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re•vi•sion

[a roleplaying game]



by

Sara Shank, Alex Atchley and D.A. Peters

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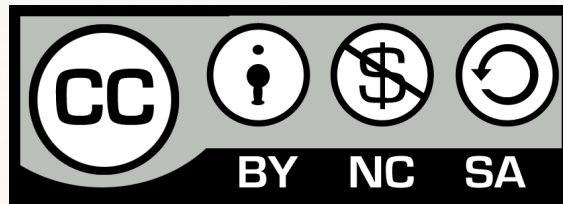
re•vi•sion | noun | \ri-'vi-zhən\

definition of re•vi•sion

- ~~1 a: an act of revising~~
- ~~—b: a result of revising; alteration~~
- ~~2—: a revised version~~
- 3 : redacted &/or altered reality

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DEDICATION:

““To Leslie, Malachi, and Cornelius. And also to Tom Hanks for his inspiring performance in Mazes and Monsters.”

From: Sara

“I would like to dedicate the portion of my work to my good friend Jason Lackner, a great friend who introduced me to some of my now-favorite games which had an immeasurable impact on how we designed this game.”

From: Alex

“Good times from the Hancock’s Basement to Larson’s Garage: Brendan, Justin, Andy, Amy, Sam and the brothers Knights--thank you.”

From: David

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INTRODUCTION

Imagine that there has always existed among us those who have mind powers. These individuals have the ability to read minds, manipulate thoughts, speak to one another through thought, move things with their minds, and more. In Re*vi*sion, this is reality—espers, those who have mind powers, have always existed. There is no one setting for Re*vi*sion, but we have provided you with three options, and you can also choose to make your own. The constant throughout these settings are the espers, and the options for adventures are limitless.

Re*vi*sion is a role playing game (RPG). Role playing games are games that involve imagination and storytelling, with built-in structure to help the game along. You will either be a player character (PC) or the game master (GM). The GM creates the adventures and is the lead storyteller. There is more information about the GM in The Gamer Master section. Everyone else will create a character and play through the adventure that the GM creates. There is more information about character creation in The Player section.

This book will help you learn how to create a character, choose a setting, and create an adventure. The rules and structure will also be discussed. There is even a sample adventure at the end of the book.

What you'll need:

- This book
- Character sheets (in the back of the book)
- Pencils
- Six-sided dice (D6)
- Some friends
- Your imagination

Below is a list of abbreviations that will be used throughout the book: *(for definitions, see the Glossary)*

- RPG – Role Playing Game
- GM – Game Master
- PC – Player Character
- NPC – Non-Player Character
- XP – Experience Points
- EXP – Experience
- CUN – Cunning
- INT – Intellect
- PHYS – Physique
- RES – Resolve
- D6 – Six-sided Dice (a number before this indicates the number of dice needed)



THE PLAYER

Character Attributes

I. Ability Scores

These are the physical and mental aspects of your re•vi•sion character. This is only half of what your character becomes. The rest depends on your character's Moral Compass (more on that later).

The attributes are: Physique, Intellect, Cunning, and Resolve.

Quick Note about capping: All stats cap-out at 5. 5 is the maximum amount of dice you can roll for any stat-based rolls.

Physique - The characters in re•vi•sion are, on the outside, psychically average, every day people. Their physical abilities are measured by the Physique attribute. This is the attribute that players use to do any physical action that requires dice resolution.

Average strength for any one person is 2, as in you will get to use 2D6 to make a roll based on your strength. An average person probably gets SOME exercise or can walk a couple miles without risk of needing medical attention. Some one who has an attribute at 3, means they are above average, meaning they have professional training in some area, like they are an athlete or they have some military training. No one may have Physique more than 3.

Note:

About leveling and experience, as it pertains to your physical abilities: Characters in re•vi•sion do not "level-up" like in traditional role playing games, and for the most part, these traits will remain somewhat static. Large amounts of Experience Points can be spent to give your character small bonuses. Also note that doing so must be done in a way that makes sense within the context of the story. Of course, this all depends on how your Game Master feels about it. They have final say, after all. For example, if your character is overweight, and you want to change that in the middle of a campaign, you must to spend a lot of time in physical confrontations (or roleplaying going to the gym several

times), otherwise, there is no realistic reason way that would happen. Yes, it's a game about psychics and "mind magic," but c'mon, we have to draw the line somewhere!

Intellect - is the attribute that determines dice rolls in mental-based actions, such as raw knowledge, book-smarts. Re•vi•sion characters max out at five dice for this and remaining ability scores.

Cunning - is your reaction and mental agility. This will come in to play anytime a player needs to roll for his character's mental or physical reaction in instances where the character needs to move and think fast.

Resolve - This is your character's will power, for both physical and mental situations. This is how you handle yourself when your values, sanity, and fears are being tested, including physical exhaustion. This can include seeing atrocities, mental torture, mental break-ins, etc.

Note about leveling and experience, as it pertains to your mind: Since your character's sanity will be challenged every step of the way in a re•vi•sion game, comparable Experience Points will be rewarded to you by the GM. Large amounts of EXP can be spent to decrease Stress or give a bonus to a mental stat. (see *Game Master Section regarding Awarding and Spending XP*)

II. Physical Health

Health Points - Just like in any other game, players need a way to measure how much physical damage your character can take before they are severely injured or die. Catastrophic damage, while debilitating to your physical character, this does not mean they are out for good. Health Points start at 10. When your character is at 0 HP, that means they are unconscious and helpless. If you are unconscious, then you are unable to use your powers. You suffer unrepairable physical damage if you hit any negative points. If you do not get medical attention, your character will die in 1D6 hours. If medical attention is received, and depending on the treatment (the nature and the amount of hospital time), the character is usable again, but with major physical hindrances.

Unless critical damage was received (drop to 0 HP), players regain a point of health every game-

day if they do not receive medical attention.

III. Stress

Stress is how mental health is quantified in re•vi•sion. As stress increases, the likelihood of failure to resolve conflicts increases, rolls become more treacherous and danger grows. Stress comes from how your character reacts to their morals being challenged (see *Moral Compass*), but also from taking physical damage.

STRESS

			-1
			-2
			I

This chart above depicts how Stress escalates in re•vi•sion.

As a point of stress is added, then player will mark the box in the top left corner, and move to the right. Those spaces marked -1, -2 and I indicate exactly where a dice penalty will occur (-1 to all rolls, -2 to all rolls) Players can choose to skip that penalty by a successful Resolve Check (3 or more successes is required), but if they reach the next level, they will have to do a Resolve check again. Failed resolve checks mean dice penalty. Players can also spend 5XP to skip the penalty, but works the same way the resolve checks do. If the player opts to skip a penalty via Resolve Check, then they cannot use the 5XP if they fail the roll. The 12th point of Stress, "I," means Insanity (more on that later).

Example: Mary's character, Angel, has 3 Stress Points, and must lie to someone, which is against her Value: Honesty. This will mean she will gain 2 Stress Points, which will mean a dice penalty. Mary decides to spend 5XP to skip the penalty. So, Angel now has 5 Stress Points and no penalty. Later in the campaign, Angel is at 7 Stress Points but takes some damage, and gains another Stress point. She decides to use a Resolve Check instead of using her XP to see if she can overcome the possibility

of suffering a -2d6 penalty for a while. She fails, and gains another Stress Point, leaving her at 8 Stress Points, and -2d6 for every roll until the Stress is reduced.

Gaining Stress Points

Characters gain stress points in the following ways.

- Failing Resolve rolls for Values, Vices and Fears
- Critical failures
- Taking damage

Stress based on the Moral compass (Acting against Values, submitting to vices or succumbing to a fear) means the character gains 2 stress points. Critical failure and taking damage result in gaining 1 Stress Point.

Losing Stress Points

Characters can reduce stress points in the following ways

- Spending 10 XP per point of stress (or spend 5 XP to postpone penalties but add one more stress point)
- Achieving personal goals (number of Stress Points lost is up to GM)
- Rest (3 game-world hours means a reduced point of stress)
- Character seeking the services of a professional mental/behavioral health provider (therapist... going to therapy)

Stress & the Edge

The third level of Stress (when you have 9 or more Stress points) is the worst for the characters. They will experience auditory, visual and other sensational hallucinations. Their perception on how people are treating them will be warped. Information will be skewed. This is the prequel to complete insanity. Players should do what they can to keep their characters out of this level of Stress.

Insanity

As stated earlier, the 12th point of Stress, "I" on the Stress chart means Insanity. Insanity means an esper has lost control of their mental facilities. They cannot think logically or sympathetically, and the

player can no longer use their powers. Their powers go hay-wire, unable to control themselves or what they are doing. The GM can decide which cinematically spectacular way this occurs within the game. After 5 game minutes, the insane character will collapse and go comatose. It will be up to the other characters to make sure they get to somewhere safe (they can choose not to, of course).

When the character wakes up, one game day later, the player once again, has control of their character. Any stat bonuses the character has gained since the game started will be lost. The character will also lose 6 Stress points (start at 6 Stress points with a single die penalty that cannot be skipped by XP or Resolve check). In addition, the character will also gain one random fear.

IV. Experience Points

Experience points are acquired through play, either by overcoming obstacles, adhering to values while avoiding vices or conquering fears.

That said, experience points can be spent in a myriad of ways. Though many of the terms below are explained in the following pages, here are some ways to "spend" your experience points:

- Adding an extra die to a roll - 3 XP
- Deferring Stress Penalty to Ability Scores (meaning you gain a point of stress but ignore the current penalty--these play into your vices) - 5 XP
- Curing a point of Stress - 10 XP
- Gaining a die to one attribute - 30 XP
- Gaining a new power - 60 XP

(See Game Master Section for more details.)

The Moral Compass

I. Players & The Moral Compass

The Moral Compass is crucial to a re•vi•sion character. It maps out their values, vices and fears. These traits are critical to how to properly play the role of your character, and affects how they react to being in certain situations. *See table B-1 for randomized values, vices and fears.*

Values – These are your character’s core beliefs.

Every character must be faced with difficult decisions. Not only is this a way to help your role playing, but you actually have to roll to see if you gain Stress during encounters which violate your core beliefs. You will roll your Resolve to see how your character handles it. Examples: piety, honesty, justice, money, friendship.

Failure to pass a Value Test will result in gaining a Stress Point

Characters begin with 3 Values and cannot have less than that.

Vices – What are your character’s strongest temptations? What keeps them mentally enslaved? Your Resolve Rolls will see if your character succumbs to temptation. *Examples: alcohol, drugs, sex, food, money.*

Failure to pass a Vice Test will result in gaining a Stress Point and cause the character to indulge in said vice, which can have ramifications to the character’s story.

Characters begin with 2 Vices, and cannot have less than that.

Fears – What phobias and fears does your character harbor? Overcoming or suppressing your fear will also be a Resolve roll. *Examples: death, agoraphobia, claustrophobia, arachnophobia.*

Characters begin with 2 Fears, and cannot have less than that.

Failure to pass a Fear Test will result in gaining a Stress Point and cause the character to become unable to act for 1D6 minutes, as they are frozen in fear.

II. Changing a Compass

As your character progresses throughout the game, and values are challenged, just as in real life, values can change. After certain experiences, especially ones that involve a great deal of mental anguish, players can spend some well-earned Experience Points to change or expand their core values. What good is a character if they stay static? Also, it makes no sense that if a character faces their Fears over and over again that they cannot somehow, overcome that.

When you have at least 40 experience points, you can spend them and replace one of your character’s Values (or Vices or Fears). You cannot remove a value, vice or fear without replacing it with something else. You cannot have less than 3 Values (or 2 Vices or 2 Fears). Also, the change has to be relevant to what your character has actually experienced.

Example 1: *Tom’s character, Roy, has a Fear of the ocean and agoraphobia. If Tom’s character never goes to the ocean, then he cannot replace that Fear with something else; however, since he has been in multiple situations where his agoraphobia has had an effect on him, then he can replace “agoraphobia” with something else.*

Example 2: *Tom’s character, Roy, values Honesty, Friendship, Family and Animal Rights. After many situations where he has been betrayed by people he thought to be honest with him, he no longer feels that Honesty has any value in his world any more. After he gains 45 Experience Points, Tom consults with his GM about this, and spends 40 Experience Points to replace Honesty with Individuality, as the only one he trusts any more is himself.*

III. The Compass & Game Masters

This is a mandatory part of a re•vi•sion game: your character’s Values, Vices and Fears will be tested. When these situations occur, the GM will set a difficulty value that they will deem appropriate that the characters must use their Resolve to overcome. It is the job of the GM to learn what each player characters’ Moral Compass looks like so the Game Master can plan each game accordingly.

Example 3: Joe's character, Thadeus, is a priest dealing with the fact that he is a psychic, and uses his powers to help those in need. His three core Values are: Piety, Honesty, Friendship. In a casual encounter, he meets with an NPC, Greg, who is an atheist who bad-mouths the church. The GM decides that this is a low-difficulty encounter that Thadeus can overcome quickly, and assigns a difficulty value of 2 to the encounter. Joe must roll Thadeus's Resolve, which is a 6. Joe rolls 6d6, and ends up with 1, 3, 4, 4, 3, 5, which means 3 Successes, which means Thadeus keeps his cool and does not add a point of Stress.

However, later, Thadeus returns to his church to find it desecrated and vandalized, GM decides that this is a more emotionally intense situation for Thadeus and assigns a difficulty value of 5. Again, Joe rolls 6d6 and comes up with 3,2,3,1,1,4,6. With only 2 successes, Thadeus now has 3 points of Stress, causing Joe to lose 1d6 to any rolls until the stress is diminished later on, after the situation is resolved successfully.

Table B-1: Values, Vices and Fears

Values: (roll six-sided die for set, then roll)

Set 1

- 1.community
- 2.family
- 3.hard-work
- 4.compassion
- 5.truth
- 6.control

Set 2

- 1.piety
- 2.charity
- 3.self-reliance
- 4.trust
- 5.hope
- 6.wealth

Set 3

- 1.power
- 2.acceptance
- 3.sacrifice
- 4.self-discipline
- 5.wisdom
- 6.understanding

Set 4

- 1.tolerance
- 2.hospitality
- 3.forgiveness
- 4.perserverance
- 5.distrust for others
- 6.humor

Set 5

- 1.freedom
- 2.creativity
- 3.adaptability
- 4.commitment
- 5.consistency
- 6.courage

Set 6

- 1.discretion
- 2.endurance
- 3.honesty
- 4.loyalty
- 5.reliability
- 6.self-preservation

Vices: (roll six-sided die for set, then roll)

Set 1

- 1.power
- 2.control
- 3.work
- 4.alcohol
- 5.drugs
- 6.money/greed

Set 2

- 1.doing the "right" thing
- 2.ego
- 3.food
- 4.lust
- 5.stubborn
- 6.pride

Set 3

- 1.gambling
- 2.arrogance
- 3.doubt
- 4.impatience
- 5.disloyalty
- 6.recklessness

Set 4

- 1.sloth
- 2.weakness
- 3.untrustworthy
- 4.anger
- 5.cowardice
- 6.vanity

Set 5

- 1.anger
- 2.envy
- 3.lack of shame
- 4.jealousy
- 5.lying
- 6.materialistic

Set 6

- 1.slandorous
- 2.impulsiveness
- 3.passivity
- 4.ambition
- 5.self-serving
- 6.animosity

Fears: (roll six-sided die for set, then roll)

Set 1

- 1.exposure
- 2.demons
- 3.abandonment
- 4.paranoia
- 5.failure
- 6.pain

Set 2

- 1.being buried alive
- 2.being powerless
- 3.isolation
- 4.exile
- 5.the dark
- 6.fire

Set 3

- 1.being controlled
- 2.the church
- 3.heights
- 4.insanity
- 5.large groups of people
- 6.that you are a bad person

Set 4

- 1.germs
- 2.being forgotten
- 3.being alone
- 4.natural disasters
- 5.confined spaces or being trapped
- 6.making decisions

Set 5

- 1.getting rid of things (hoarding)
- 2.(superstitious)
- 3.daylight
- 4.being worthless
- 5.poor people
- 6.responsibility

Set 6

- 1.having to rely on others
- 2.being poisoned
- 3.doctors
- 4.ridicule
- 5.public speaking
- 6.punishment

Powers

Powers are abilities that go beyond normal human behavior or represent exceptional qualities about a character.

The following powers are not exhaustive and many NPCs have unique abilities that are not psychic but rather represent exceptional abilities they've developed.

Telepathy

Telepathy is the ability to speak to others with the mind. This is not the ability to influence others, it is only a means of communication.

Rules of Telepathy:

Only those with Telepathy can send and receive telepathic messages. You do not have to roll dice for your character to use telepathy with anyone they know to possess that power and the intended target is within the character's line of sight.

If your character needs to speak with someone outside of his line of sight, here is how to determine if that is achievable:

- Character must know where the intended target is.
- If target is not there, then acting character cannot successfully use telepathy.
- If character is sure they know where the target is, roll INT+CUN, any amount of success is adequate, as long as it is not a critical failure.
- Intended target cannot be more than a mile away.

Projection

This ability creates a ghost-like image of the acting character that can move at the speed of thought.

Rules of Projection:

To use this ability, acting character must find a safe space to sit while they project. After that, they roll their INT+RES. The number of successes means how many half-minutes they can project.

The acting character's projection moves at the speed of thought. Your character sees what their

projection sees. Acting character must remain still and in one place, undisturbed to successfully use this ability. If the physical body of the acting character is moved, then the projection is "lost," meaning the projection must find the body before time runs out. If this does not happen, then the projection dissipates, and the acting character is unconscious and helpless for twice the projection time.

Projections are visible by only those with the power of projection, but a well-rolled cunning check may lead a character suspect someone is watching them. Projections have the ability to interact with each other, verbally, as they can see each other, but cannot physically interact. In addition, you cannot use any other powers while you are projecting.

Example: Josh's character, Mike suspects someone is waiting for him at home, so he hides behind a dumpster in an alley five blocks from his house. Josh rolls his INT+RES to get 1,2,2,3,4,5,5 – 3 successes. His projection will live for a minute and a half, while he moves his projected self into his home to check for any irregularities.

Mind Manipulation:

Mind Manipulation is the ability to alter a person's pre-existing thoughts, and project sounds/images into their thoughts (hallucinations).

Rules of Mind Manipulation:

In order to do this, you must first understand what a person's pre-existing thoughts are. Then you may attempt to influence these thoughts by projecting an alternative thought into their mind, along with a rationale for the thought. Alternatively, you may project images or sounds into a person's mind to create an emotional response—make them think they see or hear things in order to attempt to alter their thoughts. You can project images and sounds into a person's mind when they are sleeping as well—this is known as dream walking. The rules for dream walking are the same as projecting false images/sounds when someone is awake.

There is an extremely high failure rate with Mind Manipulation.

-Mind Manipulation, when successful, wears off after one game hour.

-You must, in a general sense, know what the thoughts are that you are trying to manipulate.

-You must be in the same area as the person you are attempting to manipulate—within 50 feet.

-Roll your Int+Cun. Only fives and sixes are successes, except in the cases of projecting false images/sounds, in which case fours, fives and sixes are successes.

-A minimum of three successes are needed, even for simple Mind Manipulation.

-If the player or NPC being acted against is someone who is not an esper and has no mind-block, they do not get a chance to defend. The GM will decide the number of successes necessary.

-If the player or NPC being acted against is an esper or has mind-block, that person will then roll their Res+Cun. The player or NPC with a higher number of successes is effective (unless the player enacting Mind Manipulation has fewer than three successes).

-If there is a tie, the player or NPC who is enacting Mind-Manipulation is effective.

What you can't do:

As Mind Manipulation is cognitive, you cannot physically alter anything with this power.

You can't directly change a person's thoughts, or add in thoughts that were not there (with the exception of projecting sounds/images), but only attempt to influence pre-existing thoughts through suggestions.

Telekinesis:

You can move objects and people with your mind. However, this power is the most difficult to use--as you're affecting the outside world.

Magnitude

3 or > Bottle	4 or > Table	5 or > Adult
3 or > Instantly	4 or > < 5 min.	5 or > < 15 min.

Duration

To use telekinesis, roll a combination of either PHYS+RES or INT+RES.

Thus, moving a cup instantly means 3 or > (0+0=+0) counts as success but moving a table for five minutes is a 5 or higher (1+1=+2 to the die-facing difficulty) means 5 or greater to the difficulty roll. The targeted character's PHY can add to difficulty. This ability is very hard to master.

Examples:

Murakami wishes to move a talking cat out of his way instantly. It offers some resistance. Thus, 4 or greater is required on the difficulty rolls.

Tanzianki wish to move an adult (+2) instantly (+0). The adult offers resistance (+2). In this case, success would require 7 or greater on the dice roll. In these situations, the Game Master will either cap the difficulty at 6 on each die for success or else add to the number of success needed overall.

Mind-Read

Mind-Read is the accessing of information from another person's mind.

The Rules of Mind-Read

-Everyone who has powers has Mind-Read.

-Before you Mind-Read, you must declare the information you wish to gather from the individual.

-If Mind-Read is consensual, you automatically succeed, without a need to roll.

-If Mind-Read is not consensual, you must roll INT+CUN.

-GM will decide how many successes are necessary, depending on the importance of the information a player is attempting to gather.

Mind Reading isn't like asking friends questions or reading an encyclopedia--it's like open your life's closet and grabbing an object at random --in the dark. The Game Master section provides more details on how mind-reading works but it's largely based on freeform, Jungian archetypes--which is a fancy way of saying that players see symbolic images that may or may not have a clear meaning. This

is done to prevent easy answers and quick exploitation by the players. However, there's always meaningful information there--you just have to be attentive to who you're reading and what those symbols might mean for your adventure.

Examples:

Thomas enters a Gas Station where the cans of peanuts are old, the hot dogs stale but the roses are fresh-cut. He must question the clerk about where an item is hidden in the store. Thomas succeeds on his mind-read check against a shop-clerk who's acting suspiciously. The Game Master tells Thomas that he sees the shop clerk's first kiss, his first cut on his finger and a photograph of the shopclerk with his wife. The Game Master says that the shop clerk looks past Thomas during the interrogation--and Thomas deduces that he's looking at the roses: symbolic of love but a possible way in which someone might get hurt--either literally or figuratively.

Joan wishes to find out what the KGB interrogator is going to do next. She uses mind-read and enters the woman's thoughts. However, Joan fails the check. As such, the KGB interrogator realizes that something is quite right. Joan sees herself in a cafe, trying to read over the Interrogator's shoulder but the words dissolve on the page and fog rolls in. Joan deduces that either she failed the check or that the Interrogator can resist mind-reading.

Mind-Block

Mind-Block is the ability to stop all attempts at use of powers against the individual who has Mind-Block.

The Rules of Mind-Block

- A person who has Mind-Block does not have powers.
- Mind-Block is not considered a power, but rather, a trait.
- You may choose Mind-Block for your character in place of any other powers.
- Individuals who have Mind-Block are often members of Pitchfork. However, an in-

dividual with Mind-Block may also be unaffiliated.

-No rolling is necessary for Mind-Block. If a character has Mind-Block, no one may use powers against them.

Powers & Criticals

One very important thing to note before you go using your psychic abilities is how dangerous it can be. There is always a chance of Critical Failure.

A Critical Failure is when the majority of the dice rolled are 1's (when you roll 3d6 or more). This means disaster for you. When you critically fail your powers-roll, you still successfully use your powers, but not in the way you intended. It's up to the GM to decide what horrible fate awaits you.

Critical Success is when the majority of the resultant dice are 6 (and there are no 1's). This means something goes better than you expect it, and you lose a point of stress. This is also up to the GM to decide what happens within the game-world.

Combat

Combat in re*vis*ion is different than more combat-heavy games. Still, physical confrontations are a definite possibility in this game, so rules for combat is a necessity.

This is a good time to remind those reading this, that re*vis*ion was designed to be dangerous. There is no armor classes, no magic items, no chain mail; this is the real world. Characters in perilous situations should act with extreme caution. Playing this game with the kick-in-the-door-and-bash-the-monster mentality will mean death for your character.

Combat in a nutshell

For a moment, we will ignore special circumstances like surprise attacks or weapons, and present the rules in their most basic form. This just covers physical attacks, and nothing related to psychic powers. There will be more on that later.

1. Initiative is rolled by all characters. Initiative is determined by rolling your CUNx2. The order of combat is determined by whoever has the most successes, and then ending with the person with the least amount.

2. Attacking Character (now referred to as the AC) declare who he is attacking (and how exactly he's doing it), they are the Defending Character, or the DC. The AC's player rolls an appropriate stat (this depends on the instrument of attack).

3. DC will always roll their Cunning to defend. We will assume that the DC is within striking distance of the AC, and has no cover, or anything giving him a defense bonus.

4. The AC rolls. DC must beat the number of successes to prevent damage.

5. The remaining success after subtracting the DC's successes from the AC's means that the DC takes damage. Ties mean the DC has successfully defended himself. If DC has more successes than the AC, this

does not mean that the AC takes damage.

6. Damage calculation: This is quite simple: after a roll in the AC's favor, multiply the number of successes by the Damage (DAM) the weapon gives (weapon specifics are below). That number is subtracted to the DC's Health Points.

These mechanics for combat are an abstraction of how physical violence plays out in the real world. It should be handled with a deal of suspension of belief. Just because someone gets two successes when they initiate an unarmed attack doesn't mean they land two hits, and the defender's one success means that they "absorbed" the damage magically. This could mean many things, actually. Maybe the AC took two swipes at the DC, and the second punch connected. How a combat round plays out, is up to the people at the game table.

Different Circumstances

Bonuses can be given to the AC or the DC based on various circumstances, such as successful surprise attacks, cover or extreme movement (such as running or jumping while attacking). This is entirely up to the GM. Players can appeal for bonuses as they wish, but the GM has final say.

Weapons

Depending on the weapon being used, the AC will roll a different stat to make an attack attempt. Here's a rough guide to what is appropriate to roll. Since re*vis*ion is meant to be fast and simple, we will not go into any specific weapons and how exactly they work in the game. If you want to write some house-rules for more specific weapons (such as machine guns and semi-automatic weapons), by all means, go ahead. Drop us a line with suggestions, and they might be considered for a future edition.

(Type of Weapon – Stat to Roll - Damage)

- Unarmed – punching, kicking, biting - PHY – 1 DAM
- Melee Weapons – PHY - as improvised objects, blunt or blade weapons – 2 DAM
- Throwing – PHY – using any object as a self-propelled weapon (penalties for distance)* – 1 DAM

- Pistols – CUN – any one-handed gun, such as handguns and revolvers (penalties for being further from target)– 2 DAM.
- Rifles – CUN – any two-handed, long range rifle (penalties for being closer to target) – 3 DAM
- Shotguns – CUN – shorter range (penalties for being further away from target)– 3 DAM
- Explosives – INT – any weapon that requires good timing, and has a large radius of damage - ??? DAM (GM's decide on this in a case-by-case basis).

Notes

- *Telekinesis does not follow the same rules as Throwing Weapons. See the Powers section for specific rules regarding telekinesis in combat.*
- *All fire arms must be aimed before they can be used properly.*

It is quite possible we have missed something, GMs. Feel free to fill in the blanks. Be careful as to how much rope you give players in regards to weapon usage, as it might tip the balance of the game.

Grappling

AC rolls PHY to initiate, DC rolls CUN to dodge. If AC succeeds, then on the next round, the DC gets to defend via a PHY roll-off with the AC. If DC is successful, they break free. There. See how easy that was?

Rounds and Actions

Every character (PCs and NPCs) has a limit as to what they can do during a combat round. Each character can do either of the following: perform one major action; perform two simple actions.

A Major action would take up a character's entire "turn." These are actions that take time and focus. Examples: using a psychic power, reloading a weapon, setting up an explosive (might take more than one round for something like this), full sprint (using all physical power to run a great distance in a short amount of time), grappling.

Simple actions are those that can be performed quickly and without much thought, but require a bit of energy to accomplish. Examples: Attacking, Aiming a weapon, moving (a couple of

yards, not a few steps)

Extended Example of Combat

Teresa's character Joan, and an opposing NPC, Marcus, are in a rough combat. Joan is hiding with her back to the wall around a corner, holding a handgun, while Marcus is running towards her, gun in hand. The Teresa rolled a higher initiative than the GM, so Joan gets to attack first.

Since Joan has her back pressed up against a wall, she must 1, take a free action to turn around and face Marcus. Then, she must use a half action to aim the gun, and another half action to fire. Joan's CUN is 3, so Teresa gets 3d6 to attempt to shoot. She rolls a 2, 3 and a 6 - 1 success. The GM rolls Marcus's CUN, which is also 3. The results are 1, 2 and 5 - 1 success.

This means that Marcus barely dodges Joan's bullets OR Joan's aiming was off. Either way, Marcus does not get hurt.

Now it is Marcus's turn. He stops (a free action) aims (simple action) and fires (simple action). GM rolls 2, 4 and 6 - 2 successes. Since Joan has some cover from the corner of the building she's hiding behind, GM decides to give her an extra d6 when Gretta rolls for Joan's defense. Her results, 1, 2, 3, 4, - 1 success. Since there is one remaining success on Marcus's part, Joan takes two damage.

Gretta decides that its best if she runs for it, and decides to go into a full sprint, which takes up her turn. Will Marcus follow, or retreat as well?

Combat / Critical Failure

A critical failure in combat is bad. Really bad. If you Critically Fail a combat-roll, something goes ar-y. If you're shooting a gun, this could mean that you didn't properly brace yourself, and you break your wrist from the recoil, or you dropped your weapon, or you missed a punch and broke your hand on the near-by brick wall.

Critical Success is when the majority of the resultant dice are 6 (and there are no 1's). This means something goes better than you expect it, and you lose a point of stress. This is also up the GM to decide what happens within the game-world.

Character Origin and Impact:

When creating your character, their back story is important as it will affect the vices, values and fears you choose for them. The character's back story, vices, fears, and values then go on to affect the entire game.

Examples of Characters:

Anthony is a member of the Network. His vices: ego and pride; fears: exposure and physical confrontation; values: wealth, power, and control. His stats: PHY 2, INT 3, CUN 3, RES 2 Anthony was born into a wealthy family. His father is an esper as well and noticed hints of his son's power since youth. This character has grown up knowing about the power and understanding why it is so important to keep it a secret. Growing up he has learned to underestimate women and lower-class people. He vies with the other members in the Network to gain and keep power.

Charlotte is a member of Vangelis. Her vices: prayer and wine; fears: demons and abandonment; values: piety, charity, and self-sufficiency. Her stats: PHY 2, INT 2, CUN 3, RES 3. She was given to the church as a baby. She didn't understand that everyone else around her didn't have the same powers that she did. She cannot quite remember when she first noticed them—perhaps around age 5 or 6. She was an outcast among the other orphaned and abandoned youth. When she was a young teen, she used her powers to help another but the church caught on. She was forced to flee. Now, she travels around, hoping to avoid the church, but still preaches the word of god and helping others with her powers.

Robert is a member of Pitchfork. His vices: greed, and work; fears: that everyone is being controlled by those who have the power and failure; and values: truth, control, and distrust for others. His stats: PHY 2, INT 2, CUN 3, RES 3. This characters only power is mind-block. This means that

people with the power are ineffective when trying to use the power on him. Through life, he came to believe that there are people who have certain powers. He believes them to be evil, and works to weed out those who have the power and turn them over to whatever authority exists in his time.

Susan has no group affiliations. Her vices: indecisiveness and dependency; fears: isolation and failure; values: community, hard-work, and compassion. Her stats: physique: PHY 2, INT 3, CUN 3, RES 2. Susan was born into a lower-class family. She realized she had powers when she was 12 years old. She mentioned it to her mother, who does not have the powers, but recalled that growing up, her sister seemed to be able to do things she couldn't explain. When she spoke to her aunt about it, her aunt introduced her to a community of people who have power. This is where Susan learned about psychic powers and how important they were to keep secret.

Example of Play:

Susan works as a maid for Anthony's family. Because one of Anthony's vices is his ego (which manifests as his lack of belief that women or lower-class people are capable of having powers or intelligent enough to figure out that something is going on with the Network) he must roll when he is around Susan to see if he uses his powers in front of her, or talks about things he shouldn't in front of her. Anthony fails his roll and succumbs to his vice. Anthony, and the other Network members, use minor powers in front of her, and speak recklessly about things that hint at their powers. Susan recognizes quickly that Anthony and the group he meets with have powers. She informs her aunt of this and they plan to try to use their powers to figure out what is going on at the meetings.

Many people have been helped by Charlotte, and while she tries to keep her powers under the radar, word has spread that she helps those in need. Robert listens to the

whispers around town of people who can help others in unexplained ways. Robert hears of Charlotte and goes to investigate. Because Robert believes that people are being controlled by those who have powers and believes them to be evil, Charlotte is now at risk. figure out what is going on at the meetings.

Character Creation

In order to create a character, you'll need:

- A writing utensil (pen, pencil, coal, quill)
- A character sheet (see end of book)
- 30 minutes of free-time

With that said, first assign your Ability Scores. The starting point is around two scores with two dice and two scores of three dice (This might look like PHY 2, INT 2, CUN 3, RES 3). You assign these in any order and buy-up or trade-down on a 1:1 ratio. For example, PHYS 4, INT 2, CUN 2, RES 2 would be a balanced starting character around this principle.

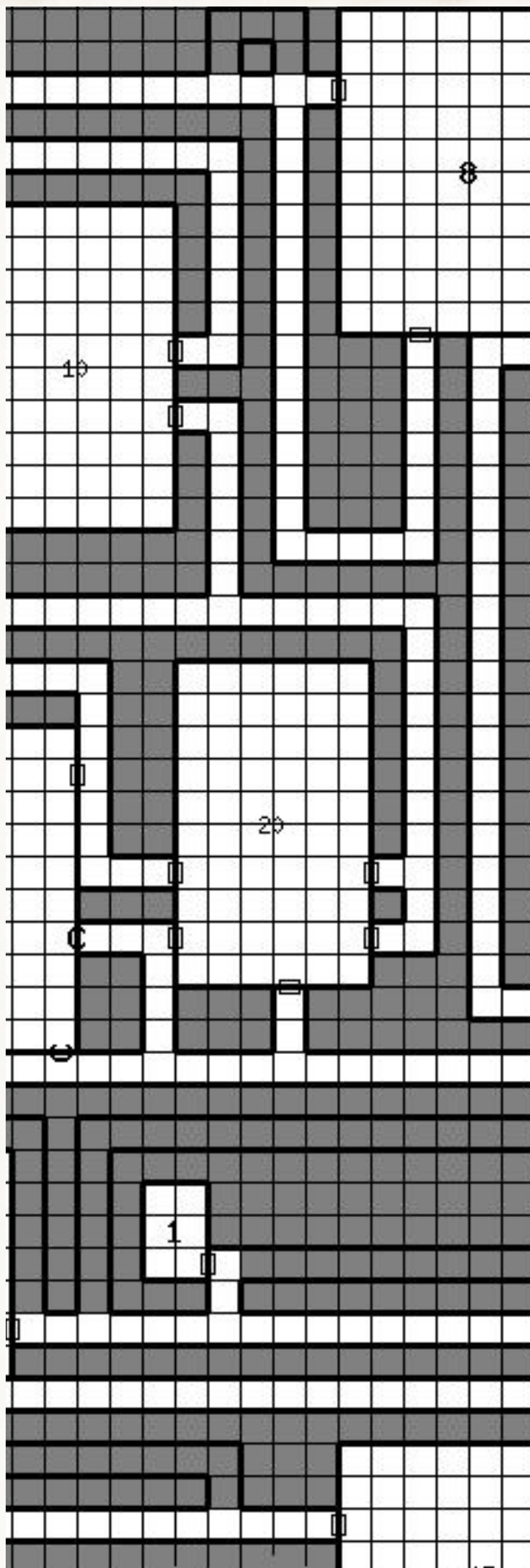
Next, you need to select three values, two vices and two fears. If you're having trouble deciding, there's a table on pages 13-14. Try not to have the same word as both a value and a vice. These define your character's personality and how they interact with the world. Ingenious ways of overcoming a fear, avoiding your vices or exemplifying your values get rewarded with XP--so come up with a fun character to play.

Next, select a single power from pages 15-16. Alternatively, you might be able to use a power from the NPCs listed later, provided your Game Master feels it won't make the character overpowered.

Lastly, develop a background from all this information. Alternatively, you can develop a background first and select stats, values, vices, fears and powers that flesh out such a background. Either way, make sure you have a well-developed character.

Simple Steps:

- Assign Ability Scores (2 of 3, 2 of 2, trade @ 1 for 1)
- Select 3 Values, 2 Vices and 2 Fears
- Select 1 Power
- Develop Background for Character based on above information and your chosen setting.



THE GAME MASTER

I. Game Mastering

What is a Game Master?

A game master is nothing more than the storyteller—or facilitator, if you will. Your role in re•vis•ion is to arbitrate rules and conflicts, set-up stories, and keep the players interested. You describe the setting and manage the non-player characters that members of your group run into.

You're not big brother, just older brother. You facilitate a story foremost and play umpire second. Your job is to guide the discussion but not to make the decisions for players, which leads to the first point:

On Player Freedom:

Running a game is like balancing a ball on a seal's nose. A great game session feels organic, almost fluid, and there's no sense that what the storyteller does is rehearsed. The difference between a good session and poorly lead one often boils down to the players' freedom.

When a gamemaster wants players to follow his/her prepared plot too closely, it can tear a session apart. The plot in role-playing games is emergent: it may be started by the game master but the players ultimately influence and determine the course of action. It's their boat to navigate through your descriptions, setpieces, and challenges—which means you'll need to prepare for many different decisions.

There's an analogy used throughout role-playing games of a string of islands. Imagine your players are traveling between these points of interest and at their discretion. They might skip one island in favor of another but ultimately, you've prepared enough that there's something to do on each island (or in each "scene"). This allows players the freedom to move between areas and enact choices—rewarding them for creative problem-solving. It may mean more work but it'll also mean a longer-lasting relationship with players.

Creating a plot for a game is a bit of a misnomer. It removes the player element—the wild-card that shifts power in many directions. The plot

is created around the player actions, even if each scene has seeds to many others. Players may not want to read the mind of the shackled prisoner: they might free him, they might kill him. Your job for that area is done once they get there. In a sense, a game master sets the stage and lets players interact with it how they may.

On Starting a Game:

There are numerous ways stories can be started: you can go for media-res, where characters are plunged into the action from the start. Your characters are forced to determine what's going on and how to process it. This can be great for a one-off session, where time is important. It can also be great to start a later play session, in order to re-invigorate a player group that has had time away from the game. All this is great fun but can also be exhausting if it's the only style of game mastering you provide.

You can start in smaller, quieter moments and allow the setting to grow more suspenseful or even bizarre. You might start in the "home" for the characters where normal life is suddenly disrupted and help is needed. This follows the "hero journey" from Joseph Campbell's excellent, if reductive, The Hero with a Thousand Faces. You can build great dramatic tension by slowly burning the fuse through characters interactions and making each scene more bizarre or dangerous than the next, leading to that climax where it's almost too much for the characters to bear. Madness is a possibility in the game; you can use that to mitigate the players' actions.

Pay attention to how your players respond to each scene and try to mix styles and forms. If they know what to expect, they'll eventually grow tired. Chekov's gun can be only be introduced so many times before the players decide to smash it to bits before the second act.

On Creating Meaning:

Running a game in re•vi•sion is different. There's less a focus on combat and more a focus on character development. Progression, whether story or character, should feel lateral—very open. Going back to the section on Character Creation and the Player, there are really two games at play during any session: the low-level rolls of dice for player actions

and the high-level development of player characters, from origins to their current narrative.

Regardless of which era you chose to run a game in, players should feel a sense of danger. The rules system, if not already apparent, favors the recipient of an action. Fights carry the very real risk of dying. Things backfire. This not only should build a narrative sense of dread but also encourage players to immerse themselves in the setting. If every major choice becomes a moral conflict for the character or its risks v. rewards debated, you've succeeded as a Game Master. Fortunately, the low-level details are handled in the rules but you, as a gamemaster, are tasked with making sure the apparent choices matter to the characters and, thus, the players. If a situation doesn't appeal to the conflicts at work in a player's character, do they work toward pitting characters against each other?

Whenever you focus on mundane topics, pay attention to how that contrasts with the intensely personal choices the player makes. For example, does a stray, almost-clichéd description of rain-beaten streets address the loneliness or isolation of a character? Is a glass of alka-seltzer in the first play session hint at things ready to burst at the game's climax?

On Games Going "Bust":

All the care and attention in the world can't make a perfect session: players will wander to wander and talk out-of-character. This happens to every Game Master--so don't fret!

On Experience Points

Experience points are a minor part of re•vis•ion games. Players earn, on average, around 5 per session. More points should be award for ingenuity: a clever lie to a guard, a novel way of using a power or managing to overcome a fear while adhering to your character's values. That said, experience points can be spent on the following:

- Adding an extra die to a roll - 3 XP
- Deferring Stress Penalty to Ability Scores (meaning you gain a point of stress but ignore the current penalty) - 5 XP
- Curing a point of Stress - 10 XP
- Gaining a die to one attribute - 30 XP
- Gaining a new power - 60 XP

On Mind Reading:

Mindreading should be very cinematic for players. Use jungian archetypes to describe the mind; explain everything in terms of freeform symbols--much like a dream. Don't say that an NPC is aware of the player reading; describe in terms of fog rolling in, words dissolving off pages and characters in the dream suddenly suspicious of the player.

On Conflict Resolution:

Game Concepts and Mechanics

re*vi*sion is a game, of course, so there are some rules to follow, and mechanics in which to carry out tasks and solve conflicts. Of course, since it is a game somewhat based on reality, that doesn't mean that all the rules reflect how things in the real world. At most, they are an abstraction of natural and supernatural events.

Dice

Like most traditional roleplaying games, re*vi*sion uses dice. Luckily, unlike other games, only standard six-sided (d6) dice are needed. Each player (and the GM, of course) will need about 7 each, maybe more.

Success vs Failure

The numbers on the dice decide how many failures and success the character achieves during a roll. 1, 2 and 3 are considered failures, while 4, 5 and 6 are considered successes. Players will need to roll at certain points in the game to see if they succeed or fail their attempted actions.

Example: Gretta rolls 3d6 (3 six-sided dice), and ends up with 2, 4 and 5. This means that for whatever she was trying to do, she has 2 successes.

Tests

There are many circumstances where rolling dice is not necessary, as they do not represent a challenge to the character. Routine actions such as talking to another character, walking down a street, getting into a car do not need dice rolls. Dangerous actions such as using a psychic ability, jumping out of a moving vehicle and throwing a punch do require a dice roll. For any action that a character does, that the GM decides needs a dice roll, the player will roll the amount of dice as determined by

a relevant attribute.

Example: Gretta's character, Sheila, needs to get out of a moving van. The GM decides (but does not declare verbally) that she will need at least 2 successes. The GM tells Gretta that she needs to roll her character's Physique to see if she hurts her self or not jumping out of the van. Sheila has a PYS of 2, so Gretta rolls 2d6; the results are 1 and 5, which means a yield of 1 success. The GM describes Sheila opening the door and falling to the street, but not landing on her feet, hurting herself pretty badly. (More on Damage, later)

Note: Specific rules for combat mechanics and the use of psychic powers are covered in their respective sections.

Roll VS Role: or, Charisma -2

In addition, players will notice that there is no "Charisma" stat for their characters, this is because it doesn't make sense to have a stat for something that players can roleplay.

What Do I Roll?

Since re*vis*ion uses a very stream-lined stat-system, here is a handy guide to deciding what stat to roll in certain situations. Take a look again at the Player Attribute section to decide which attribute is appropriate to roll for. This will require level-headed bargaining and cooperation between the GM and players.

Last Call on Gamemastering:

Gamemastering is an art: it's a combination of your observations and developing skill. It's part planning and part extemporaneous storytelling from the epicenter of your imagination. Don't worry about your first game being perfect--few games ever are. Part of being a good game master is training and part of it is being quick on your feet to make the adventure interesting and free-form for players at every turn.

Lastly, when in doubt, make things difficult for players--better a challenge than walk in Bletchley Park... (see the Demonstration Adventure "Lights Out" for more examples on Game-mastering--and to get the joke in the previous sentence).



THE GAME WORLD

Overview

The game world of Revision resembles our own--but through the speculative lens of psychic phenomenon. Each of the following game settings (or eras) encompasses a wide range of tones, adventure ideas, optional rules, and non-player characters (NPCs).

For clarity, we've organized each setting into the following components:

- i. **Synopsis of Setting**
An overview to the era.
- ii. **Major Factions**
How the Factions function in these particular time periods.
- iii. **Inspiration for your Campaign**
Example materials and tones your campaign might take, from adventure to horror to camp. Also, Adventure Ideas
Ideas and optional rules for new types of gameplay to fit each era.
- iv. **Notable NPCs**
These are actions you can use in your adventures, from leaders of organizations to archetypal henchmen.

The Modern Era

i. Synopsis:

The Modern setting encompasses everything from the Cold War era till the present--and amplifies them. The world is a paranoid place and cracks are beginning to show. Paranoid conspiracies theorists abound. They seem aware of each faction's existence: blaming the Network of collusion with the CIA and KGB during the Cold War.

Most psychics (or espers) prefer anonymity, whether to avoid attention or due to the Network's vast influence and increasingly heavy-handed regulations. These are times when moving a bus with your mind might draw the attention of the CIA or MI5. Former boundaries and protections of privacy are diminishing.

At the same time, everyday people live in a state of elevated anxiety with 24-hour news networks pushing agendas like a dealer on payday. Governments work to suppress information but, in an age where you can upload a demonstration onto YouTube, just how many secrets can the powers that be think they'll get away with?

ii. Factions in the Modern Setting:

In contemporary times, the player factions are in conflict but not overtly. Each group has specific aims and a place within the modern world:

- Pitchfork:** Almost all members of pitchfork aren't psychic--but their minds are immune to such powers. They exist as folk-on-the-fringe of society: scrolling internet message boards, posting documents to IRC/Usenet, and trying to expose psychic phenomenon. They're the misfits, anarchists, and nerds that want open government, information and exposing espers.

Variant Rule 1: Players can opt into Pitchfork as either sympathetic to their aims or as members of the other player factions, seeking to control or destroy existing power structures.

- Network:** During the Cold War, members of the Network were employed by both sides to



conduct espionage. However, as the Cold War waned, it became clear that the new threat to the world superpowers were psychics. This puts the Network on shaken terms with official governments. Questions abound internally as to whether the costs of suppressing information are too high. They erase memories, plant ideas in dreams, spy on foreign powers, and operate under the banner of establishment and control. The Network are the men and women in dark suits: ones always seen leaving the scene of a tragedy. The Network wants order and preserving the status-quo.

- Vangelis:** With religion's fading influence on modern life, Angelis double-downs on scriptural literalism. They're less integrated in government but sponsor fringe movements of nearly any religious denomination. Vangelis likes to operate behind the scenes and promote their cynical dogma on the world. They encourage violent means to reinforce sectarian rifts. From Belfast to Baghdad, Vangelis is tearing cultural and political landscapes of countries apart. In her wake, Vangelis hopes to fill the voids with the divine-touched psychics, the espers. To Vangelis: God is an all loving God--but love has limits.

iii. Ideas for your Campaign:

- Speculative History** - How would history change with psychic phenomenon? Can be played either seriously or in "camp." Suggested reading: *The Man in the High Castle* by Philip K. Dick. 1984 by George Orwell.
- Political Thriller** - Given the chance to overtly manipulate or impact political processes at work, what would the players chose to change? Suggested viewing: *The Manchurian Candidate* directed by John Frankenheimer. *Munich* directed by Steven Spielberg.
- Spy/Adventure** - Spy fiction plays on the interest in secrets, much more so. However, there's a lot more than big explosions and James Bond snarking. Suggested reading: *Tinker, Tailor, Soldier, Spy* by John Le Carré. *The Company* by Robert Littell. *The Gun Seller* by Hugh Laurie.

- Conspiracy Horror** - Actual horror involves hints at what might happen next without explicitly showing it. Building dread in the players is covered in the Game Master section. Suggested viewing: *The Twilight Zone* (original series).

- Find the Mole:** With the rise of espionage and counter-espionage, both psychic groups and their counterparts are spying on each other. This game sessions revolves around one of the players being a mole (leave it unannounced).

Variant Rule 2: Tear chunks of paper and hand a stack to each player. Players' "true" actions are written and passed back to the Game Master. Focus on building the conspiratorial feel to the campaign.

- Alternate History:** Choose a major event from the past 100 years. Imagine how psychic powers would impact that event. How would WW2 have ended had one side been able to read minds? What technological breakthroughs might have occurred in early 2000s?
- "Psychic" Spring:** Your players side with reform groups in trying to dismantle existing governments. Psychic abilities represent an incredible edge toward transparency in governance. Thus, your characters are part of a revolution.

iv. Notable NPCs

Major NPCs

Alan Turing

PHY 4, INT 5, CUN 4, RES 2

VALUES: Honesty, Authenticity

VICES: Whimsy

FEARS: Public Humiliation

BACKGROUND: Considered father of computer science. Developed machines that cracked German Enigma codes during WWII. Later publically humiliated and chemically castrated by the British Government due to UK laws regarding homosexuality.

AFFILIATION: Network (but open to Pitchfork)

POWER 1: Disarming Personality

During play, Alan Turing's demeanor catches



many off guard, whether his impressive athleticism or quiet charm. When confronted, a single opponent's dice pool is averaged out on the following turn.

POWER 2: Perceptive

While not psychic, Alan Turing has a gift for unlocking information about characters based on their demeanor, style of dress and seemingly circumstantial information. Roll his Cunning check based, needing a number of successes equal to the lowest ability score on the target.

Edward Travis

PHY 4, INT 4, CUN 3, RES 3

VALUES: Order

VICES: Women

FEARS: Dishonor

BACKGROUND: Director and Commander of Bletchley Park following the war.

AFFILIATION: Network (but open to Vangelis)

POWER 1: Intimidation

During play, Edward Travis can seem quite an imposing character. The end result is that a targeted character's RES & CUN are now their lowest stats (in that order).

POWER 2: Safe Box

Edward Travis' mind can't be read through psychic means.

Joan Clarke

PHY 3, INT 4, CUN 4, RES 3

VALUES: Challenge, Puzzles

VICES: Sympathy

FEARS: Inequality

BACKGROUND: One of the one the highest skilled women cryptographer's during WWII. She wasn't allowed to progress as far as male colleagues but was given extra-pay due to her skills and higher workload than peers. Life-long friend and former fiancée to Alan Turing, prior to his death.

AFFILIATION: Network (but open to Pitchfork)

POWER 1: Born Leader

If allied with any characters (player or NPC), she has a remarkable ability

POWER 2: Perceptive

While not psychic, Joan Clarke has a gift for unlocking information about characters based

on their demeanor, style of dress and seemingly circumstantial information. Roll her Cunning check based, needing a # of success equal to the lowest ability score on the target.

Minor NPCs:

NKVD Agent

PHY 3, INT 3, CUN 3, RES 3

VALUES: Order

VICES: Random

FEARS: Random

BACKGROUND: Russian KGB.

AFFILIATION: Network or Vangelis

POWER 1: Puzzle within a Puzzle

Mind-reading on NKVD agents yields false information.

Researcher

PHY 2, INT 4, CUN 3, RES 2

VALUES: Order

VICES: Random

FEARS: Random

BACKGROUND: British Researcher.

AFFILIATION: Network (but open to Vangelis).

Guard

PHY 4, INT 2, CUN 3, RES 3

VALUES: Order

VICES: Random

FEARS: Random

BACKGROUND: British Researcher.

AFFILIATION: Network (but open to Vangelis).



```
greys@ubuntu: ~
File Edit View Terminal Help

usenet -ip:talk.info.red.white.and.pitched
user: admin@pitchfork
pass: *****

% cat Truth.DummyFile >> Master.File -decrypt

1939 - Trotsky flees to Mexico to avoid Stalin's in-
      quiry into psychic powers. He publishes works to
      subvert Stalin's influence.

1941 - Adolf Hitler and Jorg Lanz von Liebenfels
      begin occult research into psychic phenomenon,
      to include guidance of V-rockets into London.

1949 - Radio Free Europe created. Psychic code
      words added to broadcasts after Stalin's use of
      gulags to imprison dissidents.

1952 - Alan Turing, father of modern computing,
      is convicted for "indecentcy" as part of a smear
      campaign. His research is destroyed, includ-
      ing schematics for artificial psychic computing,
      which would harness unused or undeveloped psy-
      chic powers for calculations.

1961 - Failed Bay of Pigs invasion leads to the CIA
      recruiting Network members, with aims of both
      exploiting them for political ends and also mon-
      itoring and surprising psychic phenomenon.

1972 - Richard Nixon and Mao Zedong trade infor-
      mation on psychic groups operating under their
      respective governments.

1987 - Great Renaming plot restructures Usenet mes-
      sage boards, resulting in 100 GB worth of miss-
      ing information after the changes.

2003 - U.S. President authorizes psychic interroga-
      tion techniques.

      Today - They. Are. Listening!
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Turn-of-the-Century

i. Synopsis:

Sherlock Holmes. Tesla Coils. Lynchings. Telephones. League of Extraordinary Gentlemen. Assassination of McKinley. Tarzan. Friedrich Nietzsche. Harry Houdini. Massacre at Wounded Knee. Psychiatric Brain Operations. Wizard of Oz. The Theory of Relativity. Newsboys Strike. Sigmund Freud. First Airplane. Dracula.

The Social Climate:

The world is dominated by upper-class white males. Women and lower-class people, in daily life, were generally thought to be weak, incompetent and stupid. However, women's rights were gaining steam, allowing women to vote. Women could also enter universities and even the medical and psychological fields, though such acceptance was extremely rare. Racism is extremely pervasive, violent and transparent during this time. Hate-groups grew and spread, and lynchings were at a peak. Phrenology seemed to have a revival around the 1900's. Native Americans were kept in ever-shrinking reservations. The violence was not only social, but also political as evidenced by The Massacre at Wounded Knee.

Technology:

Though automobiles were on the rise, many people traveled by carriage, horse, foot or train. The first plane was invented during this period—as were telephones, phonographs, the first movie theater, batteries, electric typewriters, radios, air conditioning. It was a time of great technological advances.

Espers:

While the world is unbalance, within the world of espers everyone is on equal footing, at least as far as their powers are concerned. However, upper-class males still consider themselves to be superior to all others—some even deny the presence of powers in women, the lower-class, and people of color. While they have the most access to resources, their ego leaves them open to being exposed and attacked.

The majority of espers prefer to keep their pow-



ers a secret, letting only those they are close to, if anyone, know. In cases where the powers are passed down from parent to child, specific skills, as well as the need for secrecy may be taught by the parent. Groups of espers do exist, though they are relatively rare, and those that exist are small—more about this under Factions: The Network. Those who are exposed are at risk of institutionalization, exorcism, and death at the hands of religious groups and those who support and run asylums. Some, who believe their powers are divine, are more open about their powers—more about this under Factions: Vangelis. Others pose as magicians in order to make a living with their powers, but to evade suspicion of religious and psychological institutions.

ii. Factions

- Pitchfork:** Most members of pitchfork aren't psychic—but their minds are immune to such powers. They are sometimes a part of the religious and mental health people who put away espers when they find them, and even when they are not, they often work with them, not revealing that they have superior knowledge of the espers and what they truly are, but using the groups as a way to bring down more espers.
- Network:** The Network attempts to keep tabs on all espers, with a goal of keeping their powers secret, while also being able to increase their power through covert manipulation. The Network has just formed, led by a group of upper-class men. They believe that only they can have powers, as women and the poor are considered too stupid or (not well-bred) to have such a gift. However groups of espers form everywhere.
- Vangelis:** Religious fanaticism is well and strong within the Turn of the Century. Many espers believe that their gifts are given by a higher power. These individuals tend to be more open about their abilities. Some consider it a crime against god to hide their powers from others, and often feel as though in order to do the most good with the power, they must be able to be open about it. However, this is not always the case. Some realize the obvious dangers that would come with being open about their gifts,

and believe they can do more good if they keep it a secret so that it is more likely they would be able to continue to do the work for the rest of their lives.

iii. Inspiration for your Campaign:

- Overthrow the current political structures, or simply manipulate political events, or overthrow/dismantle the current social structures through infiltration, spying or using your powers. Suggested viewing: The Newsies.
- Have one player be an infiltrator, though don't announce who it is, and have everyone try to figure out who it is. A player's actions could even be masked through the G.M.
- Harry Houdini. Play the part of rival magicians. Suggested viewing: The Illusionist.
- Dracula—try to beat him, try to join him, or try to stop others from joining.
- Play a game where your characters have been found to have powers. They must convince the psychological or religious institution otherwise, or escape through other means.
- Have the play focused around conspiracies—covering up (The Network) or uncovering (Pitchfork).
- Detective game as a detective or a criminal. Suggested reading: Sherlock Holmes.
- Rival scientists or someone trying to sabotage or otherwise halt scientific progress. Suggested viewing: The Prestige.

iv. Notable NPCs

Major:

Nikola Tesla

PHY 2, INT 6, CUN 4, RES 3

Powers:

Telekenesis: See Powers Section

Rivalry: If another player loses a die (or dice), Tesla gains that die (or dice) for his use.

Background: Nikola Tesla is an inventor, and an electrical and mechanical engineer. During part of his career, he worked on a directed-en-

ergy weapon. Later in life, he was thought by many to be a “mad scientist,” which likely fed into the eccentric genius persona pop culture has given him.

Value: Control Vice: Work Fear: Failure (that others are superior)

Dracula

PHY 3, INT 3, CUN 5, RES 5

Powers:

Compulsion: When within 20 feet of Dracula, a player must roll a check of Res and Phys once every game hour. If a player fails this check, they lose their powers until they are no longer within sight of Dracula.

Flight: Dracula can transform into a bat and fly away. Dracula must roll Phys and Res to enact this power.

Background: Dracula is well-known as being a vampire. However, Dracula was also a sorcerer and a charming nobleman. He is prone to fits of anger when people interfere with his plans.

Value: Longevity Vice: Ego Fear: Sharpened Wood

Sherlock Holmes

PHY 2, INT 6, CUN 6, RES 4

Powers:

Lie Detector: If you lie to Sherlock Holmes, he rolls Int and Cun-- if he succeeds, you lose one die.

Projection: See Powers Section

Background: Sherlock Holmes is a brilliant detective who uses logical reasoning to solve cases. Holmes is a relatively skilled fighter who employs the use of weapons when necessary (cane, pistol, riding crop). Disguise is also used often by Holmes. However, he is most well-known for his intelligence—his areas of expertise include chemistry, botany, geology, anatomy, sensational literature, cryptology, analysis of physical evidence and law.

Value: Logical Reasoning Vice: Smoking a Pipe Fear: Failure

Powers:

Religious: If there are NPC's around who do not have powers, they will aid and obey the church officials without question. Church official rolls Res and Cun to enact this power. If successful, players within 20 feet lose a die for one game hour.

Background: Members of the church who are on the look out for anyone doing or saying anything that appears to be demonic (this includes the use of powers). If they suspect you, they will try to take you to the church to be exorcised, which results in the loss of up to 20 points.

Value: Piety Vice: Religion Fear: Their own damnation

Psychiatric Hospital Worker

PHY 3, INT 4, CUN 3, RES 2

Powers:

Vigilance: A player enacting a power against a worker will lose their highest die.

Background: Psychiatric hospital workers watch for any behavior that appears out of the ordinary. If they believe you to be mentally ill, they will attempt to transport you to the asylum. If they succeed, you lose your powers until you can escape.

Value: Control Vice: Greed Fear: Loss of Power

Junior Network Member

PHY 2, INT 3, CUN 2, RES 3

Powers:

Projection: See Powers Section

Background: The male child of a Network member. They are being trained to seek out those who use the power and report back to The Network. Approval from their fathers and other Network members is very important to them.

Value: Discipline Vice: Ego Fear: Being ostracized

Minor:

Church Official

PHY 3, INT 2, CUN 3, RES 5



Space Opera

i. Synopsis of Setting

It is the year 2165. Humanity has reached beyond the stars. Colonies on distant planets and moons are thriving and successful thanks to great strides in the science of terraforming and faster-than-light travel

Humans have changed little throughout history, and the 2100's are no different. Sure, they have the ability to travel unfathomable distances in matters of days, but they are still just as ignorant, fearful and troubled as usual. The Esper community is splintered, due to an incident that exposed their entire community in December of 2099; the mundane have lived in fear and suspicion of the Espers ever since.

Esperia is a space opera campaign setting for your re*vi*sion game. The how's and why's as to the technological aspects of this universe is not as important as the stories that take place. This is not hard science fiction, rather, it is science fantasy. Many blanks have been left for clever GM's to fill in for themselves, as this is not a full-fledged campaign setting, but rather, a loose guide on how to put Revision in the context of a space opera.

This setting is to put re*vi*sion, and the Espers themselves, into a very different context. GM's are free (and encouraged) to create their own planet, alien races (no Stat bonuses, please), new technology, etc. Let your imagination go wild, guys. This is your chance to camp-up your game and explore new possibilities for adventures.

ii. Major Factions

The Network is completely gone at this point in history as they completely disintegrated after the incident on the moon colony in 2099.

- The Family:** The Family is an interplanetary esper criminal syndicate who runs weapons, drugs and trade throughout the galaxy. They have branches all across the solar system, but know one knows where their actual headquarters are. Detective work has led to suspicions as to who

is in charge of The Family, but all evidence is inconclusive at the present time.

- **Chapel of The Void:** A wide-spread cult of mundane and espers alike who believe that God is the void of space. Like The Family, they operate secretly, no one knows where their headquarters are. It is widely believed a man by the name of Dan Dorian is the ringleader.
- **The Brothers and Sisters:** The Brothers and Sisters are a reach-out group that help young espers come to terms with their abilities. Some say their intentions are not entirely philanthropic. The group is lead by Lady Gray, a powerful esper who has not been seen in public for nearly 15 years. Their current project is their newly opened university known as Esperia (located on the forest planet Calypso), and actively recruit gifted espers to live and study there.
- **INTERPOL:** A continuation of the modern day Interpol (made of psychics and mundane) who's jurisdiction now extends beyond our own galaxy. Their main concern is bringing down the Family, and keeping tabs on The Brothers And Sisters and The Chapel of The Void.

iii. INSPRIATION FOR CAMPAIGNS

- **Earth:** Earth has fallen by the way-side since the rich and powerful set out for the stars. Many large cities are mostly derelict. The population has dwindled to about 2 billion poor to middle class people. While resources aren't exactly tapped out, conservation of materials is still a major concern. A colony on the moon once existed, but was destroyed in the incident in December of 2099. On October 24, 2094, as the powerful nations of the Earth dwindled as their peoples fled to the stars, it was decided that the United Nations would take over full governmental control of the entire planet. What were once small urban and backwoods places where "real people," live, they are now dangerous and unsafe. The most secure places are now the major metropolises choked by rampant, consumerist urban life. New York City is the capitol

seat of The United Nations, and the most thriving city left on earth. Much of the city has expanded 20 miles in every direction (except up). Hong Kong is the business mecca of Earth, and one of the only places where an elite upper-upper-upper class thrives. Major Abandoned Cities – Philadelphia, PA, USA; Manchester, Eng; Barcelona, Spain.

- **Mars:** Mars is the first planet to be colonized after Earth. Though terraforming was mostly successful, the climate is mostly cold and arid, like if Arizona moved north and became its own planet. Despite this, Mars is populated nearly exclusively by the upper-class. The government is a loose confederation of city-states. Kartha, the capitol city, is a thriving metropolis. The population of this city is around 2 million. Population of Mars over all is 3.2 Billion.
- **Calypso:** A terraformed planet just beyond our own solar system made of lush forests, sparkling blue oceans and strange fauna not seen on Earth or Mars. The population is mostly middle to upper class, though living expenses are high. Most of the population of Calypso are considered pretentious and snobby by those on other planets, as education and social standing are the main concerns of a stereotypical Calypsonian. The oligarchical capitol of Calypso is called Victoria. Of course, this is only a slice of what lies beyond our planet, GM's. The rest is up to you.
- **Traveling between planets** is only an issue of money. In this time, it is as mundane as catching the red-eye between DFW and SEATAC on your way to a business retreat, though with a much higher hit to the wallet. This is made possible by the use of Telleus Tunnels, which are literally holes punched into time and space to make traveling between distant planets possible. The main form of space travel, are of course, spaceships. There are 3 major companies that manufacture spaceships: Lochmar (military/construction), Boeing (commercial/freight), and Black Lion (personal/recreational). Of course, traveling the stars is very expensive; low-to-middle class citizens generally cannot afford to travel between planets often.

IDEAS FOR YOUR ADVENTURES

- First Contact:** Playing Esperia may lead to encounters with alien species, but this guide assumes that “First Contact,” has not yet occurred... so why not have an adventure regarding First Contact?
- Investigating Esperia:** Player characters are studying at Esperia, but grow suspicious that Lady Gray never shows her face... and set out to investigate.
- Investigating Esperia 2:** Player characters are working for Interpol, and are sent to covertly uncover the truth about Lady Gray.
- Taking out The Family:** Players are Interpol detectives trying to take down The Family from the inside.
- Taking out The Chapel:** Players are Interpol detectives trying to find the true intentions of The Chapel of The Void after a string of related murders involving members of The Chapel.
- An Alien World:** Players are knocked off course in a Telleus Tunnel, and land on an alien world.
- Another Dimension, New Galaxy:** Players are a group of adventurers exploring a new galaxy.

iv. Notable NPCs

Major NPCs:

Lady Gray

PHY 0, INT 5, CUN 5, RES 5

VALUES: Authority, Loyalty,

VICES: Power, Jealousy

FEARS: Loss of Control, Manipulation

BACKGROUND: She was once the beautiful and charismatic leader of The Brothers and Sisters, but after a disfiguring accident, she retreated from the public eye, leaving her duties delved out to trusted associates. Now, she lays in an underground bunker, the only thing remaining of her physical self is her brain in an elaborate glass container. Her brain literally sustains itself on her psychic power, preventing her from dying. To counter this obvious handicap, she uses video-avatars to make “public appearances,” on screen, so the public (including her followers) is not aware of her true physical nature. She is considered one the most power-

ful espers to have ever lived, and still runs The Brothers and Sisters.

POWER 1: Enhanced Telepathy

As long as Lady Gray has knowledge of a living person, she can speak with them telepathically; as long as she knows their name and their face. She never has to roll to use this power.

POWER 2: Enhanced Manipulation

All she needs is to have spoken to a person, either telepathically or physically (through her video-avatar,) to gain access to their mind. She simply rolls her INT+RES to attempt to use her power, otherwise follow standard procedure for normal Manipulation rules.

Don Folger

PHY 2, INT 3, CUN 5, RES 4

Values: Honesty, Order, Family

Vices: Alcohol, Sex

Fears: Germs, Failure

Background: Don Folger is the leader of The Family, who's operations are in an “abandoned” building in the derelict city of Philadelphia on Earth. He is known to be compulsively meticulous and ruthless – all his schemes are planned to the very last detail; almost none of them have failed. He does not tolerate failure, disorder or disloyalty.

Powers: Telekinesis, Mind Read

Dan Dorian

PHY 2, INT 4, CUN 3, RES 4

VALUES: Authority, Loyalty,

VICES: Power, Jealousy

FEARS: Loss of Control, Manipulation

BACKGROUND: Once a high-ranking Bishop in Vangelis, but was convinced that God, as they knew it, did not exist, since man could travel beyond the heavens but could not actually visit Heaven; one night, God, the true God spoke to him, and told him that the answer was in the great galactic abyss. He amassed a following quickly, and gained favor amongst members of his previous organization as they slowly fell apart and was destroyed from the inside; an event that Dorian was the ringleader. He is now in his early 60's, living on a private station that orbits the Earth.

POWER 1: Unease

Dorian's presence causes great unease in a great deal of people. Anytime a character meets Dorian, they must roll their RESOLVE against Dorian's. If the defending does not beat Dorian's roll, everytime they encounter Dorian for the rest of that character's life, must add one point of Stress. If the opposing beats Dorian, then they never have to add a point of stress anytime they are around him or roll their Resolve.

Vices: ego, impatience

Fears: ridicule, confined spaces

Background: This is the template for a cocky star ship pilot

Minor:

All Moral Compass items and stats for each of these example NPC's can vary at GM's discretion, but are here to serve as a guide for when you need to make up a similar NPC on the fly.

Interpol Agent

PHY 3, INT 3, CUN 3, RES 4

Values: Law, Justice, Safety

Vices: Stubbornness, Alcohol

Fears: being worthless, relying on others,

Background: This is template for a common Interpol Agent. They are trained to be highly observant, vigilant, and to never use their powers for personal gain, if they are an esper (not all agents are espers) Sometimes they aren't all "good cops," of course. They usually operate alone or in very small groups.

Powers: Improved Resolve

Uses CUN+RES to overcome Resolve tests (does not need to be an esper to have this, this comes from their formal training).

Family Member

PHY 2, INT 2, CUN 4, RES 3

Values: Loyalty, Fellowship,

Vices: Money, Alcohol

Fears: Failure, Being caught

Background: A member of The Family, working for the near-tyrannical Don Folger. They are well taken care of, but failure for them will almost always end with their death, and live with that fear every time they do a job.

Powers: Telekinesis, manipulation

Pilot

PHY 2, INT, 2, CUN 3, RES 3

Values: Safety, Promptness,



APPENDICES

This rulebook contains the following appendices:

I) Glossary

Explanation of key terms used throughout the book

II) Adventure: Lights Out

This demonstration adventure can serve as way of introducing the game and its concepts to players. It takes place in the Modern Setting--albeit in 1951 England.

III) Character Sheets

Feel free to print these out.

GLOSSARY

Active Stat: stats generally rolled when a character is doing something.

Cunning: represents one's ability to think quickly on their feet as well as their physical agility; *see also Reactive Stat*

Fears: things that your character avoid, feels uncomfortable around or is genuinely frightened of.

Game Master: person who conducts and moderates a game session, providing story points, non-player characters and rules arbitration for players.

Intellect: represents one's overall knowledge and familiarity; *see also Action Stat.*

Narrator: *see Game Master.*

Network, The: faction that attempts to minimize knowledge about espers throughout the ages. Oftentimes works with established governments.

Non-Player Character: characters that are played by the Game Master. These are people the players interact with.

Pitchfork: faction that actively seeks to overthrow either human or esper status-quo: they're conspiracy theorists, revolutionaries and free thinkers.

Physique: represents one's ability to act physically. *See also Active Stat.*

Player Character: characters run by the player.

Powers: abilities that go beyond normal human behavior or represent exceptional qualities about a character.

Resolve: represents one's mental and physical endurance; *see Reactive Stat.*

Reactive Stat: stats generally rolled when a player is responding to something.

Vangelis: faction with a heavy religious influence; believe espers are divinely (or demonically) imbued.

Vices: feelings or actions that your character doesn't value.

Virtues: feelings or actions that your character wishes to uphold.

LIGHTS OUT:

a re•vi•sion roleplaying game
[demo adventure]

Introduction

The year is 1951. Old and new powers are in a state of flux as tensions build between the USSR and the United States. Just a century prior, the two were compared favorably: both had untamed wilderness, rich with natural resources... but from old friendships spring new rivalries.

Adventure Requirements:

Number of Players: 2-4

Factions Supported: Any

Factions

Faction have a large part in this adventure: player groups can either side with one faction ideologically--taking on the motives, allies and enemies or each player can represent their preferred faction. This means players may be working against each other:

Pitchfork:

Motive: to secure schematics for the bombe in order to dismantle power structures.

Allies: none

Enemies: Network, MI6, NKVD, Vangelis

The Network:

Motive: surpress theft of information by NKVD or destroy devices for NKVD (after stealing schematics)

Allies: MI6 or NKVD (depending on national affiliation)

Enemies: Pitchfork, Vangelis

Vangelis:

Motive: either steal the information for pseudo-religious NKVD experiments or protect information for God & Country.

Allies: MI6 or NKVD (depending on national affiliation)

Enemies: Pitchfork, Vangelis

Objectives:

Regardless of Faction, players have a variety of main objectives. However, players can accomplish these in a variety of ways. As Game Master, your goal is to let the players explore the main points of

interest and solve the adventure on their own. At any time the party might be caught, so periodically have Researchers and Guards question the players. The general outline for the adventure is:

Phase 1: Gain entrance to Bletchley Park

- Climb walls and avoid searchlights
- Deceive Guards
- Network-affiliates get free access.

Phase 2: Finding the "Bombe"

Note: Bombes were the devices used to crack German Enigma Machines.

Mansion:

- Obtain tour of facilities from Director Travis.
- Find the building by searching documents in Mansion.
- Convince MI6 agents to guide you there

Huts 1, 6, 8:

The schematics are in Hut 6 a while after players arrive. However, the other Huts and Blocks serve as false-leads. Depending on party's general allegiance, there will be MI6 either waiting to catch them or NKVD trying to sabotage the devices. There's also a chance to encounter Edward Travis or Alan Turing in direct confrontation--while Joan Clarke might confront the players or serve as an ally early on. *See map for descriptions.*

Garage:

The schematics start here at as soon as players enter the Bletchley Park grounds. If they decide to get in via vehicles, they may spot the schematics long before they're secured in Hut 6.

Phase 3: The Great Escape

Players who prevent the theft of the devices receive a debriefing from Edward Travis and personal thanks from Alan Turing and Joan Clarke. Players seeking to steal or sabotage the devices will need to escape:

- Garage (hijack vehicle; bonus die to fool guards)
- Convince Guards to let them pass

Encounters:

Signature NPCs:

These are major characters and represent unique challenges for players: from Alan Turing to Edward Travis and more.

Alan Turing

PHY 4, INT 5, CUN 4, RES 2

VALUES: Honesty, Authenticity

VICES: Whimsy

FEARS: Public Humiliation

BACKGROUND: Considered father of computer science. Developed machines that cracked German Enigma codes during WWII. Later publically humiliated and chemically castrated by the British Government due to UK laws regarding homosexuality.

AFFILIATION: Network (but open to Pitchfork)

POWER 1: Disarming Personality

During play, Alan Turing's demeanor catches many off guard, whether his impressive athleticism or quiet charm. When confronted, a single opponent's dice pool is averaged out on the following turn.

POWER 2: Perceptive

While not psychic, Alan Turing has a gift for unlocking information about characters based on their demeanor, style of dress and seemingly circumstantial information. Roll his Cunning check based, needing a # of success equal to the lowest ability score on the target.

Edward Travis

PHY 3, INT 4, CUN 3, RES 3

VALUES: Order

VICES: Women

FEARS: Dishonor

BACKGROUND: Director and Commander of Bletchley Park following the war.

AFFILIATION: Network (but open to Vangelis)

POWER 1: Intimidation

During play, Edward Travis can seem quite an imposing character. The end result is that a targeted character's RES & CUN are now their lowest stats (in that order).

POWER 2: Safe Box

Edward Travis' mind can't be read through psychic means.

Joan Clarke

PHY 3, INT 4, CUN 4, RES 3

VALUES: Challenge, Puzzles

VICES: Sympathy

FEARS: Inequality

BACKGROUND: One of the one the highest skilled women cryptographer's during WWII. She wasn't allowed to progress as far as male colleagues but was given extra-pay due to her skills and higher workload than peers. Life-long friend and former fiancée to Alan Turing, prior to his death.

AFFILIATION: Network (but open to Pitchfork)

POWER 1: Born Leader

If allied with any characters (player or NPC), she has a remarkable ability

POWER 2: Perceptive

While not psychic, Joan Clarke has a gift for unlocking information about characters based on their demeanor, style of dress and seemingly circumstantial information. Roll her Cunning check based, needing a # of success equal to the lowest ability score on the target.

Archetypal NPCs:

These are minor characters--from guards to researchers to agents.

MI6 Agent

PHY 3, INT 3, CUN 3, RES 3

VALUES: Order

VICES: Random

FEARS: Random

BACKGROUND: British Intelligence.

AFFILIATION: Network (but open to Vangelis)

POWER 1: Intimidation

During play, MI6 agents can seem quite imposing. The end result is that a targeted character's RES & CUN are now their lowest stats (in that order).

NKVD Agent

PHY 3, INT 3, CUN 3, RES 3

VALUES: Order

VICES: Random

FEARS: Random

BACKGROUND: Russian KGB.

AFFILIATION: Network or Vangelis

POWER 1: Puzzle within a Puzzle

Mind-reading on NKVD agents yields false information,

Researcher

PHY 2, INT 4, CUN 3, RES 2

VALUES: Order

VICES: Random

FEARS: Random

BACKGROUND: British Researcher.

AFFILIATION: Network (but open to Vangelis).

Guard

PHY 4, INT 2, CUN 3, RES 3

VALUES: Order

VICES: Random

FEARS: Random

BACKGROUND: British Researcher.

AFFILIATION: Network (but open to Vangelis).

Points of Interest:

1) The Mansion represents the most visible landmark at Bletchley. Edward Travis and senior personnel remain here during play unless summoned. Guards roam the exterior of the building as well as the front entrance.



2) Hut 1 in the administrative hut, housing many secretarial staff on typewriters at rows of benches.



The interiors are minimal at best. Alan Turing can be found in Hut 6 after players arrive, where the “Bombe” schematics eventually are.

3) & 4) These blocks represent false leads, for each building the players check, add a point of stress as suspicions are aroused.

5) The East Gate is relatively new and, thus, never used for escape. If players decide to escape through it, they’ll encounter resistance from guards.

6) The Main Gate is routinely used for both entrance and exit. Guards will inspect vehicles but have grown lax since the war years.

7) The schematics for the Bombe arrive via military truck--after unloading at the train station. If the players enter Bletchley via vehicle and choose not to hang-low after arrival, they will discover the schematics early on.

Note: Players should feel as though always being watched. This tangibly means that players will add a point of stress per building searched, filling their meter gradually. They cannot “poke around” all evening or they’ll be faced to escape much earlier.

Table 1-A: Random Building Descriptions:

Roll a six-sided die for random descriptions:

- 1) Researcher looks up from his or her work.
- 2) Ceiling light flickers, in a particular pattern.
- 3) Radio buzzes morse code.
- 4) Papers arranged in high stacks fall.
- 5) “Gunshot” of a automobile starting.
- 6) Crows fly over the players.

- 1) Guard look over players suspiciously.
- 2) Dogs bark in the cold, cold night.
- 3) Whispers grow but stop when searched for.
- 4) Spotlight crosses the players’ path.
- 5) An electronic hum only one can hear.
- 6) Glass breaks as players approach.

- 1) Encounter: Guard questions players.
- 2) Guards calls out “stop”--to someone else
- 3) A shadow trails the players.
- 4) Rains fall; lightning but no thunder.
- 5) A cigarette is flicked around the corner.
- 6) Siren sounds--but it’s a test of the system.

Bletchley Park

Key

- ① Mansion
- ② Huts 1, 6, 8
- ③ D-Block
- ④ G-Block
- ⑤ East-Gate
- ⑥ Main Gate
- ⑦ Garage



Encouraging Roleplaying

Due to the freeform nature of the adventure, Game Masters should pay special attention to the values, vices and fears of each player. A desire for honesty and no secrets might be suitable values with which to approach Alan Turing--but not the Edward Travis, the Camp Commander. Humiliating either of the two might achieve the player goals. However, it could easily play against a player's values.

Example Values Sequence:

A player's character, Judith, values gossip but her vice is inequality. She doesn't want to diminish other's feelings. That said, this value and vice combination has internal conflict. There are not only sensitive documents but also people's lives in this adventure--meaning there's a chance for external conflict. What if the other members of the party try to blackmail Alan Turing? Or pass false information that would make a guard feel unwelcome? If a player avoids the vices while managing to play into their values, there's a good chance they deserve bonus experience.

Bring up and develop player fears through narration---either part of the game world or during a Mind Read sequence. Never present the entirety of the fear. If someone is afraid of dogs, build from a whimper to a bark, to the shadow of the beast before ever allowing the players to see the dog. Likewise, a phobia of being buried alive might manifest with dirt and sediment from rain gutters falling on the player's head as they enter the front-gate (foreshadowing something far more sinister). This is an effective way of building tension while hinting at what events might be in store. If you narrate any two glimpses into a fear, players themselves will connect the dots. The imagination is a lot more terrifying than any description.

Example Fear Sequence:

Just after World War II, militaries experimented with hallucinogens on personnel. With that in mind, players are hit by an experimental psychoactive drug, resulting in all participants entering a dream-like state (see Mind Reading in the Game Master section). During this sequence, stack terrifying de-

scriptions slowly--building into more bizarre and terrifying proportions.

Rewards

Of course, players have ample opportunities to earn rewards. Inventive ways of sneaking into Bletchley Park (such as stealing a badge, fooling a guard and then using trucks to get in) might yield 1-2 experience points.

For each encounter, whether dialogue or combat heavy, also award a few experience points at your discretion. That said, inventive ways of playing into each player's faction affiliation or overcoming fears might yield 1-2 more points.

Example of Rewards:

Jules is afraid of close-combat--he's got bad memories from fighting in France during the war. He's also a member of The Network and doesn't want to use his psychic powers and risk being exposed. Instead of fighting the guards, the player decides that Jules will provide a distraction for the rest of the party, singing folk Parisian songs and acting a fool at the Manor. This ingenious roleplaying keeps him out of harm's way and also helps the players advance their goals. The Game Master decides to award Jules 2 experience points for his actions.



WAR DIARY
or
INTELLIGENCE SUMMARY

Month and Year.....

Bletchley Park
Edward Wilfred Harry Travis, GCCS, GCHQ

ATTENTION: All Personnel

As the threat of ~~psychic phenomenon~~ emerges, we must remain ever vigilant. As you know, the ~~Soviet People's Commissariat for Internal Affairs~~ (NKVD) has agents among us.

THEY ARE WATCHING!

As Camp Commander, I have prepared the following rules to ensure proper discretion. It is your duty to enforce these rules at all hours: just as the sun rises and falls o'er His Majesty's Commonwealth.

GENERAL ORDERS:

Do not talk at meals ...

Do not talk in the transport ...

Do not talk travelling ...

Do not talk in the billet ...

Do not talk by your own fireside ...

Be careful even in your Hut ...

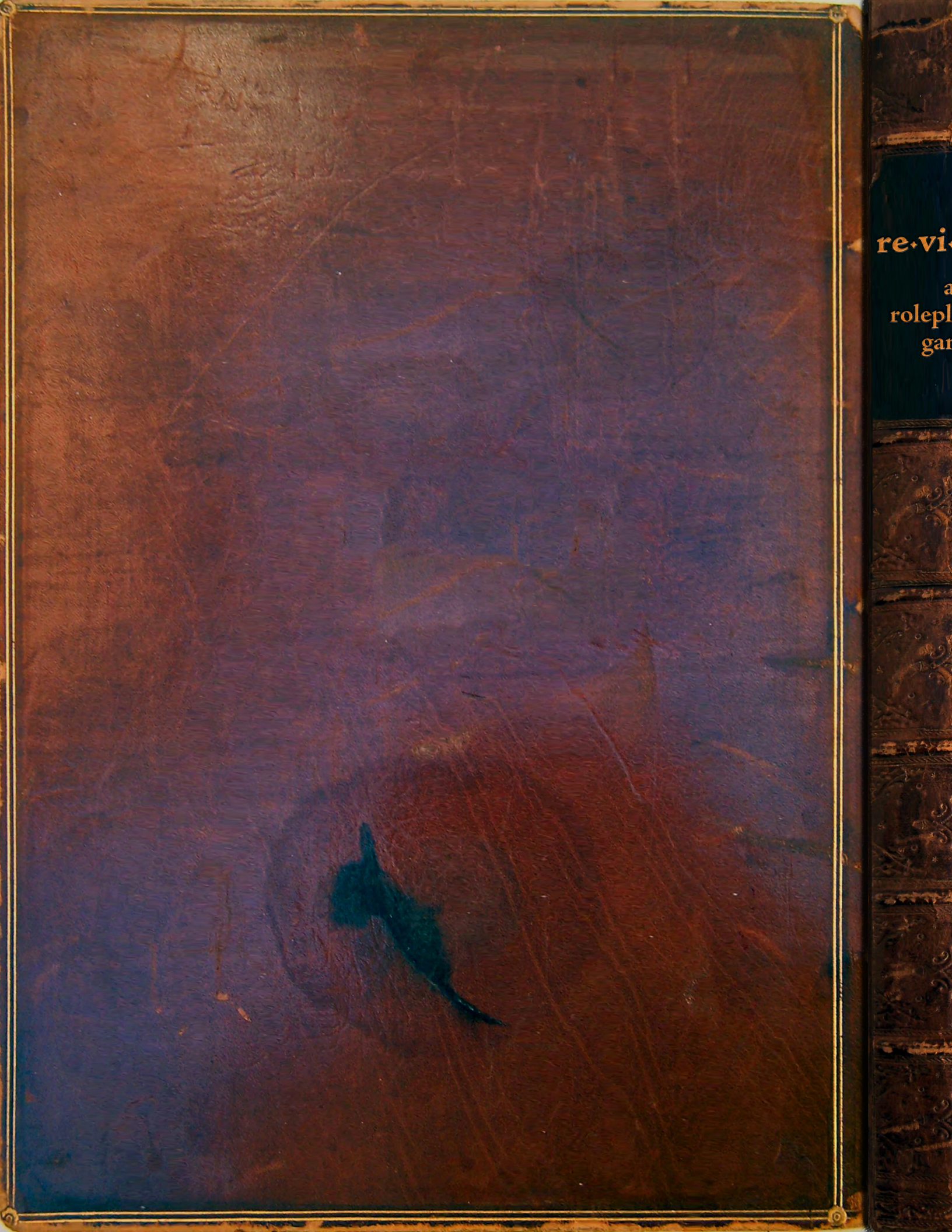
Report all violations of orders you are instructed to enforce ...

Uphold the highest traditions of military service. Any and all violations of general order or civil law will result in dismissal. Avoid Hut 6 & 8 after hours; Alan Turing has brought forward information concerning interlopers.

Signed,

A handwritten signature in dark ink, appearing to read 'Edward W. H. Travis', written over a horizontal line.

Edward Wilfred Harry Travis, GCCS, GCHQ, COMMANDING



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