MAGIVALITY

By Callisto & Gurth

— **A** PLASTIC WARRIORS / BLACK GATE INC. **Production** —

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Distill the life that's inside of me
— Nirvana, "Pennyroyal Tea"

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Special Greetings

Elle Holmes — *here's to hoping for a fast & complete recovery...* Bob, boB, bOb, B0B, bob, BOb, bOB, and all the others Bobs of various spellings out there. **NO GREETS TO OBO AND THE FIRST ANTI-CHURCH OF THE SQUOOSHY BALL!**

Special Thanks

To the troll which killed our **&* party so we had to think of something else to do (which evolved into this).

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Feedback

If you have comments on this game, questions, suggestions, or large sums of money you don't need (but no major credit cards accepted), feel free to send an email to the designers.

Web Sites

Plastic Warriors:
http://www.xs4all.nl/~gurth/plastic.html
Black Gate Inc.:
https://imaginality.dewachterkronieken.nl

Introduction

nah ... stop ... before I begin ... but let me say ...
— Pearl Jam, "Push Me, Pull Me"

This is the spot where most roleplaying games go and explain what an RPG is. Since we assume you already know that (why else would you have downloaded this file?) we won't do that here.[1] Instead, we'll explain what *this* game is.

It's a multi-genre, diceless, generic, statless (if you want it to be), card-based roleplaying game. That's about as short as we could put it.

With this game you'll be able to do nearly anything, from walking into a forest to bash some orcs, to bringing down the evil empire, to investigating horrible murders, and much more fun stuff like that. It's limited only by your imagination.

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[1] In case you really don't know what an RPG is, we suggest you find out before starting to play this one. Go to a game store, they should be able to help you out...

Okay, enough of the sales pitch. Basically what **Imaginality** is about is a fun diversion from rules-heavy roleplaying; all you need is a deck of cards to make skill tests, and the desire to make an interesting story with the rest of the players.

Most of this short book explains a simple task resolution system that uses the deck of cards already mentioned, and some optional character creation rules for those who absolutely can't do without those. The rest you make up yourself as you go along.

Settings

Anything you want can be your playing ground. The rules are non-specific when it comes to just about everything, so they can be used in any setting and for any type of adventure — the game is driven by what the players want to do, not by a set of rules. As

such, interaction between players is important, as is enjoyment of the game. Getting bogged down by the rules isn't.

Rules Optional?

All the rules in this book are considered to be optional — if you think a situation is better handled in a different way than these rules suggest then by all means do so.

Only the **CARDS** chapter, right after this one, is considered to be a must-use part; if you don't plan on using it, you might as well put the book away now. The other chapters are optional, and mainly attempt to give some rules to cover specific situations that may come up in play, whereas the **CARDS** chapter provides the basic framework for the game. It's the only part you actually need to read to play the game.

This also means that if a situation comes up that's not covered by the rules, make something up: Play or draw some cards, and base the outcome on that.

Necessary To Play

In addition to the obvious, namely some people to play with, you'll need a standard deck of playing cards, including the jokers. No dice or other gaming materials are needed, just a deck of cards.

If your group decides to use the character creation rules (page 16) and/or the gamemaster wants the other players to have a hardcopy of their characters, you'll need to go to the trouble of printing out a character record sheet — in the back of this book — for each player, and hand them pencils and erasers so they can write down their characters.

PLAYER HINTS

As this is a roleplaying game, one of the players is the gamemaster, while the others are just players. You probably know all that already so we once again won't repeat it here.

What we *will* do is give advice to both the gamemaster and the other players, concerning this particular game.

The most important thing we need to stress is that **Imaginality** is about roleplaying, as opposed to rollplaying. We've written the rules in such a way that there are little to no stats, in order to get everyone to roleplay their characters' actions rather than rely on skills, magic, equipment, and what have you.

For that reason, it's important for players and gamemasters to describe the actions taken by each character, and create a good, mental picture of what's going on. This is made even more important because many issues are resolved partly as judgement calls by the game-master, so if you haven't given him or her a good idea of what your character is trying to do, you may not succeed because the gamemaster thinks it's not possible.

GAMEMASTER HINTS

What was said above for the other players also applies to the gamemaster: paint a clear picture of what's going on, what each NPC is doing, where things are, and so on. Likewise, roleplay the NPCs and their actions rather than relying on random card draws.

The Game World

Imaginality does not contain a fixed setting for the game world. This is left entirely up to the gamemaster, who will therefore have to do some work to create a believable world, but it has the advantage that anything is possible — if you want it to be.

Easy shortcuts are to use settings from other games, movies, books, or any com-bination of them. The main thing is to build a game world that is both believable and fun for everyone.

Believability is necessary, because if the world is not, then many things may come across to the players as arbitrary decisions from your side; you should be able to support most decisions with an explanation that makes sense when compared to the rest of the world, even those parts the players haven't seen yet.

Having fun is an even more important issue, for the simple reason that if nobody is having fun, why are you all bothering to play the game? If you've come up with a setting you think is cool but the others find boring, stop. Find out what they don't like, and what they would like, and then either adapt the current setting to reflect those ideas, or build a new one that everyone will enjoy.

Suggested Settings

The exact setting for **Imaginality** is only limited by the gamemaster's and players' imaginations. Still, here are some ideas for different worlds or universes you might want to base your own settings on.

Note that the players' actions should be at the center of **Imaginality** adventures (see below for more on this), so it should be noted that some settings are more suitable than others. Those worlds where individuals can make a difference are much more interesting than those where everyone — including the players — is just a little cog in a big machine and has no hope of ever accomplishing anything.

High Fantasy

A world with mythical races and an abundance of magic is locked in a struggle between good and evil. The players will likely be adventurers out to make a name for themselves, fighting evil and becoming rich in the process.

Who will win the struggle?

Who do you think?

Classic Examples: Tolkien's *The Lord Of The Rings*, of course. Also just about every fantasy RPG on the market, both tabletop and computer. For a view from the other side, *Grunts* by Mary Gentle is a good read.

Orwellian

"They" are watching every move you make, and you are just a small part of a huge machine. Absurd bureaucracies feature heavily, as do high-rise apartment and office buildings, factories, and extremely depressing living conditions. Not poor — society provides for everything — just mindnumbingly dull.

This is best combined with the Punk setting, below, else adventuring will be very boring for the players.

Classic Examples: George Orwell's *1984* is the best-known example (which we named this category after, if it wasn't obvious yet), but don't forget others — the film *Brazil* by Terry Gilliam

for instance, is about a man who rebels against such a society.

Punk

Whether you want cyberpunk, steampunk, or whateverpunk, this kind of setting has the characters as outsiders who can't/won't/don't fit in with society as a whole for some reason, and rebel against it for that same reason. Whether they have a chance of actually changing anything is of course the question, but they can always try...

Classic Examples: William Gibson's *Neuro-mancer* is a prime example of cyberpunk, with characters on the edge of society fighting against the odds.

Real Life ... Or Is It?

One of the designers' favorite ideas for a setting is to let the players play themselves, and put them into a world that is just like ours ... on the surface. The players, with all the knowledge they gained from playing other roleplaying games, somehow discover not all is as it seems, and start adventuring from there.

An alternative is to dump these characters into a different world, perhaps through time or dimension travel, or even by means of something like a despair squid[2].

Space Opera

Space-faring races fly all across the galaxy fighting a battle of good against evil, and despite the bad guys holding the better cards, good will eventually triumph. Or will they?

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[2] What, no **Red Dwarf** fans in the audience?

Space opera settings allow players to play any number of alien races, fly huge spaceships to wonderful planets, and blast them all to bits. What more do you want?

Classic Examples: the *Star Wars* movies, naturally.

Cross-Genre

This is a combination of any or all of the above, and/or other genres. It can include anything and everything, as long as the combination can be made believable in some way. The sky is the limit here.

The Players Are The Main Characters

The world you create should have enough opportunity for adventure by the player characters. Think of popular movies: how often do you see a major movie where the main characters are *not* involved with the big story going on, even if they don't know it yet themselves?

Imaginality adventures should involve the players in the middle of the action, not standing on the sideline looking on. Their decisions should matter, and preferably make a difference in the end. It's not fun for them to find out that wherever they turn, their enemies are already there, and whatever they think of, their enemies can counter.

That's not to say the players should have an easy time, with everything going in their favor. Far from it. But they need the chance to be at the center of things. From there, it's up to them to take that chance or leave it.

The fact that the players are the main characters also means you shouldn't attempt to

push them in a direction they don't want to take — for example if you what them to be at a certain place at a certain time to further the adventure, but the players have different ideas, don't *make* them go there. Go on with the adventure and adapt it as necessary. If it means the bad guys win, tough luck. Remember what we said about keeping the world believable.

Cards

Three's the number coming down
Coming round again

— Elastica, "2 : 1"

Actions

Actions that characters want to take are resolved with cards. This allows players some choice in when they *really* want to do their best to succeed at an action, or when they want to hang back and take it easy. The results are less random than with traditional dice.

THE DECK

The *deck* is simply the pile of cards, placed face down on the table within easy reach of all the players. If there are more than about four or five players, it's probably best to shuffle two decks of cards into each other and use that as your deck.

The Discard Pile

The *discard pile* is a separate pile, where cards that have been played are placed. Once the deck is empty — or nearly so — reshuffle the discard pile and place it face down on the table to become the deck again.

The Hand

Each player has a *hand* of up to seven cards, drawn from the deck. At the start of an adventure, all players should have seven cards; during the adventure you'll play cards to see whether actions you attempt succeed or fail.

Card Values

Each cards has the value shown for it in the Cards Table. In short, numbered cards have the value shown on the card, pictures are worth more than that, and **Jokers have special meanings** explained in the rules in following sections.

CARD TABLE	
Card	Value
2 to 10	2 to 10
Jack	11
Queen	12
King	13
Ace	15
Joker	special

Playing Cards

When these rules tell you **to play a card**, you should **select one from your hand**. After you've played the card and the action has been resolved, draw new cards from the deck until you have seven cards in your hand again.

Cards that have been played are placed in the discard pile.

The Joker

If you choose to play a Joker, you **immediately draw two cards from the deck** (see below) **and add up their values**. These two cards are used in place of the Joker, and once the action is resolved, **both cards and the Joker are discarded**.

This could turn out to be very good, very bad, or anything in between — the Joker represents the random element that can lead to unexpected results.

> Jack only has very low cards in his hand, but needs to succeed at an important action. He decides to play the Joker that's also in his hand.
> The two cards he draws are a 2 and a King, for a total value of 15. It looks like Jack will succeed.

The Gamemaster

The gamemaster has a hand of seven cards as well, and plays from these to resolve actions by non-player characters. However, **the gamemaster is allowed to draw a card from the deck instead of playing one** from his or her hand at any time. This is to make sure NPCs get a fair chance against the player characters.

Drawing Cards

When you're instructed to draw a card, **take the top card from the deck**. Don't place it in your hand, but keep it separate.

Drawn cards are placed in the discard pile once they're "used," that is when the action for which they were drawn has been resolved.

The Joker

Drawing a Joker from the deck means you fumble and **automatically fail whatever action you were trying to perform**, often in the worst way possible, or in a humorous or embarrassing way (at the gamemaster's discretion).

The Joker's effect is always bad for the character who *draws* it. For example, if you're being shot at and you draw a Joker, you get hit (probably quite badly), but nothing bad happens to the person doing the shooting.

Drawing To Replenish Your Hand

Cards drawn to replenish are not considered to be drawn like those above; you just take them from the deck and place them in your hand, so for example drawing a Joker here doesn't mean an immediate fumble, it just means you now have a Joker in your hand which you can play later on.

RESOLVING ACTIONS

When you want to perform a complex action of some sort, you play a card to determine the outcome of the action. For simple actions, like walking down the street, opening doors, and so on, there is no need to play cards.

The first thing to do is decide on the *difficulty* for the action. Usually, **this is set by the gamemaster, who either plays or draws a card for it**, whichever he or she thinks to be most appropriate. The difficulty is equal to the card's value.

When the action is being performed against a player, that player selects a card from his or her hand, and its value is used as the difficulty. Players cannot draw a card instead of playing one, unless the gamemaster allows them to.

In either case, the card is kept face-down until the next step has been resolved:

After the difficulty has been determined, the player who wants to perform the action chooses which card to play from his or her hand. **If the value of the played card equals or exceeds the difficulty, the player succeeds at what he or she was trying to do.** The greater the difference between the cards the more successful the action is.

When playing or drawing a card, it's usually best to place it face down so you don't show the card until everyone involved has played theirs. This way, nobody can see what card the others are playing before the action is resolved. If they could, they'd be likely to play cards accordingly, which gets avoided this way.

> Tom has come across a locked door he needs to open without the key. He's trying to open it with a screwdriver, and the gamemaster tells Tom's player this calls for playing a card.
> The gamemaster chooses to decide randomly on the difficulty of opening the door, so she draws a card: a 4. She doesn't reveal it to Tom's player yet, though, to keep him in the dark.
> Tom needs to succeed, so he chooses the highest card in his hand, an 8.

Once Tom's made his choice, the gamemaster's card is revealed. As Tom's 8 beats the gamemaster's 4, the lock opens after a bit of tinkering with the screwdriver.

Having The Advantage

In many cases, one character has an advantage over another when performing an action. This happens for instance when you've got some information to blackmail someone with, when you're being ambushed, when your hands are tied, and so on.

In such a case, **the character with the advantage should be allowed to play (or draw) more than one card to reflect the advantage.** Usually, only one additional card is allowed, although in cases where the advantage is very large, more cards can be played or drawn.

The values of all the cards should be added together.

Sally is attempting to intimidate an office clerk into giving her some information she's after. The fact that she's got a gun pointed at him gives her a definite advantage over the lowly clerk.

Sally can play two cards, while the clerk only gets one. Sally chooses a pair of sixes, for a total of 12; the clerk draws an Ace (a value of 15!) and isn't at all impressed by Sally's threats. This could escalate quite quickly...

REPLENISHING YOUR HAND

Normally, **you can replenish your hand** (draw cards to bring it up to seven) **when your character has time to think** about his or her current situation.

At times when you don't have the luxury to think things over, **you can replenish your hand** only **after you've played all your cards** and thus have an empty hand. This tends to happen in combat situations (see the **COMBAT** chapter starting on page 12).

The gamemaster has the final say in when you can draw cards to replenish your hand, although gamemasters are urged not to leave players sitting around without any cards, as this severely limits the options players have open to them.

The Joker

An additional use for the Joker is that **playing one allows you to immediately discard as many cards from your hand as you want**, and draw back up to seven again. The Joker itself is automatically discarded, so you always draw at least one new card.

When played for this purpose, **the Joker has no other effects** — that is, you don't draw two cards and resolve the action with them; if you were attempting an action, you have to try and succeed at it with the cards you have in your hand after replenishing it.

At the gamemaster's option, you may draw the cards from the top of the discard pile instead of from the deck; if the gamemaster allows this, naturally you draw the cards *before* placing your discarded cards (and the Joker) into the discard pile, else you'd end up drawing the same cards back again.

Let's repeat that you can only do this if the gamemaster allows it; gamemasters are recommended to use either this rule OR the standard one, above, for the whole game, and not allow players to pick which one to use when they play a Joker.

Skill Checks

> Oh & I could be a genius if I put my mind to it & I, I could do anything if only I could get 'round to it.
> — Pulp, "Glory Days"

Skill checks come into play when you're attempting to perform an action which requires a certain aptitude. When using the optional character creation rules (page 16) your character has certain skills in which he or she has had some training; otherwise it's a decision by you and the gamemaster which things a character is good at.

When you haven't used the character generation system to make your character use the skill check rules in the **FREEFORMING** section below; if you *have* used the character generation system, use the rules under **BOOKKEEPING** instead.

FREEFORMING

In the freeforming system the base rule is: **if you can give a reasonable explanation of what you're attempting to do, you get to play a card**. The gamemaster then either plays or draws a card (gamemaster's choice); if your card equals or exceeds the gamemaster's, you succeed, else you fail. Simple as that.

Remember that if one side has an advantage over the other, they might get an extra card.

BOOKKEEPING

In this system **your character needs to have the right skill to perform the action. If you have the skill, you play a card.** Then, like above, the gamemaster plays or draws a card and the skill test is resolved.

Lacking The Proper Skill

Without the skill, you can still try to perform the action, but using an attribute instead of a skill. However, this gives you a disadvantage, so the other side gets an extra card, in effect increasing the difficulty of your skill check.

The attribute to be used can be decided on using some simple guidelines:

⇨ **Mental** is used for tasks requiring brainpower or perceptiveness. Examples are working out a puzzle, hotwiring a car, spotting a hidden path, etc.
⇨ **Physical** should be used for feats of strength or endurance, like opening a stuck door, punching someone's lights out, withstanding high or low temperatures, or carrying large amounts of stuff around (hey, this is an RPG — players like to do that for some reason).
⇨ **Social** is for interaction between characters, like talking your way past a guard, knowing which fork to use, trying to get your meaning across to someone who doesn't speak your language, and so on.

Combat

> God I want to be a man
> But I don't want to die with a rifle in my hand
> — Bad Religion, "Heaven Is Falling"

When two or more people disagree and decide to fight it out rather than talk about it, that's when combat starts.

Turns

During combat, the game proceeds in turns. **The length of a turn is variable, from a few seconds to a few minutes per turn**, depending on what is going on. For example, in a chase each turn could last a minute or more, while in a rapid-moving firefight a turn would be only one or two seconds long.

During a turn, each character may perform one action. All players should declare their characters' actions, and the gamemaster declares the actions of the NPCs. Once all actions have been declared, they are resolved.

Initiative

In cases where it's important to decide who goes first, **a card should be played for each character. The character with the highest-value card acts first**, followed by the next-highest, and so on until the character with the lowest-value card has acted. Characters who played equal-value cards act simultaneously.

It's not necessary to determine initiative every turn; only when conflicts can arise or when speed is important it is recommended to use this rule.

Hand-to-Hand Combat

Any attempt to punch or kick someone, or strike them with a melee weapon, is a hand-to-hand attack.

The attacker describes the way he or she is attempting to strike, and plays a card face-down. The target then can choose to block, counterattack, or do nothing.

Blocking

When blocking, you try to ward off or dodge the attacker's blows.

The defender plays a card, and if its value equals or exceeds that of the attacker's card, the attack is blocked — the defender takes no damage (see below).

If the attacker's card's value exceeds that of the defender's card, the attack hits and damage is caused.

Counterattacking

A counterattack consists of blocking the attacker's movements and at the same time trying to hit him or her yourself. It's harder to counter-attack than to block, though, so the attacker has the advantage and may therefore play an additional card.

As with blocking, **the defender plays a card; however, if its value exceeds that of the attacker's cards, the defender has managed to hit the attacker** and causes damage (see below). Note that a counterattack does *not* hit if the defender's card equals that of the attacker.

Should the attacker's cards exceed those of the defender, the original attack hits and the defender takes damage from the attack.

You can only counterattack if you have not yet had an action this turn; also, counter-attacking means you automatically forfeit any

action you were planning to take later on in the turn. In essence, **a counterattack is an action, and you're only allowed one action per turn.** That means that you can't do anything else that turn should you choose to counterattack.

Doing Nothing

This option means you simply stand there, taking the attack as it comes. It's not usually the best option to take, but in some cases it's the only one — for example when you're surprised or unaware of the attack.

The defender get to play no cards, and the attacker does not play a card from his or her hand. Instead, **the attacker draws a card from the deck; any result other than a Joker means the attack hits**, whereas a Joker has its usual effect: a fumble. In other words: you miss automatically if you draw one.

Effects Of A Hit

If a hit is obtained by either character, **the character that was struck takes damage** as described below.

Using Skills

If the optional skill rules (pages 11 and 17) are used, **hand-to-hand combat is resolved using a skill check** with whatever skill the gamemaster deems appropriate for the attack. **Characters without this skill can use their Physical attribute instead**, although the target gets to play (or draw) an extra card as explained on page 11 under Lacking The Proper Skill.

Ranged Combat

Ranged combat occurs when someone tries to shoot someone else, and usually involves attacks over longer distances.

The attacker plays a card to attempt to hit the target. At very close range (up to a few meters), the attack is easier and the attacker is allowed to play two cards.

Dodging

If the target is aware of the attack, he or she may **play a card to dodge, however dodging in ranged combat counts as an action** (like counterattacking in hand-to-hand combat), and so is unavailable if you've already taken an action this turn.

To dodge, play a card. **If its value exceeds that of the attacker's card, the shot misses**; if the dodge card's value is equal to or less than that of the attacker's, the shot will hit.

Unaware Target

Targets who are unaware of the attack,

WEAPON TABLE	
Hand-to-Hand	**Cards**
Axe	3
Club	2
Knife	1
Sword	2
Unarmed	1
Ranged Weapons	**Cards**
Bow	1
Bow, long	2
Crossbow	2
Crossbow, heavy	3
Crossbow, light	1
Machinegun	2
Machinegun, heavy	4
Pistol	1
Pistol, high-power	2
Rifle	2
Rifle, high-power	3
Shotgun	3
Submachinegun	2

or cannot dodge for some reason, do not play a card. Instead, **a card is drawn from the deck and its value used to decide if the shot hits**: as above, if it's greater than the attacker's card, the shot misses, else it hits.

Cover

Targets who are in cover or more difficult to hit for some reason should get an extra card to dodge (if they are able), or an extra card should be drawn from the deck.

Using Skills

As with hand-to-hand combat, ranged combat can be done using skills, again whichever the gamemaster thinks are appropriate. Characters without the right skill can use their Mental attribute for lighter weapons, or Physical attribute for big guns.

Damage

Damage is resolved by playing one or more cards for the damage caused by the weapon, followed by the target playing cards to resist.

Weapon Damages

Some attacks or weapons cause more damage than others. To represent this, the Weapon Table shows some suggested

numbers of damage cards for different types of weapon.

Once the number of damage cards has been determined or decided on, the attacker plays that many cards. The values are added together to find the damage inflicted on the target, who now gets to resist it.

> Tom shoots at Sally with a rifle and hits. Rifles do 2 cards damage, so Tom plays two cards: a 6 and a King, doing a total of 19 damage.

Note: if the optional character creation rules (page 16) are in use, add the character's Physical attribute to the damage for hand-to-hand attacks, and subtract 1. For example, an axe would do (Physical +2) damage. Do not add the Physical attribute to ranged weapon attacks.

Resisting Damage

The target plays one card and its value is subtracted from the damage inflicted by the attacker.

Note: when using the optional character creation rules, the single card played here should be replaced by a number of cards equal to the character's Physical attribute.

BODY ARMOR TABLE

Body Armor	Cards
Chain mail	+1
Flak jacket	+1
Full plate	+2
Kevlar vest	+1
Leather	+0
Normal clothing	+0
Plate mail	+1

Body Armor

Body armor adds extra cards to resist damage, as per the Body Armor Table.

For types of armor not listed in the table, the gamemaster should decide on values him- or herself, based on those that are listed.

> Sally is wearing a Kevlar vest, which adds one card to resist the damage, so she gets to play two cards. She gets a 4 and a Queen, for a total of 16. This is subtracted from Tom's damage of 19, leaving 3 points.

Effects Of Damage

Two systems for tracking damage are presented, one for players wanting to know how bad their wounds are, and one for those who like to freeform it more. The latter is the recommended one.

Freeforming

The amount of damage taken is an indication of the severity of the wound, but has no actual game effects beyond those the gamemaster and players want to attach to them.

The gamemaster and players are encouraged to come up with imaginative descriptions of what's going on, and make judgement calls on the effects of wounds. For example, someone with a wounded leg will not walk as fast as before, while a character with a head wound will likely pass out.

As a guide, wounds of up to 5 points are relatively light and don't cause many restrictions; 6 to 10 point wounds make it difficult for a character to function, but not impossible, while wounds of 11 to 15 points (or more) make it very hard. Wounds of 16 or more points are often life-threatening.

Bookkeeping

The total number of points of damage taken is subtracted from the total value of cards the wounded character plays, so it gets harder to accomplish things when you take wounds. Note that the wounds aren't subtracted from each *individual* card, only from the total.

> Sally has taken 3 points of damage. Some time later, she ambushes someone and gets to play two cards to make the attack. She plays a 9 and an Ace, for a total of 24, but has to deduct 3 points, giving her a total of 21.

Once damage has been resolved, **the character who took the damage draws a card** from the deck.

If this card is **less than the total damage** taken by the character, he or she falls unconscious.

Should the card be **less than the damage just inflicted,** the character will die soon unless given immediate medical attention.

If using the character creation rules, draw a number of cards equal to your Physical attribute to check for death and unconsciousness.

Sally draws a card to check for unconsciousness and death. She gets a 5, which is more than the 3 points of damage she's taken, so she remains conscious and alive.
Later on, she takes 11 more points of damage, bringing her total up to 14. She draws a 4, which is less than 14 so she passes out, and because it's also less than 11 she will die unless someone saves her.

An Alternative Hand-to-Hand Combat System

This alternative system makes use of the **Lunch Money** card game by Atlas Games.

Setup

When hand-to-hand combat is initiated, deal every player involved (or likely to be) five **Lunch Money** cards, as per the normal rules for that game. If the combat continues over multiple **Imaginality** turns, players re-fill their hands according to **Lunch Money** rules but don't get completely new hands every turn.

Actions

Play proceeds in the normal turn sequence used by **Imaginality**. In one action, a complete **Lunch Money** turn is played, including the defensive or counterattacking moves made by the intended target of the hand-to-hand attack.

Damage

Damage suffered by any character involved is translated on a one-to-one basis from **Lunch Money** to **Imaginality**. So, if a character takes a Poke In The Eye, he'll take 1 point of damage in **Imaginality** and is blinded until after the next character has acted.

Jeff and Pete are not happy to see one another; Jeff decides to attack Pete, and gets to go first. Lunch Money cards are handed out to their players, and Jeff's player plays a Kick (4), which Pete Blocks. This was Jeff's action.
Pete now has an action, and plays a Big Combo, consisting of a punch against Jeff's head and a roundhouse kick in his back. Jeff takes 6 damage, as he doesn't defend.

Characters

I want to be Bob Dylan
Mr. Jones wishes he was someone just a little more funky

— Counting Crows, "Mr. Jones"

The rules in this chapter are highly optional. It's recommended you *don't* use the character creation rules, instead choosing some abilities and traits for your character without trying to put numbers on them. The rules for task resolution (as far as they exist) are written in a way to allow just about anything to be accomplished without the need for lots of numbers.

Playing Yourself

An interesting way of playing **Imaginality** is by effectively playing yourself — your character knows what you know and can do what you can do. This completely removes the need to create a character, although it can be open to abuse by less-than-honest players.

CHARACTER POINTS

Characters are created using *character points*. You can use either of the following two ways to decide on the number of character points.

1. Each character begins with a total of 8 character points.
2. Draw one card and use its value as the number of character points. With this method, if you draw a Joker, discard it and draw only *one* new card.

bOb makes a character and decides to draw a card for the character points. He gets a Queen and so has twelve points to make a character with.

Players may be given the choice which system to use, or alternatively all must use the same system. Drawing a card is more random and could create more or less powerful characters than those of other players, while the 8-point method makes sure all characters are balanced against one another.

Drawing a card is generally more fun, though. As an optional-optional rule for gamemasters who want to get on their players' good sides, any player drawing a card with a value lower than 5 may draw again and use the highest of the two cards, the other one being discarded.

Attributes

Each character has three attributes: Mental, Physical, and Social.

Mental represents intelligence, cognitive abilities, and general "smarts."

Physical is strength, stamina, and so on.

Social governs dealing with other people.

Each of these attributes is rated on a scale of 1 to 3, and every character starts with a level 1 in each of them.

Costs Of Increasing Attributes

The character point costs to get to a certain level are as shown by the Attribute Costs Table.

ATTRIBUTE COSTS TABLE

Level	Points
1	0
2	5
3	10

Attributes are increased one point at a time, so to go from 1 to 3 you need to pay character points to go from 1 to 2 first, and then pay character points to go from 2 to 3. All in all, that's 15 character points.

> bOb spends five character points to increase his Social attribute to 2. He now has attributes Mental 1, Physical 1, and Social 2; he has seven character points left.

Skills

Skills cost 2 character points. There are no levels in skills, you either have a skill or you don't. If you don't have a skill you can still attempt an action that would fall under that skill, but it will be more difficult. See **BOOKKEEPING** on page 11.

Available Skills

There are no set skills you can choose from — you and your gamemaster should determine what would be an appropriate name for the skill, and what can be done with it. Just use some common sense.

> With seven character points, bOb can take three skills and have one point left over. He picks Jumping, Leadership, and Religion.

Starting Equipment

You can have any equipment or possessions you want, subject to your gamemaster's approval; if you want something very special, out of the ordinary, or very powerful, the gamemaster may want to charge you a few character points for it, though.

Character Points Left Over

Any character points left over are kept; write them in the appropriate area of the character sheet. You can spend them later when you've built up some more points.

CHARACTER ADVANCEMENT

After a successfully completed adventure, the characters get awarded character points for their achievements. Points can be awarded for a number of reasons, some of the more common ones are listed below.

- ⇨ **Survival:** Every character alive at the end of the adventure gets one character point.
- ⇨ **Roleplaying:** Good roleplaying should be rewarded with a character point.
- ⇨ **Completing adventure goals:** For every adventure goal completed, the characters get one character point.
- ⇨ **Entertainment:** players who entertain the others are rewarded with a character point as well.

The award for entertainment is best awarded by consensus — every player gets to cast a vote, and the player with the most votes receives the character point[3].

Spending Character Points

When an adventure is over, characters can spend their character points to learn new skills and/or increase their attribute levels. The costs are the same as during character generation.

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[3] This rule is also known as the *Danny Schog Karma Award*, or sometimes as the *"Martijn Keeps Whining He Came Up With It Much Earlier Than Danny So Why Is It Not Named After Him?" Award.*

IMAGINALITY

CHARACTER RECORD SHEET

Name _____
Player _____
Gender _____
Age _____
Race/Species _____
Physical Description _____
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Distinguishing Marks _____
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Background _____
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Hopes & Desires _____
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Quote _____
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IMAGINALITY

CHARACTER RECORD SHEET

Name _____
Player _____
Gender _____
Age _____
Race/Species _____
Physical Description _____
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Distinguishing Marks _____
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Background _____
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Quote _____
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IMAGINALITY

CHARACTER RECORD SHEET

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Distinguishing Marks _____
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Hopes & Desires _____
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Quote _____
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Print out as many of these pages as you need and cut along the lines to create three character sheets.

IMAGINALITY

CHARACTER RECORD SHEET

(OPTIONAL SIDE)

Character Points _____

Attributes

Mental _____
Physical _____
Social _____

Skills

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Possessions

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IMAGINALITY

CHARACTER RECORD SHEET

(OPTIONAL SIDE)

Character Points _____

Attributes

Mental _____
Physical _____
Social _____

Skills

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Possessions

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IMAGINALITY

CHARACTER RECORD SHEET

(OPTIONAL SIDE)

Character Points _____

Attributes

Mental _____
Physical _____
Social _____

Skills

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Possessions

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MARGINALITY

A roleplaying game.

You take it from here.