate them winning conflicts. **Much more to add here.**

Author at least three and no more than five to start.

You'll begin with three to six Advantages. Answer each of the following three questions at least once and maybe twice each.

What does your character use to their advantage in a social situation?

When a confrontation turns physical, but it's not necessarily time for violence, what advantage can your character turn to?

When the chips are down and there's no choice left but to kill, then what advantage does your character have?

Divvy 7d6 between them.

Making powerhouse Advantages

(upcoming soon)

Advantages that Suck

Advantages that are exceptionally narrow or broad may lead to some problems during play. How can you tell when an Advantage is going to suck? Only personal experience

will tell for sure. I can't give you too much of a guideline for fear of preventing you from authoring Advantages that may be just fine in your group or, worse yet, supporting the authoring of Advantages that your group thinks really suck. The trick is to use the following symptoms as your key and then deal accordingly.

If the Advantage is too narrow then player will have a hard time narrating it into their conflicts. Meaning that the Advantage will be severely underused. This is usually pretty easily corrected. The player with the offending Advantage will usually take their first opportunity to use Consequences to author an Advantage that they can narrate into more conflicts.

If the Advantage is too broad when the player narrates it into a conflict it will fail to tell the other players anything interesting about the character. In other words it will fail to entertain. The solution here is just slightly trickier. Mostly because a player will often use a broad and boring Advantage until someone tells him that it sucks. So, that's your responsibility. Both to inform the other players when their Advantages are boring and to avoid being defensive when others tell you that they think one of your Advantages is weak.

If it becomes obvious that someone has an Advantage that totally just sucks then the group is encouraged to let them edit that Advantage on the spot.

Advantages: Different dice

Right now you have a bunch of six-sided dice assigned to each of your Advantages. The number of dice that you've assigned tells us just how important each trait is to you, in relation to the others. Now you'll have a chance to say a little bit more with your dice. Do you use this trait to hurt people or to win at any cost?

That is to say, each and every Advantage has the possibility of hurting someone or giving you the edge in a conflict. But if you shift your dice away from the d6s that you've started with you can underline how a particular trait is all about causing pain or all about winning at any cost.

It'll become more apparent after you play out a conflict or two, but for now you can assume that smaller dice (d4s and d6s) are more inclined to cause pain and the larger dice (d10s and d12s) are there to give you the win at any cost.

As your final step in character creation you may convert the d6s that you've placed in your Advantages according to the following chart;

This many d6s...	...may become;
1d6	2d4
2d6	1d8
3d6	1d10
4d6	1d12

Situation and the Game Master

Preparation & running the game.

Creating a big situation. The big unstable mess that thrusts the Protagonists into action.

Situation Engine

1. Consult the Twinings

Take a good look at everyone's character sheet. Make notes about each and every one of their Twinings. Every NPC listed there should have a place in this process. The same goes for every location, every object, and every theme. No Twining should be forgotten about during this process.

2. Desire

Someone wants something that they cannot or should not have. That won't stop them from trying to get at the subject of their desire.

- a. Who is the Villain?
- b. What is the subject of their desire?
- c. Why do they want what they cannot or should not have?

3. Suffering

Villainy causes others to suffer in it's wake.

- a. Who or what are the victims of the Villain?
- b. Who or what are the pawns of the Villain?
- c. How are they affected by the actions of the Villain?

4. Ripples

Villainy begets villainy. The victims will resort to villainy of their own in response to the villainy they've suffered.

- a. What kinds of villainy will the victims resort to?

5. Connect the Twinings to each other.

As you consider the NPCs and how they connect to the PCs also consider how they connect to each other. Make them hate each other, love each other, and want desperately something that conflicts with what every other NPC wants.

This also implies connecting the PCs to each other. See, the Twinings of each PC are already connected to each other through the PC. So as you connect Twinings together in the situation you're really connecting the PCs together, making a web of relationships between them.

6. Set the explosives

Now that you have this mess of conflicting desires and drives it's time to make a few situations from them. Using all that information write up a handful of scenes where action is necessary on the part of the PC. Situations where a lack of action will have at least as great of an impact on the story as any action they could possibly take.

Keep those scenes put aside for when you need them. You'll be ready to start the game with a bang and you'll have the fuel you need to keep things flowing if it ever starts getting slow.

Four acts; Revelation, Complication, Twist, Resolution.

Revelation is when the players pick out the situation they want to deal with. Complication is when the GM asks them if their willing to pay the price to get what they want. Twist is when the GM changes the situation significantly enough to ask the players if they are *still* interested in paying or not paying the price. Once that question is asked then we can move onto the Resolution where we discover if the PCs get what they've decided to go after.

It isn't required that each and every one of the players know exactly what act they're in at any given time. No, the four act structure is mainly for the GM to worry about. It's about watching the pace of the story and knowing when it's time to give things a good kick in the pants.

In play each of the acts will likely feel more like phases that each player should go through before reaching the next phase. One player may complete a phase before another player but every effort should be made to keep everyone in about the same act. For example, if all but one of the players have completed the Revelation phase then the GM should focus on helping that last player finish that phase before he presents the Complications to the other players.

Act I technique: Everyone on board.

Once one or two of the players have decided on a course of action for their characters then it's time to make sure that the rest of the players have direction also. After all we don't want to try to push onto Act II until everyone has a direction. So, once the first or second player has made a decision for their character start asking questions like "What does your character think of their characters' actions and attitudes? And is your character going to do anything about it."

Really it's about getting everyone moving AND getting the characters intertwined in each others' stories.

NPCs and the GM resources.

There are two different kinds of NPCs in Safinubi, Central NPCs and Mooks. It's pretty easy to tell the difference. An NPC that is either a Twining or the central villain in the situation engine is a central NPC. Every other NPC is a mook.

Both kinds of NPCs receive the same values for their Advantages and both follow pretty much the same rules. Where mooks and cNPCs differ is in their HVP pools. Central NPCs have their own pools to draw from while mooks all draw from a common "Mook Pool". So, therefore, when you're affecting the potential for heroism or villainy in one mook, you're really affecting all the mooks currently in the story. While, on the other hand, the effect you have on a cNPC does not directly affect any other cNPCs.

Oh yes, the Mook Pool and each cNPC begin play with 3 HVPs divvied any way the GM likes.

NPC Groups and Scale

The GM only ever controls a single NPC Advantage pool during any particular conflict. This means that sometimes the GM has a single set of statistics to represent a group of NPCs that the players may be in conflict with. The usual NPC Advantage pool assumes that the opposition is either an individual or a small group of people. When the PCs take

on larger or more organized groups the GM adds a number of dice to his conflict pool. These aren't extra Advantages to author, just a number of dice that the GM tosses straight into his pool, ready to roll.

Large unorganized groups such as crowds, shoppers in a plaza, people in a park, etc.	+2d10
Large organized groups such as gangs, clans, associations and guilds.	+4d10
An entire caste or race.	+2d12 +4d10
The entire population of Safinubi.	+4d12 +4d10

Storytime

- ❖ Explicit authority and expectation of narration when not directly involved in a scene.

Once all the Players have characters and the GM has a situation generated it's time to get the story flowing.

Opening Ritual

One by one each of the players will take a few moments to narrate a day in the life of their character. Just a little snapshot of what they might be doing at any given time. The players are also encouraged to foreshadow any events they'd like to come out during the story.

Opening Scene

The GM picks out a good juicy situation from amongst those he constructed with the Setting Engine and frames out the opening scene. Ideally this scene should propel each of the players into action by presenting them with a situation that they have a stake in. The easiest way to do this is to have a scene involving a Twining from each of the PCs. Alternately, the GM can start out with one strong scene and strongly frame onto one or more others that are connected and contain a Twining from each PC sheet.

Scene Framing

A recent issue is that of getting the players more openly involved in framing the scenes and involving other players in the process.

Each player is expected to suggest scenes and it is up to the GM to organize and frame them.

Closing Ritual

After the last scene for the day and before the character sheets and the pencils and the dice are picked up, each of the players should narrate a short scene or the opening of a scene they'd like to begin the next session with.

Conflict

When two players get into conflict over how the story is to progress, usually by way of one character going one way and another character opposing them, we use the numbers we've assigned to our characters to narrate how our character influences the story and therefore how we influence the story.

When a conflict comes up the first thing you'll need to do is to determine just what's at stake. What is it that you and your character want that the other players and the other character don't want? For our purposes here there are always two and only two sides to any conflict. If it needs to be more complex than that then you'll need to have more than one conflict resolution to settle it.

With the stakes firmly on the table each of the players has an opportunity to throw themselves and their character on either side of the conflict. No one can switch sides mid-conflict and no one can enter the conflict after it's begun.

Framework

The conflict resolution system lies at the heart of the system. It follows a simple step by step process to determine who will narrate the outcome of the conflict and which characters might get hurt in the process.

1. Intent narration
2. Gather your dice pool
 - I. Base die
 - II. Twinings & Scale Dice (first round only)
 - III. Advantages
 - IV. Hero or Villain Points
3. Pick & Roll
4. Determine highest die and MOS.
5. Assign Consequence dice.
6. Player with highest die narrates outcome of the round.
7. Rinse & Repeat

Intent narration

Each player with a character involved in the conflict narrates what their character is going to do to the opposition in order to win the conflict. Harsh words, mean jokes, flirting smiles, swords in the gullet. Colorful and entertaining narration is the goal. Keep your fellow players entertained. Keep them jumping. Above all else, make certain that you're narrating something that the players on the opposing side of the conflict cannot possibly ignore.

Don't feel locked into your narration. If another player narrates something that causes you to change your mind about what you think your character should be doing then change your narration. Feel free to keep negotiating back and forth until everyone is happy with what their character is doing.

Your Intent narration is also directly connected to the type of Consequence die you're willing to inflict upon your opponents if you win. Consider your character's actions carefully. Is what you want worth killing for?

Know when to hold 'em, know when to fold 'em.

Some conflicts just aren't worth the consequences. After the Intent narration but before the rolls are made you've got the option to fold. Give up. Forget it. You lose the stakes for the conflict but you don't take any further Consequence dice for the conflict.

This is a pretty important concept in the game. Most importantly it means that your character cannot die unless you're willing to put his life on the line for a conflict.

Gather your dice pool

During the conflict you'll draw upon dice from your Advantages and your Hero and Villain Points in your attempt to win the stakes of the conflict.

The first die you add to your pool every round is your Base die. The Base die is usually d6, but whomever won the previous round of conflict has a d10 for their Base die. We call this having the Edge Die.

You may add the dice from any Advantages that you included into your Intent narration. While you may narrate each of your Advantages as often as you'd like you only gain the dice for each once per conflict.

If this is the first round of the conflict the GM may add a single d6 to his pool for each of the players' Twinings that are directly involved in the conflict. Directly involved means that the PCs are either in conflict with the Twining or the conflict's stakes are about the Twining.

Further, in the first round of conflict the GM gains a bonus number of dice to his side of the conflict pool if the PCs are in conflict with an excessively large group of NPCs. It's generally accepted that PCs will get into conflict with small groups and individuals. Larger, more organized groups grant more dice to the GM.

Wagering Hero or Villain Points

While you're gathering your dice pool you have the option of wagering some of your HVP to buy a few extra dice. Each point you wager is worth 1d6 and can be instantly converted to larger or smaller dice. You can only stake heroic points if your character is performing a heroic deed. Similarly, you may only stake villain points if your character is performing a villainous deed.

The number of HVPs you have after the conflict is going to be affected not only by what you wagered, but also by what your opponents have wagered. After the final narration of the conflict consult the following;

- If you staked **Hero Points and Won**, you keep all your stakes and Gain 1 HP from the bank.
- If you staked **Villain Points and Won**, you give away half the VPs you staked to your opponents, dividing equally. You round up the number of points you give away and then distribute them as evenly as you can. For example; if you staked 5 VPs and had 4 opponents then you'd be giving away 3 VPs, one each to three of the four opponents.

- If you staked **Hero Points and Lost**, then you give 1/3 of your stakes to your opponent *as Villain Points*.
- If you staked **Villain Points and Lost**, you keep your stakes and gain 1 additional VP.

Pick & Roll

We'll usually assume that you're going to be rolling all the dice you've already gathered into your pool. But you don't have to. You have to roll at least one die. Bearing in mind that all the dice you roll are discarded before the next round of conflict you may want to consider holding out for a bit.

Let's say, for example, that your opponent has 4d6 in their pool and you've got 5d6. As conflict only resolves when there's a 3 point difference between his highest die and your highest die, so while it'd be possible for the conflict to end in the first round, with all those dice being thrown it's pretty unlikely.

Determine highest Die and MOS

Look for the single highest die on each side of the conflict. Whomever has the highest single die has won the round and everyone on the opposing side of the conflict must compare their highest die to theirs.

MOS 0	Clash! Everyone who tied for the top roll gains the Edge Die for the next round.
MOS 1	Not finished yet. The high-roller gains the Edge die for next round.
MOS 2	Possible oust. Everyone on the losing side of the roll has a decision to make. Either take an additional die of Consequences or bow out. If there is another round of conflict then the high roller gains the Edge die for next round.
MOS 3+	A winner is declared. The winner goes on to narrate the resolution of the conflict.

Resolution Narration...

If you've won the conflict finish things by narrating the finale of it all. Make sure we can all see that your character has clearly won the conflict.

If it's not over yet, but your character has the Edge then...

Assign Consequence Dice

Conflicts cause the participants to get hurt. Being hurt causes them to change. We call this the Consequences of the conflict. In each round of conflict at least one player is going to add one or more Consequence dice to their character sheet to deal with later.

"Of a kind"

Usually the players that gain Consequence dice for their characters are the players who oppose the high roller, but that can change. If you lost this round of conflict but you have the highest "of a kind" total in your roll then you don't get hurt, your opponents do. "Of a kind" means more than one of your dice came up as the same face value. So, if you

rolled 1,1,1,2, and 4, then your high die is 4 but your “of a kind” is three for the three 1s you rolled.

Consequence die and narration.

The type of die or dice you gain in any given round of a conflict depends on your opponents’ Intent narration. The more they’re trying to hurt you the bigger the die you need to record. If the oppositions’ narration only included emotional (non-physical) threats then your Consequence die is a d8. If the narration included something physical done to you without any apparent attempt at murder then your Consequence die is d10. If their narration included weapons then it’s murder time. Your Consequence die for the round is a d12.

Dealing with the Consequences

Each conflict has the possibility of having an effect upon the characters involved in it. That’s what the Consequence Dice are all about. At the end of any scene where your character has five or more Consequence Dice you are required to have a consequences scene. If you have two, three, or four Consequence Dice then you may choose to have a consequence scene if you’d like, but are not required to. If you have a single Die in the pool, then you’re not allowed to roll quite yet.

To begin a consequence scene, simply announce that you’re going to Deal with your Consequences. Roll all your current consequence dice and look for the single highest value. That’ll dictate just how much change your character will undergo, and possibly if your character’s life is in danger.

Die Result	Effect
1-3	Nada
4 – 6	Minor Consequences
7 – 9	Major Consequences
10 or 11	Festering Wound
12	Mortality Check Scene

If you end up with either a major or minor consequence then just pick one item from the appropriate lists below.

Nada

There were no lasting consequences. This time.

Consequences

If you get a Minor or Major Consequence result pick an item from one of the following tables, as appropriate.

Festering Wound

You’ve got a bit of a scratch that just won’t heal properly. Put a d12 back in your consequences pool, but don’t check your consequences again until you go through at least one more conflict.

Minor Consequences	Major Consequences	Reflection
Center to d6s ...or Fall to d4s	Ennui ...or Unflattering Editorial	Editorial ...or Meld dice ...or Gain 1 Hero Point

Center to d6s - Take one of your Advantages and convert it to entirely d6s. If there's a leftover half-die just keep it there as a single d4.

Fall to d4s - Convert all the dice in a single trait to entirely d4s.

Ennui - A temporary bout of self-loathing and depression denies your character their drive. Lose a single point of either Heroism or Villainy, whichever is currently the lesser. If your current Heroism and Villainy points are equal then you may choose which you'd like to lose.

Unflattering Editorial – Without changing the essential nature of one of your Advantages give it a bit of an editorial to make it unflattering to your character. *Famous Singer* may become something like *Famous Harlot*, *Infamous Singer*, or possibly *Well Known Has-Been*. Keep its dice the same. If you have an Advantage that's already unflattering you may apply this Consequence by making that Advantage downright appalling.

Die Meld – Combine two or more dice of a single Advantage into a larger die.

Free Edit - Take one of your Twinings or Advantages and give it new dice with the same value as its current dice.

Transmutation – Erase a single Twining or Advantage and write in a new descriptor for the dice left behind by the old trait.

On Protagonist Character Death

Protagonists in Safinubi face the threat of death all the time. Around every corner is someone with the desire and ability to do our characters in. Problem is, of course, that we're trying to create an interesting and vital story here. Protagonists falling off balconies and having knives slipped into their ribs every other session might just put a bit of a damper on that attempt. And let's not forget how attached we get to those fictional friends of ours. We rarely look forward to losing a favored character and never do we enjoy the game when a character is lost without meaning or climax.

And that is why PCs in Safinubi don't die easily. Oh yes, they die, but not without reason. So, we have a series of rules that are intended to make sure that every protagonist that we lose goes with reason and climax.

Recall that, during a conflict, you're allowed to fold out if you no longer believe that the stakes are worth the Consequences you may deal with as a result of any of the rolls.

That's an important concept. By staying in a conflict when D10s or D12s are being levied as consequences, you are saying that your character is willing to risk their life for the conflict. More importantly, you are telling the rest of the players that you're willing to risk the loss of your character to win this conflict.

Mortality Check Scene

Once you've rolled a 12 in a scene where your character deals with their consequences you've got a Mortality Check Scene in store for your character. Sometime between now and the end of the story your character, or perhaps another character acting on your behalf, will get into a conflict with the reaper to discover if it's your character's time to die. This scene is often narrated as a medical healing scene, but more spiritual narration, such a prayer and meditation, or even high-supernatural scenes such as personal conversations with the specter of death are also acceptable.

When the GM plays the reaper, he has a few special rules. The reaper gets dice from the Mook budget, from the Edge die, and, as a special case, from the number of d12s you rolled when facing the consequences. For each d12 you rolled, the GM gets 1d6 for the reaper.

The GM is encouraged to play the reaper to the hilt. Don't hold back. Make every effort to make this breath the last one for the character. After all, it was the player's choice that the character be in this situation, not yours, so make sure that the player gets what they've asked for. Holding back will more than likely make the player feel like they've been cheated.

If, after rolling the 12 in the Facing the Consequences check and before the Reaper conflict, the player feels that it's just not an appropriately dramatic time for their character to possibly die, then the player may choose to have their character Live on Borrowed Time and deal with the reaper later on. While the character is on borrowed time, their wounds threaten to finish them off at any moment. If that same character receives even a single d12 consequence die during a conflict then immediately following that conflict the player needs to narrate the death of the character. The reaper just wasn't willing to give him any further leeway. Any other consequence dice that the character gets while living on borrowed time are converted to more dice for the reaper. Each d8 of consequences is a d4 for the reaper and each d10 is a d6 for the reaper.

The specter of death does not like to be kept waiting.

The After Life

When a player loses a character to the reaper, no matter how well or poorly things turned out, that player is going to need a new protagonist, pronto.

The player should waste no time pulling out a character sheet and getting to work creating a new character. But who should the player portray now? The classic attack is to come up with someone entirely new to introduce to the plot. While this is a viable technique it does mean that there's lots of work to do to introduce everyone to the new character, figure out where this character fits into the plot, and get to know what kind of impact the new character will have upon the story.

On the other hand, if a player is so inclined, we highly recommend that the player seek out one of the existing NPCs from the story already unfolded to bring into play as a protagonist. The benefits are obvious. You've already met this character, however

briefly, and you've got at least a small handle on who they are. This makes it easier and smoother for the rest of the players, and especially the GM, to keep the ball rolling.

There are a few extra rules to consider when taking an established NPC to PC status. First off, the player should never use any notes that the GM had for the character in the PC creation process. Once the player begins making the character into a protagonist it's very important that a new PC sheet is used and all the traits on the sheet spring from the mind of the player. That doesn't mean that the player has to come up with all new information about the character. Quite the contrary, the player should use what they already know about the character as a starting block for the creation process. Not that the important part there is that the player use what they already know about the character, not what the GM has recorded in secret about the character.

New characters and Twinings...