TROLLBABE

By Ron Edwards

TROLLBABE

James West

By Ron Edwards

Illustrated by
James V. West, Ben Morgan,
Rod Anderson, and Jeff Diamond

Interior layout by Matt Snyder

Cover by Veronica V. Jones

Copyright 2002 Adept Press

## Table of Contents

What's a trollbabe?

Let's start with size. We're talking 6'6" at the least, with a build to match — a trollbabe is a big woman, no little aerobicized butts allowed, although the degree of out-and-out brawn of your character is up to you. All trollbabes are strong, though, easily the match of the strongest humans, and ranging up from there. They can run all day and heft weapons and pull bows that would wear out a human in moments.

Trollbabes have primarily-human facial features, and most lack the characteristic trollish body hair and posture (see below). Their trollish-ness is most obvious in their horns, which range from short goaty pointy horns to big curling sheepy horns that include a ridge over their brows. Big hair is also common; think 80s rock-and-roll.

I'm not bothering with whether trollbabes are troll-human hybrids. They might be, or maybe they are simply born to one or the other people. Maybe they're magically-produced. Hell, I don't care. What matters is that trollbabes do not exist in the setting except as player-characters, and you shouldn't think of them as being a race of any kind. The story opens with a cool trollbabe hiking along; provide whatever origins or definition seems right to you and the people you play with.

Why play? Because a trollbabe is neither troll nor human — she is functionally apart, yet tied into the fates and interactions of both peoples. Trolls — big, shaggy, horned, grotesque, people-eating monsters — and humans — plain old humans — simply don't get along, and their conflicts are escalating. The trollbabe may be perceived as an automatic friend or an automatic foe by both humans and trolls, yet her perspective is not identical with either one's. Her presence cannot help but destabilize the status quo in any particular situation, which makes for an interesting life. Ultimately, she may also become the means of resolution.

Holgaard

Utgarth

Valkov

Sforzya

Dazhyførð

The World

Markiev

Ben Morgan
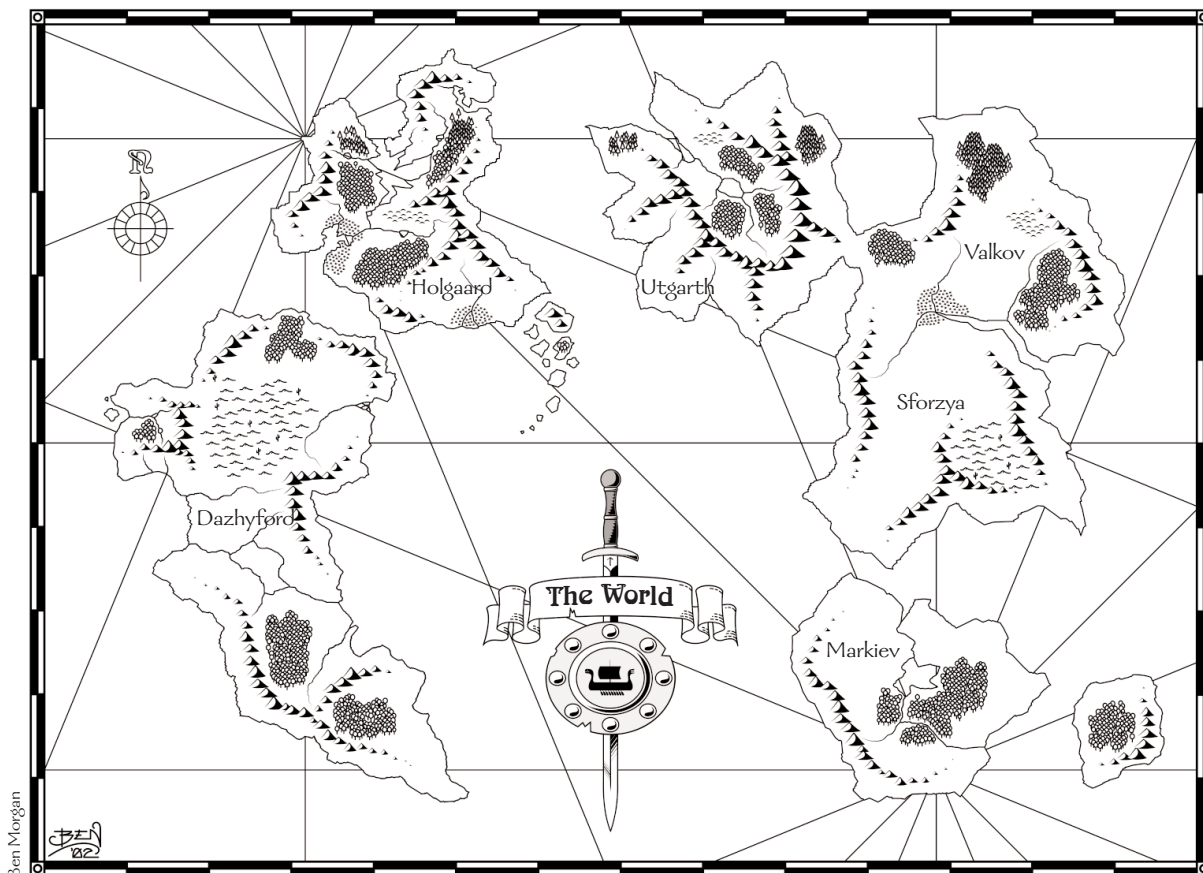
The setting

The lands are mainly rolling, low mountains, with farms and pine forests filling the valleys. The sea is almost always near. Think of fjords, mists, twisted trees, and frozen rivers.

In this setting, problems and wickedness arise from real-life, personal concerns: kin-strife, politicking, betrayal, injustice echoing down the generations. They are expressed in curses, monsters, undead, and omens, as befits a setting for fantastic adventure, but "evil" is not an external force or entity.

The human people may be thought of as Celtic or Nordic-Icelandic, with a rich and lengthy cultural history, but not very high-tech. They are pretty much, well, people as we know them. They wear clothes, fish and farm, work for pay, accord mostly with well-known sexual mores, use weapons and tools, and, in this game, work scholarly magic in some individual cases. They resent being eaten by trolls and hunt them as a public nuisance. Various types include those clustering in the towns and forti-fied steadings, those who farm from private steadings, sailors, and the dangerous outlaws.

Trolls are rather different: shaggy and horned at the very least, walking on their toes (i.e., their heels project far up and back), they wear little or no clothes, eat people sometimes, wander alone or band in small groups, work mighty nature magic in large groups, fight with tooth and claw, and resent being hunted like animals. Trolls live in caves, under bridges, under big trees, deep in scary forests, in haunt-ed ruins, and anywhere else lonely, inconven-ient, and grim. Different types of trolls include isolated tribes off in the boonies, mon-sters (i.e., habitual human-eaters), and even some asssimilationists who have worked out a positive relationship with humans.

Conflicts among the two vary widely. At the very least, we see troll vs. troll about humans, troll vs. human (with either having the advan-tage), and human vs. human about trolls. Given assimilationist-trolls and outlaw-humans, even more complexity is possible.

Dazhyford

Ben Morgan
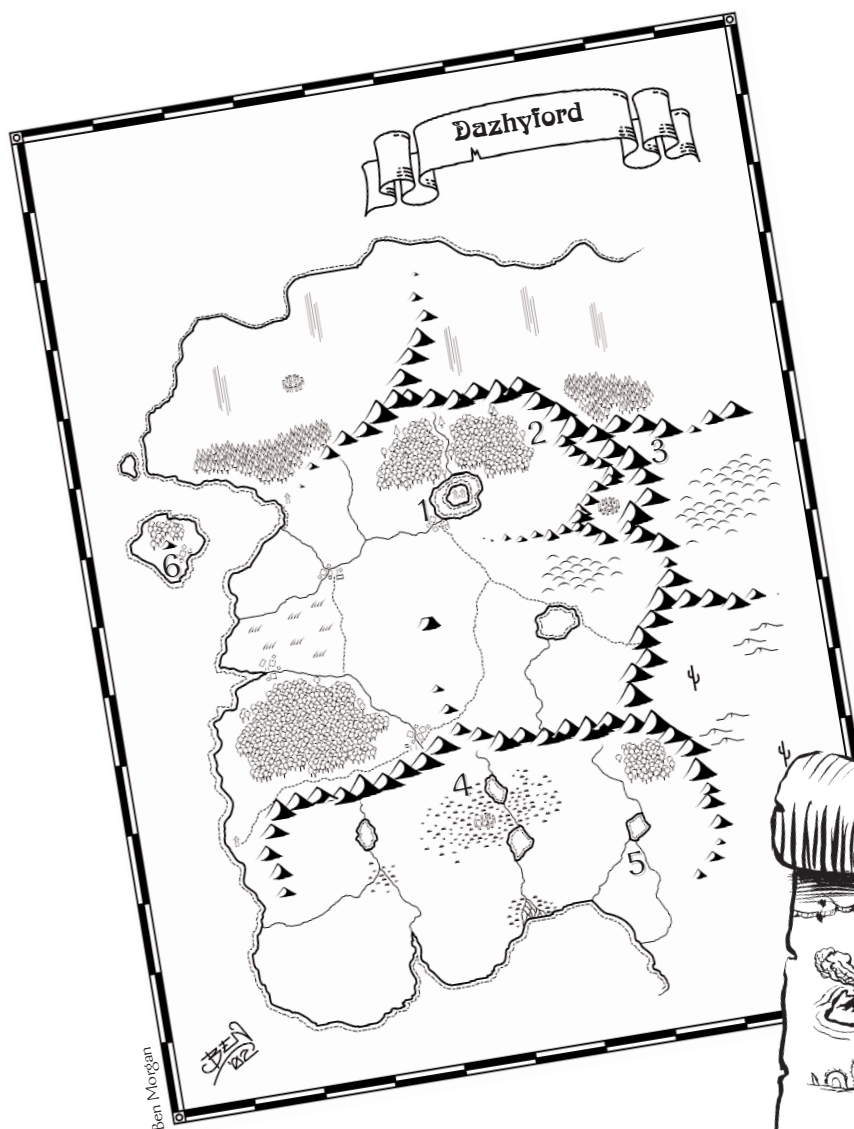
1. Otun's Belch
2. The Silent Forest
3. The Stumpy Mountains
4. Green Goo Swamp
5. Stinkfoot Slough
6. Rottenmere

7. Witten's Holm
8. Kragg Keep
9. Gravenford
10. The Blood Gate
11. Black Ferth
12. Foggy Bottom

Rod Anderson

6

Stakes & Consequences

Every adventure of Trollbabe includes something called "the Stakes," which is to say, a conflict at hand in the setting of the adventure. Someone or perhaps a whole bunch of someones, in this place, at this time, want something, and cannot get it easily. The Stakes are whatever is desired.

Is the person who desires the Stakes a victim of injustice, or its perpetrator? Is the desired thing a person, a relationship, a resource, a status, a political goal, or what? How does this factor into the troll and human issues discussed previously? Preparing and defining these things are left for a later section, but the key point here is that any adventure is filled with individuals, run by the GM, who are busily in action regarding problems and agendas.

The point of having Stakes is to generate something else entirely, called Consequences. Consequences are how the conflict at hand turns out: the resulting status of the Stakes and the fates of everyone involved. Again, a trollbabe's very presence tends to amplify or to complicate most people's takes on whatever situation is occurring, and therefore tends to move a conflict about some Stakes into a resolution with Consequences.

The player has no responsibilities regarding Consequences; the trollbabe does not have to "fight for justice" or be anything to anyone – except that, given what she is, she will be involved as far as everyone else is concerned. Consequences will occur, as the Stakes must change, develop, and come to any form of resolution through the course of the trollbabe's presence and voluntary-or-involuntary involvement in the situation.

Stakes and Consequences occur at a specific Scale, or basically, the extent of people and territory that are affected by the outcome of the situation. The smallest Scale would be one-on-one interaction, with the Consequences essentially affecting the well-being of single or very few persons. Larger Scales include extended family, an organized group like a war company, on up to villages and whole lands. The range of Scales is presented later in the rules. For now, the point is that Trollbabe play begins at the personal level, and that the Scale of play may increase specifically and only at the request of a player, between adventures.

Eventually, if the players want, Stakes and Consequences may be occurring at the level of the entire land, in which case results might include such drastic events as the trolls wiping out humans, humans wiping out trolls, or some sort of accord being reached for good and all.

The System

Your character only requires one number, ranging from 2 through 9.

The character can do three things: Magic, Fighting, and Social stuff. Roll a d10 and refer to the number. To do Magic, roll *over* that number; to Fight, roll *under* that number, and to interact Socially, roll whichever of the two is better, *including* that number.

For example, say the number was 7; I'd need 8-10 for the character to do magic, 1-6 to fight, and 1-7 to interact. Or say my number was 2; I'd need 3-10 for the character to do magic, 1 to fight, and 2-10 to interact.

There's more to it, especially combining two or more of the three action types, getting re-rolls for failed rolls, and more. The number is the foundation for everything else. Rolling against the number often includes the option to re-roll a failed roll; the whole combination of initial roll plus re-rolls is called a Series.

Incidentally, the character's number may increase or decrease by 1, as the player sees fit, either once during a session or between sessions.

Character creation

Choose the number for the character. It may be any value you please from 2 through 9. No 1s, no 10s.

Pick any subset for each of the three types of action as a specialty. This has no game effect beyond your ability to add some "special effects" to an action if it coincides with your specialty.

- **Magic**: troll magic, human magic
- **Fighting**: unarmed, hand-held weapons, missile weapons, athletics
- **Social**: scary, sexy, fun, insightful, feisty, perky

Again, you may use any of the three action types for any appropriate purpose; the specialty is there just for fun and a little extra flash when you do that particular sort of thing.

Add some details about the character's appearance. Trollbabe is intended to produce a very visual, event-heavy style of play, and the following things can make a big difference.

- Hair color and style (shaggy, spiky, bushy, silky, whatever)
- Horns' size and shape (Horns are not antlers. Trollbabes have horns.)
- Two items, not physically valuable but with some personal importance of some kind; they may well reflect the character's specialties if desired:
  - one human item, such as a book or written material or a worked ornament
  - one trollish item, such as a lucky stone or rune-scrawled animal skin
- What sort of clothes the character favors, based on troll customs, human customs, or any combination of the two.

Kit the character out with whatever weapon or simple equipment you'd like, if any. The only limitation is that she begins the game travelling somewhere, on foot. Pick a destination simply by checking out the map, because it's up to you. It may or may not be the same as the one chosen by another player.

Ben Morgan

EXAMPLE TROLLBABE: Retta. Her number is 6, thus she has the rolls 1-5 Fight, 7-10 Magic, and 1-6 Social.

She has shaggy brown hair and pretty hefty curling-back horns; her specialties are Troll magic, Athletics, and Fun. She wears a vest laced in front, baggy trousers, and goes barefoot; she owns two smallish (for trollbabes) axes, as well as a lucky rock and a letter from a sea-captain inviting her to meet him.

Ben Morgan

EXAMPLE TROLLBABE:
Tha. Her number is 3,
thus she has the rolls 1-2 Fight, 4-10
Magic, and 3-10 Social. She has silky black hair and pointy goat-type
horns; her specialties are Human magic, Unarmed fighting, and Scary.
She wears a human-style robe and cloak, with a sinister and ornate skull-
ornament as a brooch, and carries a gnarled trollish magic-staff.

9

Scenes and Conflicts

A scene occurs when everyone at the table knows about a place, some people in it, the conditions, and (most importantly) some point-at-hand that will result in some kind of event. Not all description or subjects during role-playing are scenes, but a lot of them are.

In this game, a scene may be initiated – which is to say, presented to everyone – by the GM alone, and the GM also has the final call regarding ending scenes. However, a scene may be requested at any time during play, and similarly, a scene may be ended at a player's request as well. This is an important point, as a player may well want to get some element or concern into play as the GM hares off to some new scene.

> Let's say that Tha is engaged in some sort of interesting scene, in which she successfully discovers the skull of a fanged humanoid and overcomes its fell influence. The GM decides to close that scene just as Tha lifts the skull and squints challengingly into its eyesockets, and to pick up a new scene. Why? Because beating the skull was all that needed to be done in terms of conflicts, and the image of Tha exerting her dominance over it is a nice strong one to finish on.

This kind of director-style "cutting" only works if the players are not being "cut out" of the process. The GM must remember that Tha's player might object and ask for her scene to continue, as the player may have another conflict in mind; conversely, this player might even have requested that very cut instead of it being the GM's idea. In all such cases, it is perfectly all right to discuss whether the cut occurs at all, which is very different from arguing about whether it did occur. The buck stops at the GM but that doesn't mean that he or she shouldn't listen to everyone else.

One reason to declare a scene is because the old one is over, and the GM (or whoever, via suggestion) sees no reason not to move on to further potential for conflict or other interactions. Following the skull-scene, the GM might say, "All right, so now you're back at the temple ..." and some discussion might ensue regarding whether Tha had something else to do. Or perhaps the player says, "Sure!" and begins to talk about what Tha is up to at the temple.

Another reason is that player actions may simply require a scene to exist. If a player states that the trollbabe is following someone to see where he goes, the GM is essentially obliged to create a scene set in either where he's going or wherever he turns to challenge the trollbabe about being followed, or anything similar. Scenes like this pop into existence all the time.

Players may have to re-orient themselves slightly regarding how scenes and actions get announced in Trollbabe. Past experience may lead them to state something like, "I'm going to the marketplace," in expectation of now having a scene at the marketplace. In this game, the character's actions don't need to be announced until the scene is established in the first place, so the dialogue might be more like, "I want a scene at the marketplace," and the GM says, "Sure, you've just arrived there," at which point more traditional role-playing (i.e. actions-announcements) would ensue.

Scenes are mainly distinguished in terms of what conflicts arise within them (i.e. among the imaginary characters), and how those conflicts are worked out in some way. The dice in

James V. West

Trollbabe operate specifically to resolve these conflicts, which is different from resolving specific actions or tasks. One doesn't roll "to hit" or "to cast a spell" or "to perceive." When the dice hit the table, something is going to be done soon: a foe will be defeated, an argument will go one way or another, or the magical storm will destroy a town.

Not all scenes include conflicts, but conflicts always occur within scenes. Unlike scenes, however, anyone may declare that a conflict has arisen and that it needs to be resolved; no one else in the group may over-ride that declaration. The person declaring the conflict must specify who is in conflict, about what, and what Action Type is involved – basically providing everybody with a "squaring off" context in which to get involved, knowing who is up against whom, and about what.

- If the declarer of the conflict is the GM, he or she states which trollbabe characters are necessarily involved.
- If the declarer of the conflict is a player, his or her character must be involved, and the declaration should specify what NPCs are involved as well.
- Players of trollbabes who are not involved in the conflict may become involved if they choose.

Characters involved in conflicts must state Goals, which are essentially the desired outcomes for those characters. Goals can actually affect the initiation of the conflict itself, as follows.

A player may decide to initiate the conflict because the situation in a Scene may be escalating into one anyway. In doing this, the player is ensuring that his or her trollbabe is going to be able to participate in the conflict using her best score, because the player will be able to specify the Action Type.

In playing Trollbabe for the first time, the GM is encouraged to let the players know when he or she is about to initiate a conflict, so that they can practice taking the initiative in doing so.

A much more tricky concept arises a lot of

the time. On many occasions, the trollbabe's stated action actually brings the conflict into existence in its entirety, including the presence and intent of opponents. For example, stating that the trollbabe is being watchful for enemies essentially requests that they be present. Failure means that whoever-it-is must have successfully got the drop on the trollbabe!

It all depends on clarifying the Goal for a stated conflict. When the player says, "Retta's watching out for skulking thugs," the GM must say, "OK, we have a conflict. What's your goal?" If the player says, "To make sure nothing's there," then success will mean no one's there, but if the player says, "To see if anyone's trying to bushwhack me," then success means that they are indeed doing so, but the trollbabe spotted them in time. Or if the player says, "To avoid anyone who's trying to bushwhack me," then success means they're there, but she gives them the slip.

Thinking like this might be a big switch for players and GMs. In this game, one doesn't just announce actions and wait for "the world" to respond.

The most important element of any conflict is the player-character's Goal. Announced actions are not sufficient; actions are only stated as means to achieve the stated Goal. Here are some points about Goals and their relation to Action Types.

- Goals for the three Action Types include but are not limited to the following:
  - MAGIC: gain information, kill someone, incapacitate someone, protect oneself or someone else, travel somewhere, send or receive an object, control others or a situation, or communicate with someone
  - FIGHTING: subdue, incapacitate, out and out kill, or simply impress an opponent
  - SOCIAL: inspire, lead, convince, bargain for advantage, reassure, terrify, attract, intimidate, establish commitment, or gain information

- All three Action Types may be offensive or defensive, as well as honest or deceptive. For instance, Social may be used to convince someone of the truth, to lie to them, or to spot whether they are lying.
- Again, a character's listed specialties have no game effect beyond cosmetics; anyone may use a given Action Type for any appropriate goal.

The final point about conflicts is that failed goals are failed goals. It doesn't matter whether the consequences do not injure or kill the character – that particular goal cannot be achieved by that character in this scene. Thus, losing a fight means losing it, even if the character is all right afterwards; she cannot simply "attack him again" in the same scene.

Ben Morgan

13

Resolving Conflicts: Pace

The group must decide at what Pace the conflict is operating, in terms of how many activities will be "covered" by a single die-roll. For purposes of this section, the term Series refers to the outcome of a roll against the character's number; more about Series and re-rolling the die is presented later.

Three Paces are allowed:

- **ACTION BY ACTION**: blow for blow during combat. The unit of a die-roll is a decisive blow, not each and every little attempt or action. This Pace requires three successful Series for the trollbabe to achieve her goal in the conflict. Three unsuccessful Series indicates failure, as does a result of "incapacitated" or worse at any time.

- **EXCHANGE BY EXCHANGE**: foe by foe for a battle, key moment to key moment for a duel. The unit of a die-roll indicates shifts in tension level, across several decisive blows or clashes. This Pace requires two successful Series for the trollbabe to achieve her goal in the conflict. Two unsuccessful Series indicates failure, as does a result of "incapacitated" or worse at any time.

- **ENTIRE CONFLICT**: the entire battle or the entire fight. The unit of a die-roll settles the entire matter in one go. Clearly, this Pace is based on a single successful or unsuccessful Series.

The astute reader will note that an Action-by-Action Pace may include up to five Series, maximum, and that an Exchange-by-Exchange Pace may include up to three Series, maximum. To repeat, if a trollbabe is incapacitated at any point during any conflict, the conflict is over.

Whoever initiated the conflict sets the Pace, but one other person (the GM if the conflict-declarer was a player; a player if the conflict-declarer was the GM) may increase or decrease the Pace by one level. In other words, if you declare the Exchange-by-Exchange level, then you are saying, "You choose" to the other person. Only these two people may designate the Pace, even if other players join their characters' efforts into the conflict.

Choosing the final Pace is an important concern, because the faster the Pace, the "more important" the die roll becomes – the whole goal may ride on it. However, the slower the Pace, the more likely it is that injuries and secondary effects will accrue before the conflict is resolved; furthermore, slower Paces of conflict permit switching Action Types from die roll to die roll.

Rod Anderson

14
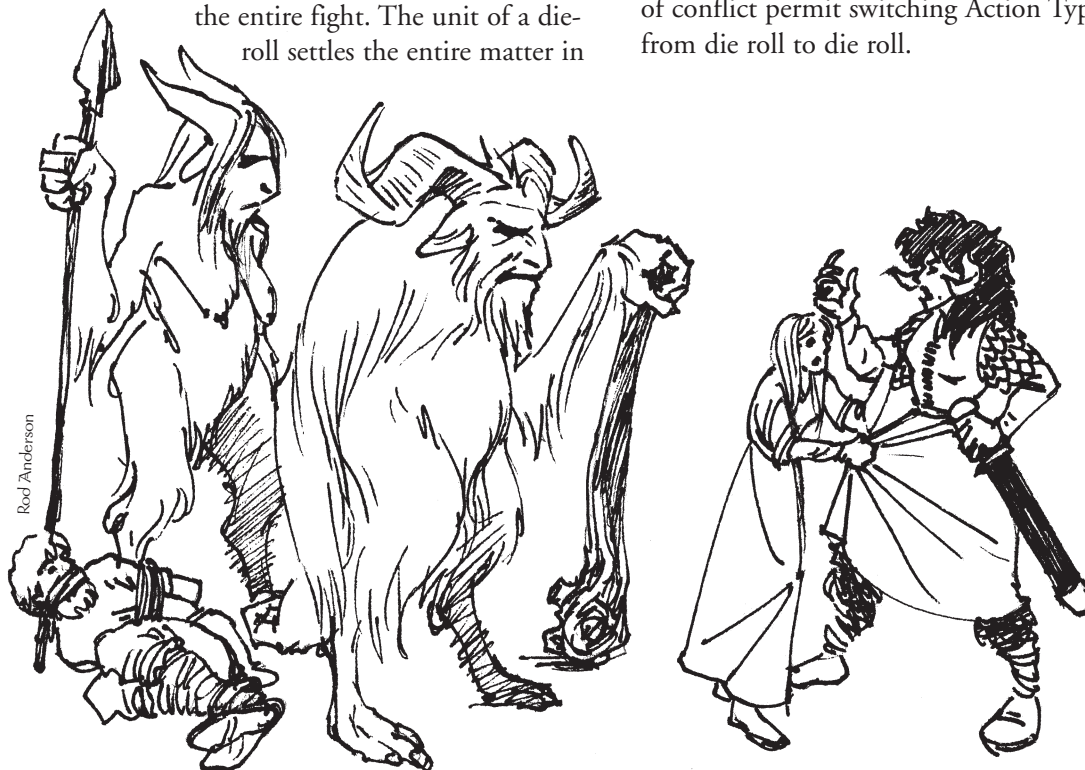
Resolving Conflicts: 'Fair and clear'

Next comes a "fair and clear" stage in which characters' options may be discussed without any commitment to their actions. During this step, the GM must be open about what the various NPCs are up to, even including some whose actions are not known to the player-characters. The GM may hold back some information, but he is not allowed to spring "new stuff" on the characters in the middle of the resolution, as that would be a new conflict.

The "fair and clear" stage is over when everyone has announced what the various characters are doing, and some trappings (colorful details) of the actions are shaping up to be like. At this point, the initiator of the conflict may set the Action Type, if it wasn't clear already, and the player of each trollbabe involved may set her goal. If someone is casting a spell to rouse the anger of the sea gods, or if someone else is brandishing a length of two-by-four, then now's the time to get these things stated.

During this phase, the player of any involved trollbabe may also request that additional Action Types be included as well. Rules for determining whether and how these play into the conflict are presented later.

Only when the "fair and clear" stage is over are the characters' actions "begun" in the imaginary game-world. Until then, that is, until everyone is satisfied regarding his or her characters' actions in terms of announcement, nothing has begun to happen and no one is officially committed in any sort of way. The transition from this stage to the next one, actually resolving the Conflict, must be formally acknowledged during play.

Fair and Clear

The scene is a lonely glen in a forest. The conflict is an open fight between Retta, accompanied by her friend Skalgar, and a small pack of hunchbacked rat-creatures who want her for a sacrifice (how all this is involved in the Stakes is a larger issue, not relevant for the example). The conflict was initiated by the player.

The "fair and clear" stage concerns what everyone's doing. All we know right now is that there's a conflict; we might have a good idea of what Action Type is involved, or it might need to be clarified. For instance, even if things got a little tense just before the conflict started, Retta's player may state that her goal is to leave peaceably, and thus the Action Type becomes Social, not Fighting.

But let's say that it's all about Fighting (rahh!). Now's when Retta is designated to be hurling one axe into a rat-thing or any other sort of physical activities describing her fighting style, and Skalgar might be designated as doing some sort of "salmon leap" into their midst. It's all pretty much color-text at this point, more of an impression or establishing shot than resolution, which will await the die roll.

However, to say all this stuff, the player needs to know more about what the rat-things are doing. Now's the time when the GM is talking about how they are spreading out and trying to grab our heroes from multiple angles, or about how one of them is chittering out some horrible invocation to their ancestral Mama Rat Spirit. Again, since it's all color-text, the content of what the player-characters and NPCs are really doing should emerge and be modified through dialogue, not as a set of take-your-turn stated announcements. For instance, Retta's player could state that her target for the hurled axe is the chanting rat-thing, and that Skalgar isn't leaping after all, but concentrating on defending against the grabbing individuals.

James V. West

Resolving Conflicts: The Series

Conflicts are resolved using the d10 roll described earlier. Each roll, however, carries with it a sequence of potential re-rolls. As mentioned previously, the initial roll plus its re-rolls (up to three) is called a Series. The way the roll eventually turns out determines who gets to narrate the results:

- ❧ If the Series is successful, then the GM describes the outcome, making sure to keep the stated goal successful. He cannot introduce new character actions or conflicts yet, but any implications and permutations from that particular resolution are welcome.
- ❧ If the Series fails, then the player describes the outcome, with exactly the same restrictions and parameters.

Embellishments may be suggested by others to the person who is narrating the outcome, but that person has the final say. Personal style differences in these descriptions among players and GM are not only acceptable but encouraged.

As outlined in the Series chart, when you fail a roll, you may re-roll by checking off an item from the re-roll list on the sheet. Every Series includes three potential re-rolls, given enough resources to "pay" for them. Note that a Series remains the same Action Type (or combination of Types) throughout its course, even if the elements that are being brought in for re-rolls may seem very different.

Failing the first roll establishes that the character's goal was stymied in some way, usually in some painful or discommoding way for her. The player describes how: whether her weapon was knocked away, her limb was wrenched, she was knocked over and down, or she delivered a useless blow and the foe grinned at her (to choose some examples for Fighting). The series can stop here, in which case the character has lost the conflict at hand and has failed to achieve the goal in question, but she is not par-

16

ticularly injured in the long term.

However, the player may also check off one item from the following list, to bring something like it into play:

§ A carried object

§ A sudden ally

§ A found or reached item

§ A remembered spell or other magical effect

§ A handy geographic feature

In doing so, the player may actually invent stuff into existence in the scene, retroactively making the scene much more complex, even flashbacking to some extent. For "sudden ally," he or she shouldn't use an existing named character under the GM's control, though, unless the GM approves. (If you forget and do so, and the GM vetos it, all you have to do is choose or invent someone else; your sudden ally and associated re-roll have not been cancelled.)

Using this new element of play (or having it go into action) means you get to re-roll. The inconvenience of the first failure still applies, but if you succeed with the re-roll, the character prevails after all, with the new element's help. If the re-roll fails, the character loses the conflict, and

may be considered injured, in whatever way seems most appropriate for the conflict (yes, there are such things as social injuries). The player decides upon the details of the injury.

The player may check off another item and get a second re-roll. If it succeeds, the trollbabe succeeds, although her injury remains (it becomes "felt" later; see below). If this second re-roll fails, however, the trollbabe not only thoroughly loses the conflict at hand, she is flat-out incapacitated: knocked senseless, hurt too badly to move, or anything similar. Again, the player describes the details.

However, you may check off a third item, bring it into play, and get a third and final re-roll. If this one is successful, the goal is still lost and the trollbabe is still incapacitated, but her unconscious, or bleeding, or knocked-stupid self can be somehow brought into less-disadvantageous circumstances as the player describes. If this third re-roll fails, she is basically the chew-toy of whatever force or entity was opposing her efforts. At this point, the fate of the trollbabe until the next scene is described by the GM, unless the player decides that she has been killed.

THE SERIES: EXAMPLE 1

Tha is involved in a military conference with some human leaders, and she tries to convince them of a certain battle plan, but fails her Social roll. The player states that she seizes a (heretofore unmentioned) dagger from her belt and uses it to stab a crucial part of the (heretofore unmentioned) map on the table, to emphasize her point. She checks off the "object you're carrying" item from the list and re-rolls Social. The player must also state how her first failed roll discommoded or inconvenienced her, and states that for a moment there, everyone laughed at her idea, and that some still think it won't work.

THE SERIES: EXAMPLE 2

Tha fails her Magic roll to control a terrible lich, and it looms up out of the tomb to consume her. The player brings in a small pack of wolves, checking off "sudden ally," stating that they harbor a centuries-old feud with the long-dead sorcerer, but the re-roll fails as well (now Tha is injured, presumably in the wolf-lich-Tha scuffle). The player then checks off "found item," stating that Tha manages to seize the lich's crown from the tomb and use its magic against its owner, for a second re-roll.

≈

THE SERIES: EXAMPLE 3

Retta fights a monster bear on a cliffside, and fails her Fighting roll. The player states that she is discommoded by losing her footing and tumbling down, then states that she uses an overhanging branch to tumble over athletically and spring back into the fray (note the specialty). The player checks off "handy geographical feature" and rerolls Fighting.

THE SERIES: EXAMPLE 4

Retta fails her Fight roll in the midst of a crowded barroom, and the player gains a re-roll by stating that she remembers an old trollish spell against beer (hence what everyone is full of), but this fails as well, and the player must state how this results in an injury for her. The player then gains a second re-roll by stating that she pulls a (heretofore unmentioned) boot knife.

THE SERIES: EXAMPLE 5

Tha rolls combined Magic + Social to inspire the whole band of warriors, but fails with both dice. The player states there's a neat rock to stand on nearby ("handy geography"), permitting her to add some dramatic staging to her speech and hence gain a re-roll (this might work well with her Scary Social specialty as well).

THE SERIES: EXAMPLE 6

Retta is involved in the same battle, and in the midst of melee she inspires her troops by her prowess (Fighting + Social), except that the roll fails. The player states that she is overrun with foes, but uses a spell to make her axes blaze with light, calling everyone's attention to her, and gaining a re-roll.

Again, as illustrated by the above examples, the content of whatever is allowing the re-roll does not have to "match" in any way the Action Type at hand, nor does it alter it. For instance, when Retta uses a remembered spell as a means of gaining a re-roll in a Series, the roll is still her Fighting, not a new Magic roll. The same goes for Tha's use of the wolves, which permit her to re-roll her Magic, not a new Social roll.

Note that re-rolls refer to whatever dice were used in the initial roll, such that if more than one Action Type was being employed, hence either two or three dice were being used, that initial roll is repeated with its full complement of dice.

The degree of failure represented by "discommoded," "injured," and "incapacitated" must make sense relative to the whole goal at hand. Even the most minor degree of failure must still mean overall failure of the goal, so that if a re-roll is not taken, the goal is failed. This issue must be addressed during the "fair and clear" phase, such that everyone has a good idea of what failed dice-outcomes might mean.

Once one of the listed elements for re-rolling has been checked off, it cannot be used again. All these elements "refresh," becoming available again, after an agreed-upon time, usually waiting until the next session of play. A player may also request that this interval be an in-game-world lapse of time, or following a real-world lapse of time during the session (e.g. one hour). In case of a disagreement regarding this issue, the GM is the final arbiter.

One other source of re-rolls is available: Relationships. How relationships are formed and broken, and how they permit more re-rolls, is the topic for a later section.

18

Initial Roll

SUCCEED
Goal achieved
GM describes it

∽

FAIL
Trollbabe discommoded
Player describes it
Stop here? Goal fails

The series ends with any **boldface print**, unless:

    (1) the box permits travelling on an arrow
    &
    (2) the player wants to continue.

First Re-Roll

SUCCEED
Goal achieved
GM describes it

∽

FAIL
Trollbabe injured
Player describes it
Stop here? Goal fails

Second Re-Roll

SUCCEED
Goal achieved
GM describes it

∽

FAIL
Goal fails
Trollbabe incapacitated
Stop here? GM Describes her fate

Third and Final Re-Roll

SUCCEED
Player describes her fate

∽

FAIL
GM describes her fate
or
Player describes her death

Injury

Injury is a very general term. An injured character ignores the "discommoded" step and proceeds to further injury right away on a failed roll; therefore she is limited to a total of two re-rolls instead of three. Multiple injuries continue this process, such that a doubly-injured character proceeds directly to incapacitation with a failed roll, and a triply-injured one proceeds all the way to the end of the series.

Note that all injuries are equal and apply in all ways to further conflicts, regardless of Action Types. Also, injuries do not come into play in any meaningful way until the current Series is entirely over. This does include, however, the subsequent Series within an Action-by-Action or Exchange-by-Exchange conflict.

Once established, injuries "heal" in precisely the same manner as re-roll items are "refreshed" – either at the beginning of the next session, or at a negotiated time in-game or out-of-game.

Incapacitated characters are not able to make choices about their actions, whether due to pain, to being unconscious, to being enspelled, or anything else.

The only questions remaining are (1) what happens to them, and (2) who says so. The following issues need to be understood.

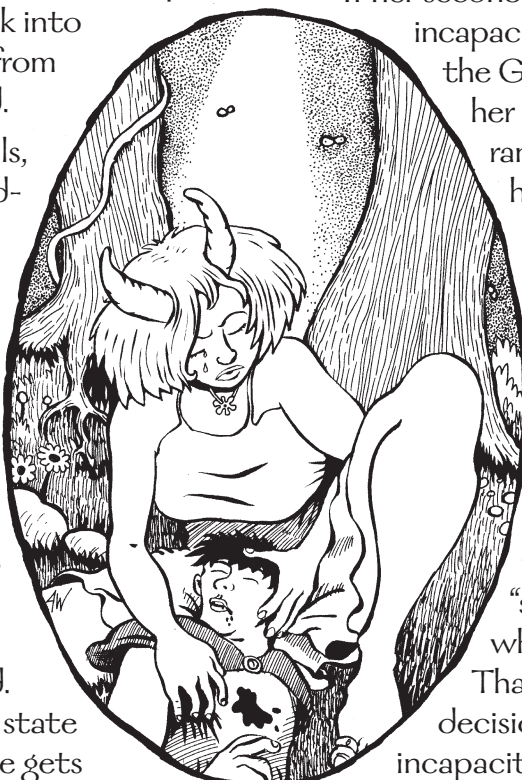- No one can kill a trollbabe except for that character's player. Death is never possible through dice outcomes or without player permission.
- A character cannot "exit" a given adventure. She may awaken after some time, whether five minutes or days later, but she remains in the adventure at hand.
- When the GM narrates the fate of an incapacitated character, he or she usually takes the opportunity to place them into a scene entangled much more deeply in the Stakes of the adventure. In other words, when the GM begins a new scene, he or she may place the character in it from the outset in whatever circumstances might be desired.
- When the player narrates the fate of such a character, he or she states how she came to the new circumstances; this usually depends on whatever was used for the re-roll that led to this outcome – e.g. a sidekick may have rescued her and brought her to a safe hideout. However, the player may not initiate a new scene, merely narrate the trollbabe's exit from the scene containing the conflict which incapacitated her.

Levels of injury contain the lower levels, such that when an incapacitated trollbabe recovers, she is still injured (which must be recovered from independently), and when an injured trollbabe recovers, she is still discommoded (although this has no game effect and "disappears" instantly).

INJURY

Tha is engaged in a magical conflict. Her goal is to exorcise a malevolent spirit out of a helpless child and back into the cursed pool from which it emerged.

If her first roll fails, she is discommoded. The player might state that the spirit demonstrates its grip on the child by blowing an evil breath on Tha, sending her back choking and gagging.

If her first re-roll fails, she is injured. The player might state that magical force gets sucked out of her and imbues the spirit with power, such that the child bloats up to twice normal size.

James V. West

If her second re-roll fails, she is incapacitated. In this case, the GM will describe her circumstances, ranging from being herself possessed by the spirit or being psychically thwacked against a roofbeam, or whatever.

The player may opt for the third re-roll. If it fails, the GM retains "story rights" over what happens to Tha; if it succeeds, all decisions about Tha's incapacitation (including where and how she recovers) are up to the player.

Resolving Conflicts: Complications

As stated previously, the person who initiated the conflict also sets the Action Type for the conflict, and any acting trollbabe's player may include additional Action Types. The GM may veto these additions. For example:

- Social + Magic to convince or settle down a hostile group with a show of power
- Social + Fight to lead and inspire troops
- Fight + Magic to generate magical protection during combat
- Social + Magic + Fight to make one's sword flame with magical light, for purposes of leading and inspiring troops as one fights

One consideration regarding added Action Types is that magic, expressed as an Action Type, is not a snap-shot process. Therefore adding it to an existing Social or Fighting conflict requires non-emergency circumstances. Snap-shot magic does exist in Trollbabe play, but only through the re-roll mechanics.

To resolve these and similar cases, roll one die for each Action Type, separately (but simultaneously) for each one. Thus one might be rolling up to three dice.

- A single success is treated as a plain, simple success using the above rules.
- Two successes are also treated as a plain, simple success (the benefit to rolling twice was the increased chance of success).
- Three successes mean the player gets to narrate the outcome instead of the GM.
- A failure with two or three dice (that is, none were successful) proceeds directly to the "character is injured" stage, bypassing the "discommoded" stage entirely.
- A failed re-roll with two or three dice (as above) proceeds to the final box of the diagram.

Sometimes, when more than one trollbabe is involved, the order of actions becomes important. This may be resolved during the "fair and clear" stage of discussion, if everyone simply agrees upon the order. However, if even one single person dissents, then use this method: all rolls occur simultaneously, and conflicts are deemed to have been resolved in order of lowest to highest values rolled, regardless of success or failure. (Note that this method dictates that successful magic is slower than successful fighting, on the average.)

Rod Anderson

Roll modifiers

For the most part, opposition of any kind is already established within the resolution system and very little else need be known about a particular foe or situation beyond the fact that a trollbabe is engaged in a conflict with it. Under nearly all circumstances, trollbabes only use the single number for any action, which makes the dice-rolling fairly painless.

However, the GM may assess a given roll for a Modifier, which reduces the chance of success. A modifier is rated at –1, –2, and so on. It shoves the chance down, so if you have a Magic modifier of –2 and your number is 6, ordinarily your Magic roll is 7-10, but now it's a 9-10. Similarly, if that Modifier applied to Fighting, your usual roll of 1-5 would become 1-3.

If the modifier takes your number to 0 or below, or to 10 or above, treat the outcome as an automatic first-roll failure.

Ordinarily, a modifier only applies to one Action Type. Note that if the modifier applies to Magic and the character's Social is based on Magic, then it applies to the Social as well, and the same goes for Fighting. Only the most severe modifiers should apply to all Action Types. The only enforced all-Type modifier in the rules of the game is an injury.

Ordinarily, a modifier applies only to the initial roll, and re-rolls are made at the unmodified number. A GM may decree that a given instance's modifier applies to re-rolls as well, but the modifier for the re-rolls may never be worse than –1.

Modifiers are most often assigned when a foe or situation has a particular identity or style that the GM would like to emphasize, as well as simply making the opposition more difficult. Such Modifiers may only be assigned relative to the Scale of the adventure. An ascending list of Scale magnitudes is provided in a later section, with appropriate Modifiers listed; for now, all you need to know is that they only apply at higher Scales and are never worse than –2. The exception applies to Magic actions, which may incur very heavy Modifiers if their goals exceed the Scale of the adventure.

Modifiers are potentially a big problem for role-playing, as they might be used to devalue a character's accumulated re-roll rights by making all the re-rolls less likely to succeed. The big danger here is "de-protagonizing" the character – diminishing the player's efforts to author the trollbabe's story by making her incompetent. Therefore a GM may not assign them freely.

Modifiers get included into play in two different ways: either due to the inherent features of the action in question, or due to the inherent features of the opposition in question. The first generally applies to magic, and the second may apply to just about anything.

Magical actions are kind of weird, because in game terms they do not differ from other sorts in any way, but in story or setting terms they are tremendously different. To establish both the similarities and differences in play, three things must be considered: the magic's type, its trappings (as distinct from its Goal), its Scale, and any Modifiers that accrue based on these things.

Magic comes in two types: trollish and human, which are pretty hard to get mixed up.

- Trollish magic is all about invoking and communing with the untrammeled wilderness, of any kind. It usually deals with "whole areas," like a river, a lake, a mountain, the sky (ie immediately above), groups or types of animals nearby, and similar. It is especially effective or nifty when performed in groups.
- Human magic is an individual scholarly art, based mainly on altering body function or behaviors. It is performed mainly through hypnosis, potions, and other "stagey" methods; a typical spell is cast by opening a phial and spraying a fine mist about, or by lighting a special candle and intoning a mesmerizing chant.

Although a Magic action must be stated as either trollish or human, the methods certainly overlap in some ways toward certain goals, such that either would probably work fine at calming down or co-opting a pack of wolves.

Ben Morgan

The *trappings* of a stated Magic action should not be confused with the goal of that action. In game terms, it really doesn't matter at all whether "casting the spell" is performed by uncapping a vial, calling on a spirit, intoning a memorized magically-charged phrase, or even activating some kind of charm. "To cast a spell" is not a goal. Not even "Magically charm him" is a goal. To recap, the goals of a Magic action include the following:

- gain information, kill someone, incapacitate someone, protect self or someone else, travel somewhere, send or receive an object, control others or a situation, communicate with someone

Thus any number of trappings may be used for any given goal, and that in-game material is left strictly up to the person who announces the action, as well as to the person who resolves the action following the rolled series. Trappings are encouraged during play, as they enhance the imaginative result of role-playing together, but again – do not mistake them for the goal, which is what the roll is about.

The Scale of Magic is related to the above point, because it should be applied specifically to the stated goal and not to the trappings. Calling down the entire season of winter in mid-summer seems like mighty magic, but if the stated goal is only to freeze one campfire and make it go out, then the goal is quite small: just personal.

Two of the issues above – trollish vs. human, scale of the goal; but not trappings – present the possibility of incurring a Modifier.

- Off type: a Magic action whose goal is, in the GM's opinion, not consistent with the type of magic it's using, gains a –2 Modifier that applies only to the initial roll.
- Scale: a Magic action whose goal exceeds the Scale of the current adventure gains a Modifier equal to the difference, based on the Scale chart presented later. It may acquire a -1 to re-rolls as well, if its distance of effect exceeds the trollbabe's immediate area of physical influence, or if its duration exceeds the length of the immediate scene.

Retta is on a ship at sea which is being tossed by a mighty storm. The Scale of the adventure is "small group." She casts a spell to calm the waters, but specifies that it's Human magic, based on emotion. This magic is just right for its Scale (the crew is in danger, a small group), but its Type is questionable – storms don't really have emotions, and the GM decides that nature-oriented Troll magic was the way to go. Retta gets a –2 Modifier that only applies to her first roll.

❧

Tha is getting out of a human town which no longer appreciates her presence. The Scale of the adventure is "small group." She casts a spell to befuddle them all into a daze to make good her escape, using Human Magic to brew a vapor that will float through the town. This magic is on-Type given its goal, but it's definitely operating at a larger Scale than the adventure, so it gets a –1 Modifier. Since the effect is only intended to last long enough to resolve an immediate conflict (getting out of town), the GM decides the Modifier does not apply to re-rolls.

Oppositional modifiers are somewhat easier. Most of the time, all concerns for combat are handled with regular Fight rolls. (As mentioned above, statements of failure or victory for Fighting are actually easier to adjudicate rather than for Magic or Social conflicts.)

However, a given character or situation may also be defined pre-play as carrying a Modifier, to be used during conflicts with it. To set the modifier, follow these steps:

1. How big is the Modifier?

2. To what Action Types does it apply: Magic, Fight, or both? Conversely, does it apply only to Social?

3. Does it apply to re-rolls or not?

Modifiers for these concerns must be assigned within the restrictions set by the Scale of the adventure, as described above.


Ingarde Skullsplitter is a human warrior-maiden who is well willing to die for her family's honor. To her, defending this honor also means acquiring the right to bury her brother in the town graveyard even though the brother died in an attack on the town. This conflict is part of an overall Stakes concerning who really runs the town. Fighting Ingarde may well receive a –1 Modifier due to her commitment to the issues feeding into the Stakes; if the GM has a special liking for Ingarde, he or she might make the Modifier apply to re-rolls as well.

≈

A tribe of firefly-people lives in an area and their self-designated territory happens to be threatened by the conflict between two groups of trolls. Perhaps at some point in the adventure, the firefly-people attack all and sundry in a big swarm; their presence makes doing anything else in the situation just plain aggravating. Fighting them directly doesn't receive a Modifier, but all other actions, including fighting anyone else, might receive a –1.

On occasion, players' stated Goals cross Scale to such an extent that things get silly. Announcing that a single trollbabe "kills the invading army" is a good example – the personal scale of the character is being used at the much large scale of the army's opposition. (If the trollbabe were operating, herself, at that larger scale, most likely by using a relationship with a whole army of her own, that is a different matter and raises no problems.)

The GM should not assign Modifiers to reflect the "difficulty" of such Scale-crossing actions. The solution to the problem lies in the fact that the GM narrates successful outcomes. If this Scale-crossing phenomenon crops up, he or she may modulate the nature of the successful outcome to make more sense; i.e., the successful trollbabe manages to halt the invading army for a while by killing its leader. However, this is the sort of thing that should be made clear at the "fair and clear" stage of conflict resolution, rather than after the dice have hit the table.

Rod Anderson
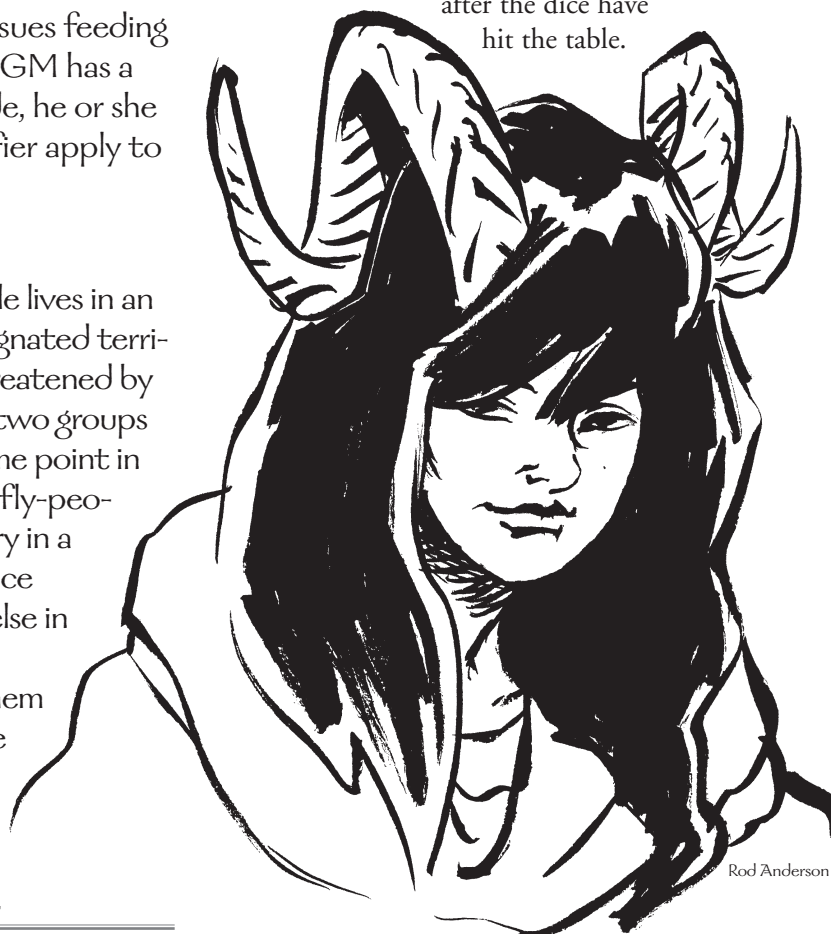
Relationships

The central route to improving character effectiveness is to develop relationships. Examples of relationships include a family member, a lover (requited or not), a comrade-in-arms, a mentor, a friendly rival, a follower, or a student/sidekick. They may also be negative, as with an unfriendly rival or even a bitter enemy. Relationships are emotional; one may have siblings but not count them as relationships in game terms, for example. One may even form relationships with groups and communities, rather than individuals, depending on the Scale of the adventure.

Relationships are established at the player's discretion, using the following steps:

1. Some in-play interaction with that character which includes a roll.
2. A further scene or interaction verbalizes the relationship.

In other words, relationships arise out of situations of conflict.

A relationship may be proposed for anyone (see below for trollbabe-trollbabe relationships), but the GM has the final word on whether a given named NPC can be brought into a relationship or not, much in the same vein as whether a given named NPC may be used as a "sudden ally."

A trollbabe has survived a battle, in part due to the intervention of some nearby band of warriors. She takes "one of the warriors" as a relationship, perhaps based on a comment of the GM's that they lost a few of their members in the fight. The GM has no authority to approve or disapprove this relationship; all it takes is a bit of role-playing to clinch it.

Let's say the GM had named the leader of the warriors during the scene ("Malgus the Large"). If the trollbabe decides to establish a relationship with Malgus following the

---

battle, the GM may veto the choice because Malgus has a name. Of course, the GM may not have any specific plans for Malgus, so he or she goes ahead and permits the relationship after all.

Either of the above two options may occur exactly as written, no matter how the warriors came into existence during play. They might have been brought into the Scene by the GM, or they might have been invented on the fly by the player by using a "sudden ally" re-roll.

Relationships formed during an adventure may be at any Scale at or below the Scale of the adventure. A Village-scale adventure may generate relationships with the entire village, as well as with a family or person. For instance, if Tha wanted to form a relationship with the small pack of wolves that had arrived to help her against the lich ("sudden ally") in a previous example, she would have to be in an adventure with the Scale at "small group" or higher. Otherwise, she might form a relationship with a wolf or two, but not with the pack as a whole.

A given NPC or group can only provide a relationship for one trollbabe at a time. If two players would like their respective trollbabe characters to form a relationship to the same person or entity, either one must agree not to take the relationship, or the two characters will have to resolve the issue through trollbabe-trollbabe conflict, which is discussed later in the rules.

Breaking a relationship is a lot easier than forming one; the player simply has to announce the breakup and the character needs to express it during a scene, in any way. The other member of the relationship now becomes a plain old NPC again.

The person with whom one has a relationship is played a little differently from a usual NPC. The player gets to state what the person

27

is doing or trying to do, but the GM provides any details or nuances or verbalized role-playing for him or her.

Retta has gained a comrade-in-arms, Skalgar Hog's Son, and the player states that he is keeping a lookout during their hike across the frozen ridges. The GM cannot make Skalgar stupid or careless and simply state that the lookout gets neglected; if there's any important outcome involved with that issue, he would have to call for a scene and conflict for Retta to roll in. The GM's role is to decide how Skalgar likes being on-watch and to role-play his comments or minor actions.

Tha has preserved a fallen friend's spirit in her skull-brooch as a relationship. The player states that the spirit flies forth to seek knowledge of the black-sailed ships. Again, the GM cannot subvert its intentions counter to the established relationship or stated actions, by making it rebel against her or something similar. He does have the responsibility to role-play its appearance and demeanor.

Tha has another relationship, this one with a rival sorcerer. This is a tricky issue! The GM cannot run the sorcerer as a full NPC, so as a character, he is very different from the usual concept of a GM-controlled villain. Instead, it's up to Tha's player to state (for instance) that he is involved in sending out the black-sailed ships in the first place.

Remember: no one ever rolls except for trollbabes. Thus a relationship-person's actions are still and always considered modifiers of the trollbabe roll, even if the two characters are miles apart and (in-game) acting independently. Therefore stated actions for those characters always should be considered expressions of the trollbabe's goals and abilities, including emotional ties to these characters.

Relationships are added to the list of items that may be checked off for re-rolls. They may be used only if the conflict at hand concerns that relationship in some appropriate way. No relationship may be utilized for all conceivable conflicts! Sometimes it is straightforward - your lover is quite likely to hurl himself into a conflict that threatens your life. Sometimes it's a little harder, especially for negative relationships.

As a very rough guide for what sorts of conflicts are relevant to what sorts of relationships:

- Sidekicks back up trollbabes in fights, especially defensive ones, and often gain handy information; they are excellent sources of re-rolls in the third re-roll of a Series of any kind. However, they are terrible for social interactions.
- Enemies are useful to just about any conflict, if their activities can be shoehorned in as interference. However, such inclusion becomes too farfetched very quickly, limiting the enemies' utility.
- Rivals are much like enemies, but may also be included in positive ways on occasion, when the topic of the rivalry is itself at risk (say, a tribe's survival is at risk and the rivalry concerns status within the tribe). When that topic is not an issue in a conflict, the rival relationship cannot be used.
- Comrades are useful in any conflict that directly concerns the comrade's own goals. They do not participate in other conflicts at all.
- Followers expect very specific behaviors from their leaders and will back them up only if those behaviors or values are being demonstrated.

James V. West

❧ Mentors provide advice, lessons, and rules, which are often recalled in the thick of an Exchange. As with enemies, the re-roll may apply to any sort of conflict, but the limit is plausibility.

❧ Lovers usually back up their partners in just about anything … unless the trollbabe's goal diminishes the central emotional role of the lover in her life. In other words, they are useful as re-rolls as long as the relationship is being validated.

❧ Family members most commonly get involved regarding direct, external threats. For more subtle conflicts, the emotional ties of family tend to interfere rather than aid.

All of these are subject to considerable fine-tuning regarding a particular NPC's character and the context of the relationship.

Retta is embroiled in yet another dust-up of some kind, and the first roll goes badly; the player states that she is thwocked from behind by some skulking creep and goes to one knee. Then he states that Skalgar looms up and tosses the creep through the wooden slats of the nearby window, checking off the relationship for this Series and gaining a re-roll. [Note: this is a relationship that gets checked off, not the "sudden ally" category of the listed re-roll items.]

Another version of the above: the player states, instead, that Skalgar charges in and gets tossed aside, but Retta now has enough time to get up and really bash the creep. The point is that bringing a character in for a re-roll may either involve the secondary character "solving the problem" directly or simply give the trollbabe herself another chance, as the player sees fit.

~

Tha is carrying out a complex necromantic ritual to bring an ancient curse into a more constructive form, and the first roll goes awry. The player states that an enemy of hers, a human baron who lives miles away, has sent some men to find and kill her, but they ran smack into the ancient curse themselves and cope with it using charms they'd prepared against her. Thus the curse is weakened right at the moment she's trying to alter it, permitting her a re-roll.

~

Retta is presenting the case to Skalgar's kin that he is no longer to be outlawed, considering that he has contributed a lot of blood and sweat to defending his kin's territory against an invading clan. Given a failed first roll, the player may bring the relationship to Skalgar in as a re-roll, even though Skalgar is currently lying wounded in a hut some distance off in the forest.

Relationships can be damaging to the people involved. If a re-roll based on a relationship fails, no matter how the whole series turns out, the person in question will wind up at one "consequence" level worse than the trollbabe does, if he or she is physically present during the conflict.

Retta finishes a Series during which she used her relationship with Skalgar Hog's Son, in which she happened to fail at the "injured" level. He was present during the conflict, and thus he is incapacitated and may be considered unavailable for rerolls for some time, which may be specified by the player as part of his or her narration of the result of the Series.

This is how people with relationships to the main characters can die: when a trollbabe is incapacitated, and if any relationships were involved in the Series as re-rolls–and if those people were physically present or otherwise directly involved–then they die. Note that Skalgar Hog's Son, in the debate example, is not at risk because he is not present in the conflict itself.

The really nice thing, though, is that relationships usually "refresh" automatically after that particular conflict has been resolved. Other re-roll items usually have to wait for the next entire session, but relationships can be counted on throughout a session from conflict to conflict, as long as the particular conflict is relevant to that relationship. The GM has the final word on whether a given relationship is relevant to the conflict or the stated goal of the action.

In two circumstances, however, a relationship may not refresh as quickly as that.

§ A relationship may be used as a first action, in the sense that the player has announced the person to be "going in front" or taking the lead in the conflict ahead of the trollbabe herself. The advantage to this is that, if the roll fails, the trollbabe is not deemed to have lost the conflict in any way and may begin the series with the next roll.

§ A relationship may be used at long-distance, such that a "flashback" of some sort is used to justify what the character is able to do to get a re-roll.

In either of these two circumstances, the relationship does not return for immediate use in the following scene, but is unavailable for the rest of the session. It may refresh as does a usual re-roll item, or through some action that reflects on the relationship.

Retta has a relationship with Huurch, a troll shaman deep in the woods. The player fails the first Social roll in a conflict concerning leadership of a pirate ship, miles and miles away from the woods. However, he pulls in the relationship for a re-roll by stating that Huurch had given Retta a spell over storms. Later, this relationship may only refresh if Retta manages to meet Huurch or send word to him that his spell had helped her.

One of the niftiest tricks with relationships is for them to carry on in play even if the trollbabe dies. When this occurs, an automatic relationship is established between the dead trollbabe and any player-character who knew her. The player may use the relationships of the dead character as re-rolls, as agreed upon by both players, to the rolls of the living characters. This effect may be permanent, if the player decides simply to "play the NPCs" as re-rolls to the other player-characters' rolls. Or, the relationship may be transferred over to the player-character who has been helped, again, if both players agree. Or, finally, if the player desires, the effect can fade out after a while.

Character-character interaction

Trollbabe-trollbabe relationships are possible, and they are begun just as any other relationship as long as both players agree. They may be broken by either player, again, using the same rules as for any relationship. However, in action, these relationships work a little differently: they permit a trollbabe to donate a re-roll item to another trollbabe's Exchange, even across time and space. This includes relationships as well as the standard list of re-roll items.

If it so happens that two trollbabes come into direct conflict with one another, the system must be tweaked a bit. First, both characters' Goals must be explicitly stated and reviewed to see whether they are really in conflict. The player who does not initiate the conflict (call for a roll) sets the Action Type and will make the roll.

Before rolling, check the relevant Action Type to see whether the target player's trollbabe's ability exceeds the other character (whose player is rolling) in that category. If so, then the roll suffers a −1 continuing Modifier. If more than one Action Type is being employed, then the Modifier applies to each die separately. Note that either involved player may bring in new Action Types as desired, with no veto permitted.

The rules are furthered altered in one signif-icant way: if the rolling character succeeds, but if any of dice rolled do not individually succeed, then the outcome must be moderated to include some advantage or positive outcome for the "beaten" character.

The possible effects of the conflict on both characters should be stated clearly during the "plain and clear" stage of discussion, taking both the goal of the acting character and the possible outcomes along the Series into account. Furthermore, in all trollbabe-trollbabe conflict, regardless of the outcome of the Series, the GM narrates the outcome of the conflict.

Retta and Tha come into conflict, initiated by Retta's player. Tha's player sensibly chooses the Magic Action Type. The first player chooses the initial Pace and Tha's player may adjust it. Tha exceeds Retta in Magic, hence suffers no Modifier. Retta's player adds Fighting as a secondary Action Type, in which Tha is worse than Retta. Therefore Tha rolls two dice, one for Fighting and one for Magic, with the former gaining a −1 continuing Modifier.

Rod Anderson

An overview of narration in play

here's the basic sequence of getting things done during play. All of Trollbabe is conducted using the following concepts.

1. Establish the Scene.
2. Call for a Conflict, naming the Action Type
3. Determine who is involved in the Conflict and state their individual Goals
4. Set the Pace of the Conflict
5. "Fair and clear" stage: determine actions, context, and events; set Modifiers
6. Resolve the Conflict by conducting the Series for all player-characters; provide narration and outcomes as dictated by successful or failed rolls.

In Trollbabe, no need should ever arise to negotiate who says what, or who has the last word. All the rules are laid out in full.

⸎ An adventure's location is established by a player, when he or she designates that place as the character's next destination. The Stakes and Consequences of the adventure are created by the GM, at the Scale designated by the players.
⸎ A Scene is initiated or terminated by the GM. Players may request Scenes or request that they be terminated.
⸎ A Conflict is initiated by a player or by the GM. Whoever does so (the "declarer") also sets the Action Type and states the default Pace. If the declarer is the GM, then the player whose character is most centrally involved may adjust the Pace; the same applies if the declarer is a player, in which case the GM may adjust the Pace.
⸎ Goals are stated individually by all players whose characters are involved in a Conflict. Each player may add Action Types to the stated one, but the GM has final approval of these additions. (Trollbabe-trollbabe conflict uses slightly altered rules.)
⸎ Modifiers are assigned by the GM under all circumstances.
⸎ The order of actions is either agreed upon unanimously by all participants during the "fair and clear" stage, or determined following the initial rolls of all the Series in the Conflict.
⸎ Relationships are created by players during or following Scenes.
⸎ Relationships and re-roll items are used by players during Series. The player states what a relationship-person is doing; the GM states how he or she does it and with what commentary.
⸎ Successful Series are narrated by the GM; unsuccessful Series are narrated by the players. (Trollbabe-trollbabe conflict uses slightly altered rules.) Narrations include the outcome of the stated Goal(s).

Stakes, Consequences, and Scale

The Stakes of an adventure are the GM's big decision during preparation. The key to good Stakes is that they must be interesting to players, not just to characters. The GM's job is not to enforce "hooks" into an adventure, but to engage players' interest in the issues it represents.

Such things involve passions – overwhelming drives, ambitions, and interpersonal conflicts, which have escalated to the level of community threats. People get all bent out of shape over many things, but they boil down into various permutations of property, family, and romance – which in practice become community issues of theft, fraud, feud, and murder. Stakes that include conflicts about these things among several NPCs are quickly understood and quickly judged by players.

Dozens of possible Stakes exist, based on the wide possibilities for conflicts of interest. They include:

- Feud: how can we punish those dastards for good? Or, how can the feud be halted?
- Land theft: who owns the land? How can that be distinguished from who currently controls it? How can we get control of the land ourselves?
- Framed-up culprit: how can he be punished as fast as possible? Or, how can he be freed and the real culprit found?
- Plain old oppression: how can we topple the oppressor? Or, how can we stay on the top of the heap?
- Complex war: what are we fighting about? Who's going to win?
- Leadership dispute: who's in charge? What will happen then?

The other big issue for this setting is any degree of conflict or cooperation between trolls and humans. This is highly customizable as well, depending on which group is more numerous, what else might be happening, and whether each group is unanimous in its position or is further subdivided into factions.

Trollbabes become embroiled in the Stakes in all sorts of ways. They may be enlisted by a plea or by employment, or they may have pre-existing connections to the situation, whether established by the player prior to play or even by inventing a relevant NPC into existence for a re-roll ("My old pal! What are you doing here!" "Well, Retta, I'm in kind of a pickle and could use your help.").

Stakes are set by the GM during preparation for play. The GM does not have to explain what the Stakes are at any time.

Consequences are quite simple: whatever results, based on what happens when the Stakes meet one or more trollbabes. That "whatever it is" is to be established through play, not through the application of GM agenda. In other words, adventures are to be built to have multiple possible outcomes. The only concerns are that various NPC passions and goals have found expression in some way, and that the community problem or local concern is resolved for better or worse. Since something must be in jeopardy for Stakes to mean anything, Consequences are constrained to be concrete.

Consequences include outcomes like the following:

- Someone does or does not die or meet some other undesirable fate.
- A community does or does not remain in existence.
- A castle is or is not destroyed.
- A governmental system does or does not stand.
- A person or group is or is not permitted to continue their actions.
- One side of a military conflict wins or loses.

That concreteness is a virtue and an aid to enjoyable play. If the Stakes and Consequences concern abstractions such as a cause is or is not furthered, or someone does or does not believe something, or anything else non-tangible, then the story shifts away from being about the trollbabe and toward being about the abstraction.

The Scale of Stakes and Consequences falls into distinct categories. Play begins at the smallest Scale, and adventures may be scaled up to the next step at the request of any play-

er, between sessions. The limits to Modifiers are also listed here.

- ᛊ A person's or few person's immediate well-being [No Modifiers permitted except regarding Magic actions]
- ᛊ Small group: a family and its property, a band of outlaws [No Modifiers permitted except regarding Magic actions]
- ᛊ Organized group: a ship and its crew, a hamlet of families sharing a common cropland, a homestead with an associated community of servants and/or laborers [Modifiers permitted at –1, Magic action Modifiers unlimited]
- ᛊ Village: a community centered around farmlands or trade, but still governed on a personal, family-interest basis that includes most inhabitants [Modifiers permitted at –1, Magic action Modifiers unlimited]
- ᛊ Substantial community: a township, castle fortress, or port town [Modifiers permitted at –1, Magic action Modifiers unlimited]
- ᛊ Demesne: in modern terms, a county [Modifiers permitted up to –2, Magic action Modifiers unlimited]
- ᛊ Land: in modern terms, a state [Modifiers permitted up to –2, Magic action Modifiers unlimited]

In the longest terms, and if the Scale of play climbs steadily, the results of a Trollbabe game may be so extreme and significant as to include the trolls wiping out the humans, the humans wiping out trolls, or some sort of permanent accord being reached. Note that the Scale of adventures can never be decreased, whether by GM or by player.

One tricky issue is GMing the importance of smaller-Scale relationships within larger-Scale Consequences. The different levels of relationships have exactly the same game effects (permitting re-rolls), and this can be confusing to those who are used to role-playing in more "realistic" or "representational" ways. One might be embroiled in an adventure that concerns the fate of a whole town or even a land, and yet it's a relationship with one person that turns the tide of the conflict at hand. Or that could be reversed – a conflict concerning the fate of one little beggar-child might be re-rolled using a relationship with a whole army.

Rod Anderson
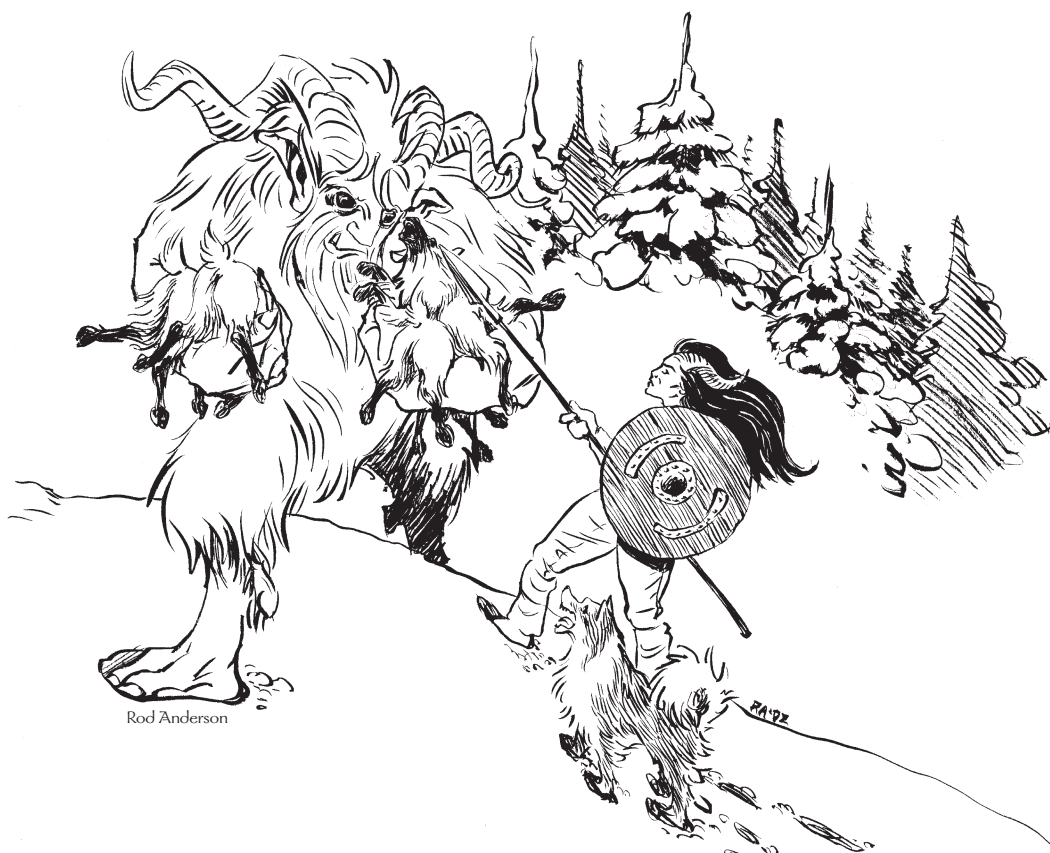
Adventures

Between adventures, the following concerns should be reviewed, addressed, and resolved among the members of the role-playing group:

- Discuss Consequences from last time: what happened, and what people might know or hear about in the future.
- The GM must offer to raise Scale of the Stakes by one level; if anyone wants them raised, they are, and there's no going back.
- Any trollbabe personal consequences may be established: adding or dissolving relationships, or changing the content of a relationship.
- A player may change the one number of his or her trollbabe by 1, up or down, if desired.
- Each player states where his or her trollbabe is going next, which includes the option of keeping her where she is.

The nice thing about being a Trollbabe player is that the rules are low-pressure in terms of "what you're supposed to do." There are no personality descriptors or guidelines, no over-arching goal of play, and basically no need to do anything but decide how to react to things during the course of play. All the player effort is generally spent on enjoying whatever it is that seems most fun or interesting for the trollbabe to be doing.

The GM has a bit more to worry about before play, but not too terribly much. He or she begins with the players' stated destination(s). Wherever it is, the key is, tons of NPCs there are all wrapped up in some Stakes conflict. It is perfectly all right for the new Stakes to have nothing to do with previous Consequences, or conversely, for the new Stakes to arise from old Consequences directly. The situation offers the opportunity for the trollbabe to interact with all these NPCs, generating strong reactions and climactic scenes. Bear in mind: the GM's job is not to set up the characters for some mission or task, but to involve them in an understandable conflict.

Lists of names are great things to have on hand during a game. It's remarkable how easy it is to improvise an excellent NPC when all you have are a sudden need for one and a list of names to go by.

- HUMAN NAMES (MALE): Ulf, Rolf, Ingald, Skarr, Gunnar, Halgrim, Joss, Thorgrim, Eki, Fergus, Rolind, Bran, Oskel, Oskar, Karl, Nargrim, Gram
- HUMAN NAMES (FEMALE): Inge, Unn, Freawaru, Rhiann, Sifal, Morgan, Gwyneth, Linn, Gretta, Hilde, Gunnhilde
- TROLL NAMES (MALE): Hrenk, Ottwol, Cherchak, Spuh, Hurrgle, Rundle, Narg, Schrack
- TROLL NAMES (FEMALE): Thetorra, Ich'ya, Washu, Skah, Mooram-Ah, Gorte, Schoonda, Eeron

The GM may also use relationships to prep scenarios, not only in terms of people involved, but also in terms of troll/human issues. He or she might consider the proportion of human/troll relationships. Whichever side is underrepresented by the relationships of the trollbabe involved, the other side should be placed into the more sympathetic position. This idea is not required, but it's a nice baseline to keep the "in-betweener" context of being a trollbabe in focus.

Preparation for adventures relies on the GM having a very solid understanding of Stakes and Consequences, but also knowing when to stop preparing and start playing. Not much more needs be set up than material such as the following.

AT THE PERSONAL SCALE:

A white mountain cat bounds across the character's path on a high mountain road. It is actually a magical skin-changer, the child of a tiny tribe who lives deep in the forest. Skel, the corrupt and corpulent chieftain of a nearby village, has sent his cruel son Rothgar with a band of henchmen to kill it. Consequences = the child is killed or not killed.

～

A lonely troll, Aiga, has been captured and is now living in a

menagerie, displayed in a cage. The menagerie is currently showing in a human port town, and the "man-eating troll" is a big draw, irrespective of the fact that Aiga dislikes human meat and won't eat any. Hobwort, the owner, is willing to sell his captive for a better price, but Grotton, the two-headed trusty of the menagerie, hates Aiga and will kill him rather than see him freed. Consequences = Aiga is freed or remains enslaved.

AT THE ORGANIZED-GROUP SCALE:

A ship of rovers and raiders explores far out to sea, coming upon a mysterious island, which holds an elder secret Thing. It commands tortured spirits bound into statues, and it is opposed by the ghost of an ancient troll. All conflicts with the Awful Thing suffer a −1 Modifier. Consequences = the crew is devoured body and soul, or they escape.

∼

A band of trolls seeks their legendary home-place, led by a young visionary, Kadd. They negotiate a brief stop-off near a fortress and its associated village with the local lord, Ormgraven. However, a nearby pair of dangerous, vicious trolls begins to raid the area. Magical conflicts with the questing trolls suffer a −1 Modifier. Consequences = the band continues with their quest, or they are stopped for good.

AT THE TOWNSHIP SCALE:

A town is threatened by both sides of a larger-scale open war between lords, and the town leaders are desperate. The local trolls might be inclined to help, except that their shaman doesn't want to. Social conflicts with the shaman suffer a −1 Modifier that applies to re-rolls as well. Consequences = the town is destroyed or it is saved.

∼

In a sprawling human town (perhaps the same port town), a nasty cult of spider-worshippers has marked a woman for sacrifice, to consecrate their takeover of the town. All conflicts with the cult priest suffer a −2 Modifier. Consequences = the town is ruled by the spider cultist or his takeover is thwarted.

During play, GM techniques for Trollbabe require being quite loose and ready to incorporate player contributions quickly, up to and including treating a just-invented NPC as if he were your favorite, cherished, long-ago created crux-NPC for the session. Use successful rolls as opportunities to bring in connections, insights, and other background material, rather than delivering such things through pre-planned monologues. Failed rolls are opportunities or indications that the trollbabe is stymied, locked up, or otherwise cannot self-determine – that's what "incapacitated" or "failed" can mean. Until those moments, though, don't railroad, just keep piling on the conflicts, introducing relevant and interesting NPCs, and developing interactions.

Also, the GM is strictly enjoined from having a pre-planned outcome. Instead, his or her explicit role is to permit the trollbabe interactions to tip the situation into whatever direc-

Rod Anderson

tion that it will. Abandon the notion of "getting them" into a particular place or climax, because they are already, by definition, in the point of crisis, and given the Stakes, a climax will have to occur simply through various NPCs' reactions to them. Use a key moment when it arises, to connect various conflict outcomes to produce the climax in a flash, with no "steering" necessary before that point.

Avoid hinging the entire adventure on a planned climax with a pre-designated villain, as a successful roll early in the session may quite easily clean the "big villain's" clock. In Trollbabe, the best plan is No Plan, with clearly-conceived Stakes.

Make use of failed rolls in a big way. These are probably the most important tools a GM can use in order to set up the immediate, actual problems facing the trollbabe as a person. In plain terms, if

a player-character fails a given roll or conflict badly, the player may well consider the opponent to be the "big villain." The GM does well to accept this new status for that NPC and to proceed accordingly; after all, the need to engineer an early failure against a pre-designated "big villain" has just become unnecessary.

As such, a lot of responsivity is called for — the GM should look at that conflict, as it was played, and consider how the trollbabe's failure translates directly into a source of pressure on the Stakes. Once that is determined, the new circumstances of the trollbabe (generated either by player or GM) represent a heightened, relevant involvement in those Stakes. Keep on eye out as well for the

first relationship established in the scenario – the NPC usually turns out to be a crucial "hinge" for the decisions of the trollbabe during the adventure and for the Consequences in general. This person, even if he or she was invented entirely off the cuff, should be treated by the GM as if he or she was planned exactly for this scenario and its Stakes "all along." That is to say, not to pretend as much, but to utilize and care about the character in that fashion.

About two or three serious conflicts into a given adventure, the GM and players will have amassed a tremendous amount of material, in terms of relationships, successes and failures, and all manner of events relevant to the Stakes. At about that time, everyone may begin drawing the characters in a given adventure together, mainly by suggesting Scenes in which characters' paths cross, or with NPCs who are involved deeply in the Stakes. Given

just a tad of attention to this "thread-gathering," generating a genuine climax that results in Consequences is stunningly easy.

The above point only applies to trollbabes involved in the same adventure. In the bigger picture, trollbabes do not have to cross paths! Since each new adventure begins with a player-designated destination of travel, let it be up to them. Some players will be perfectly happy to decide on a common destination for each adventure. However, if adventures turn out to be separate across wide tracks of geography, it's still all right. Play them as parallel, with lots of cutting back and forth between scenes, and toss in cross-connecting persons or consequences as you see fit (players will probably be doing this too).

Traditional role-players might be surprised at how little intervention by the GM is necessary to achieve this cross-cutting added value to a set of adventures, especially given the power of the players to narrate failed goals. Nothing prevents the group from losing the whole notion of "the party" entirely, and still constructing coherent stories session after session, or even an entire multi-hero, multi-locale saga.

Adventures

Tha and Retta are adventuring in widely-separate places. The former is in a human fort town, perhaps coping with the "spider-cult" situation described in an example above. The latter is exploring some lonely islands with her intrepid crew and dragon-ship.

As the adventure progresses, the spider-cult is revealed in Tha's adventure, and during one of Retta's scenes in some ruined temple on some island, either a player or the GM may suggest that she encounters a statue of the spider-god, which had not been a pre-

planned element of the adventure.

Subsequent scenes and narrated outcomes may well start cross-cutting between the two characters' situations. They might even begin affecting one another. For example, the climactic moments of Tha's adventure, in which she (say) confronts the head spider-cultist guy in the town, might be modified heavily by whatever Retta accomplishes regarding the statue on the island, whether it's a matter of destroying it or founding her own spider cult sect, or whatever.

Creatures and magic stuff

Since Trollbabe is a fantasy role-playing game, exotic creatures, locales, and beings are most suitable. However, I suggest not treating the "Trollbabe universe" as a grab-bag of potential encounters. Instead of working from setting-down ("Mold zombies lurk in the Black Swamp, so if you go there, you'll encounter them"), work from adventure-up, which means thinking about Stakes as the first step.

Given the emotional and personal elements of Stakes, consider how they might be heightened by including magical or exotic elements. Is a small town's existence threatened by the clash of two armies? Bring in a "town spirit" or godling-being, based on the town's founder, for a positive spin, or perhaps a nasty cult who tries to save the town by sacrificing babies to the moon, for a negative one. Or feel free to give one side of the military conflict control over savage, fanged horses who can belch fire. The idea is not to pull in some kind of Trollbabe cosmology as a source, but rather to riff off and to accentuate the emotional context of the Stakes.
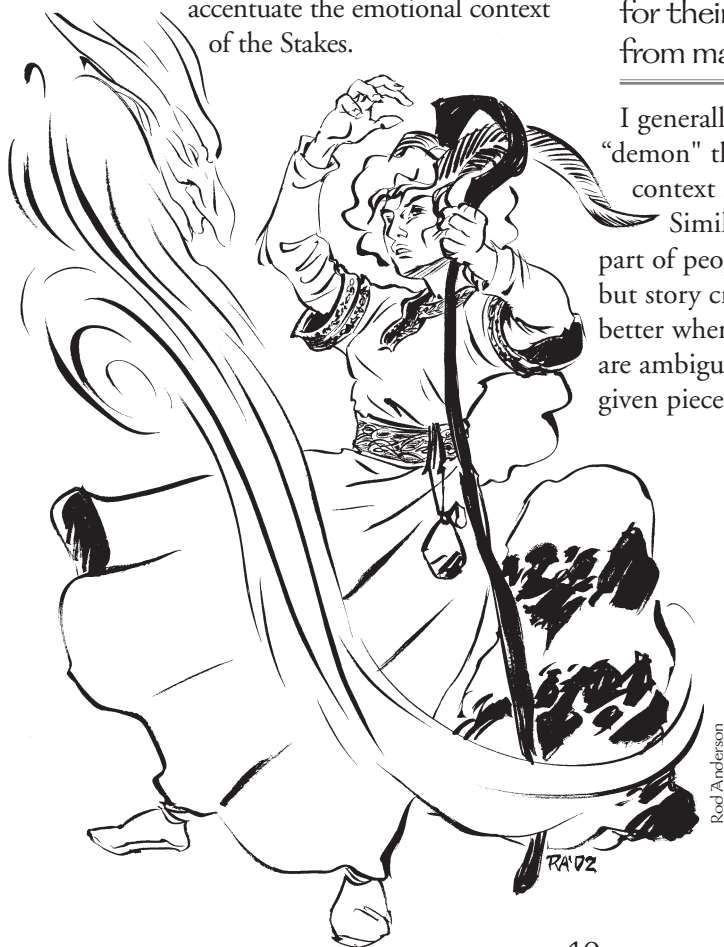
In one adventure example above, the white mountain were-cat need not be a "species." It might exist only in the context of this one adventure. All it needs to be is rare, which is certainly satisfied by being unique. Thus if the child were-cat survives the adventure and perhaps becomes a Relationship, further adventures might include Stakes regarding his desire to find others like himself.

⁓

In another adventure example, a group of trolls is questing around the countryside. A magical Modifier applies in their favor, but is not explained. This represents a fine opportunity to include some entity or object that they use as a focus for their quest and protects them from magical harm or interference.

I generally suggest avoiding terms like "demon" that imply a larger cosmology and context for magical stuff in the story. Similarly, gods are certainly a major part of people's world-view during adventures, but story creation in Trollbabe tends to work better when the gods' existence and influence are ambiguous at best, rather than being a given piece of the setting.

Rod Anderson

RA'02

40

ᚻairy role-playing theory about this game

Trollbabe is my bid for Vanilla Narrativism. The group can create great stories with protagonists they care about and give thought to playing, but without greatly disrupting or redefining most widespread assumptions about role-playing. The mechanics are built to call in Director and Author stance without making a big deal of it or disrupting "the system" of how events are organized and determined. Stakes, or rather, issues at hand, are necessarily and openly part of play without any need for characters to have a pre-set agenda or to protect or represent anything.

The hope is that one can enter into playing Trollbabe with a traditional outlook and then engage in non-traditional, highly Narrativist play without much pain or shifting, to whatever extent seems comfortable at the table. If this section has made no sense to you whatsoever, then come on by The Forge (**http://www.indie-rpgs.com**) and wander among the essays and discussions there.

James V. West
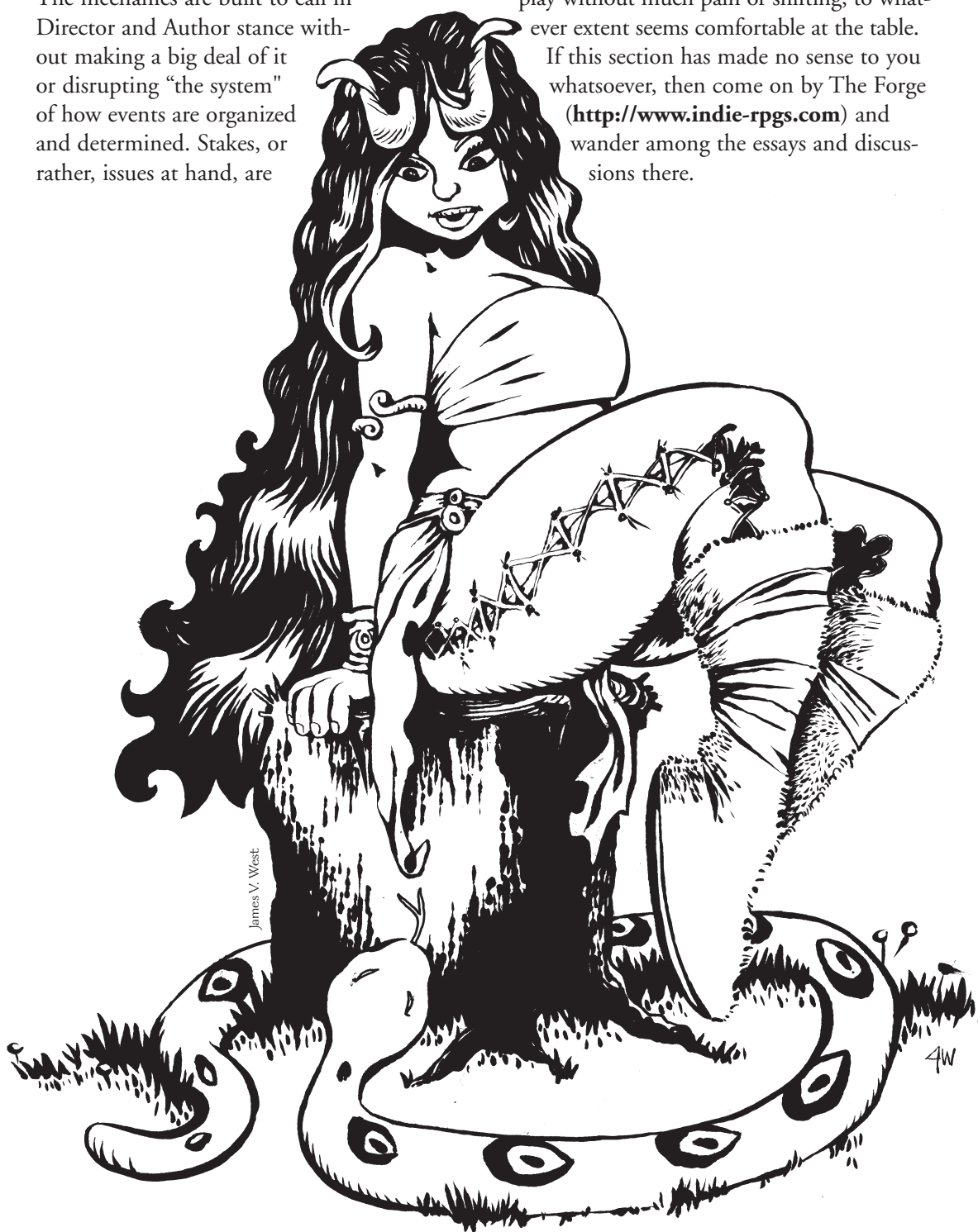
Glossary

ACTION TYPE: the means by which the trollbabe character is dealing with a given conflict – Fighting, Magic, or Social. Action Type is determined by the person who declares the conflict.

ADVENTURE: a unit of play, over one or more sessions, in which one or more trollbabes encounter other characters embroiled in a conflict over Stakes. The trollbabe's presence forces a resolution to the conflict, resulting in Consequences.

CONFLICT: this term may be applied in two ways, one informal and one formal. Informally, it refers to any incompatible interests among characters, especially at the level of the whole Adventure. More formally, it refers to events during a Scene that must be resolved by applying the rules of the game. Any person involved in play may call for a Conflict during a Scene.

CONSEQUENCES: the fate of the designated Stakes (persons, places, or things) as determined by the events of an Adventure.

DISCOMMODED: the trollbabe suffers no lasting effects, but has not yet succeeded in her Goal in this Conflict. The Goal fails if the player does not choose to re-roll. See the Series Chart for details.

FIGHTING: an Action Type that is employed for damaging, restraining, or otherwise influencing an opponent using physical force. See the text for permissible Goals using this Action Type.

GOAL: a character's intended purpose and outcome during a conflict, stated by each player for his or her trollbabe character, and by the GM for non-player characters.

HUMAN: a human being, not especially different from humans as we know them.

INCAPACITATED: the trollbabe has failed in her Goal in this conflict, and she is not able to carry out further actions due to pain, shock, unconsciousness, or magical influence. If in some way the character encounters further Conflict, the player rolls using the final box on the Series chart. See the Series Chart for details.

INJURED: the trollbabe is hurt, and until she is better, the player will roll using the "Discommoded" box as the starting point on the Series chart. Injury during a Conflict does not automatically entail failing at the current Goal, but it does indicate failure if the player does not choose to re-roll. See the Series Chart for details.

MAGIC: an Action Type that is employed when marshalling arcane forces, whether human or trollish, mystical or scholarly. See the text for permissible Goals using this Action Type.

MODIFIER: a number applied to a trollbabe's that reduces the likelihood of success. It may apply to one, two, or all Action Types.

PACE: the number of successful or failed Series needed to determine the outcome of a Conflict. Pace may be set as "action-by-action," in which three successful or three failed Series must occur; this Pace requires from three to five complete Series to be rolled. Pace may be set as "exchange-by-exchange," in which two successful or two failed Series must occur; this Pace requires from two to three complete Series to be rolled. Pace may be set as "entire Conflict," in which one successful or one failed Series must occur; this Pace only includes one Series to be rolled.

RELATIONSHIP: a person or group which has been designated by a player as having an emotional tie to a trollbabe character. Relationships may be treated as re-roll items, according to the standards for the different types of relationship. See the text for rules regarding establishing and breaking relationships.

RE-ROLL: one of several possible steps in a Series, permitting a chance to recoup a failed previous roll. Re-rolls are justified by checking off a re-roll item from the character sheet or by using an existing relationship. See the Series Chart for details.

SCALE: the extent to which a conflict affects people and places, especially in terms of Stakes and Consequences for adventures.

SCENE: a unit of play defined both by time and space. Adventures are composed of Scenes; Conflicts occur within Scenes. Scenes begin and end as narrated by the GM, with input permitted by the players.

SERIES: the sequence of die rolls made by a trollbabe's player, including one initial roll and up to three re-rolls. A Series always results in the trollbabe succeeding or failing in her Goal, as well as the degree of injury incurred by her and any relationships that have been included in the Series. See the Series Chart for details.

SOCIAL: an Action Type that is employed when influencing others through negotiation and communication. See the text for permissible Goals using this Action Type.

SPECIALTY: a sphere of activity defined for each Action Type, for which a given trollbabe is especially notable. A specialty has no mechanics-oriented effect and may be considered a sort of personal Trappings, permitting more "color" in the description of the character's action when the action corresponds to the specialty.

STAKES: the person(s), place, or thing(s) that stand to be won, lost, destroyed, or otherwise permanently affected during the course of an Adventure, based on the interests of the various characters present. By definition, Stakes are desired by someone, or otherwise the object of others' ambitions.

TRAPPINGS: the in-game appearance and nature of magic, which is entirely separate from the character's Goal in casting magic. They have no mechanics-oriented effect.

TROLL: shaggy, imaginary, unpleasant, and potentially anthropophagous humanoid creatures. Fortunately imaginary in the real world.

TROLLBABE: a female character, neither troll nor human; the protagonist of the story being created through play. Trollbabes are neither created nor played by the GM, but only by players.

James V. West

43

RA'02
Rod Anderson
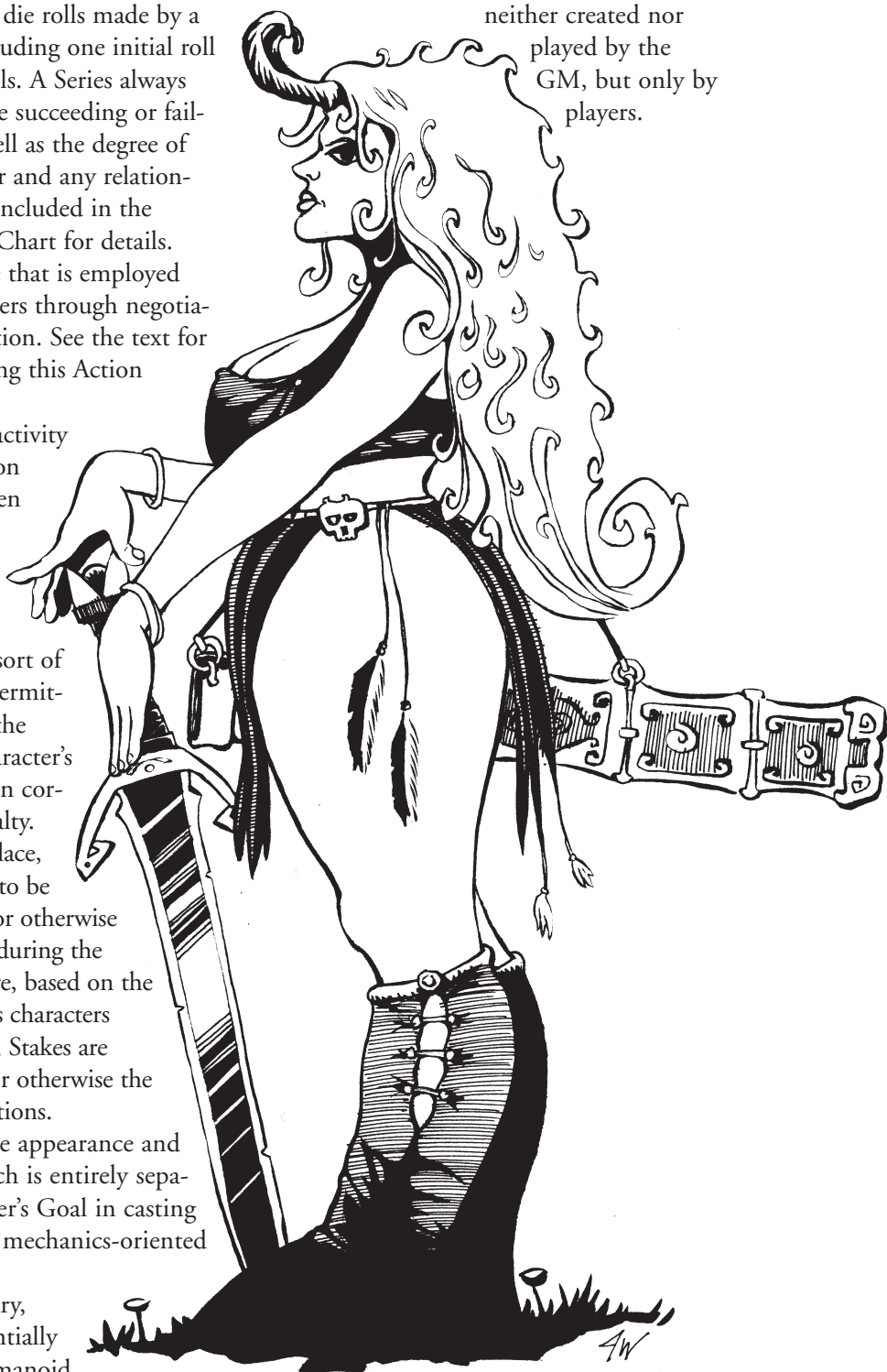
Inspirations and acknowledgments

ARTISTRY AND IMAGERY

- The lion's share of the inspiration must go to the brilliant work of Vaughn Bode, who may be taken as a primary influence on me in general; his collections of Deadbone Erotica and Cheech Wizard are required reading for Trollbabe folks.
- An illustration by Peter Seckler for his fantasy setting Aedorea, of a horned female "troll," seems to have stuck in my mind and refused to be ignored.

OTHER ROLE-PLAYING GAMES

- Hero Wars, by Greg Stafford and Robin Laws, is the first role-playing game to provide relationships with a major role in the resolution mechanics. Honorable mention in this regard also goes to Albedo and Lace & Steel, both by Paul Kidd.
- The Pool and The Questing Beast, by James V. West, introduce Monologues of Victory and Monologues of Defeat.
- Donjon and Panels, both by Clinton R. Nixon, provide, respectively, ideas about GM vs. player description of outcomes (itself inspired by The Pool) and relationships as a primary, rather than a modifying mechanic.
- Everway, by Jonathan Tweet, presented the idea that prepared situations of play include multiple outcomes which only turn out in particular ways due to the events of play.
- Zero, by Lester Smith, and Wuthering Heights, by Philippe Tromeur, are the first games to employ a single-number resolution mechanic, with the latter game also contributing the over/under concept.
- Throwing Stones, by Jeff Siadek, The Dying Earth, by Robin Laws and others, and The World, the Flesh, and the Devil, by Paul Czege, all employ re-rolls as a central element of resolution mechanics. The first calls a re-roll a "mulligan" and the second introduces the concept of "refreshing" the ability to re-roll.

TALKING WITH FOLKS

- Dav Harnish and I discussed our frustrations with RPGs presenting multiple character options about nothing; which prompted me to think about a game with one character type, one premise, and one concept.
- Julie Stauffer and I discussed multiple issues surrounding the gender of players and gender of characters in role-playing.
- Comments from Paul Czege, James V. West, Clinton R. Nixon, Matt Snyder, Jared A. Sorensen, and Rod Anderson all helped improve the manuscript.

PLAYTESTING

- Dav Harnish played the very first trollbabe! Other playtesters include Mario Bonassin, Tod Olson, Julie Stauffer, Terry Gant, Christine Battin, Bill Masek, and Annie Keller.

Index

Name:
Player:
Story:

TROLLBABE

Number   Type   From   To   Specialty

| | | | | |
Fighting: ⬚ – ⬚   _____

Magic: ⬚ – ⬚   _____

Social: ⬚ – ⬚   _____

Rerolls   ## Portrait   ## Equipment

- ❑ A carried object
- ❑ A found item
- ❑ A sudden ally
- ❑ A remembered spell
- ❑ A geographic feature

_____
_____
_____
_____
_____
_____
_____

Relationships   ## Appearance/Notes

- ❑ _____   _____
- ❑ _____   _____
- ❑ _____   _____
- ❑ _____   _____
- ❑ _____   _____
- ❑ _____   _____