

Reel Adventures 1.5

By

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### **Coming to a living room near you**

Welcome to 'Reel Adventures' a game where you can survive a hail of bullets, kick the ass of an army of bad guys using only a toothpick and defeat the vilest of villains with one hand tied behind your back (literally). Getting the girl, saving the world and standing tall for truth and justice are all in days work for you and your buddies.

From the pyramids of Egypt to the depths of space your heroes' stories will be told. There will be explosions, tears, arguments, fights, friendships made and broken, mystical weapons found and lost, guns fired, shots taken, lives saved and sacrifices made.

I cannot tell you what will befall your group but of one thing I can be certain. You are heroes. You stand in the light when the world falls into darkness! You take on the job that no one else can or will and by god you are going to look good doing it!

### **About this kind of game**

Reel Adventures is a story-telling game meaning that you and your friends are going to create a tale from scratch using the guidelines provided in this book. This is going to require a certain amount of creativity and improvisation from you, but you will be given help and advice from the game.

### **So how do we do that then?**

Each player bar one is going to become a hero in our tale. They will give their hero a **background** and a **reason** to do what he is doing. As the story unfolds he will gain **resources** to help him on his quest and take **action** against his enemies. The one player who does not become a hero takes on the role of their nemesis, plotting the downfall of the heroes and attempting to make his evil plans come to fruition.

### **Getting it Together**

Before you start playing you need to get the following things together:

At least two players, including yourself. The game can take up to 4 players but you can also play it easily with just 2.

A deck of playing cards with the jokers removed.

Pencils and an eraser.

Bunch of counters. I like to use poker chips, but coins, dice or anything else will do. If you don't have anything to hand you can just use pencil and paper instead.

One copy of the 'Plot Device' sheet, found on [p.xx](#).

One copy of the 'Evil Plan' sheet found on [p.xx](#). Give this to the player who is taking on the role of the nemesis.

One copy of the 'Call to Action' sheet for each player, apart from the one playing the nemesis, found on [p.xx](#).

You can also find all these sheets on our website <http://www.giantbrain.co.uk>.

If you can't photocopy or print these sheets out you can easily sketch them on a spare bit of paper. There is not a lot of information that actually needs recorded.

## **Pre-shoot**

So before we launch into shooting our film we should do some development work first. We want to know what sort of film we are going to shoot, who the good guys are and who the baddies are going to be.

You should answer the following questions in anyway you want to:

- 1) What **style** of action film is it going to be? Bond? Die Hard? Etc.
- 2) Who is going to be the threat, the **nemesis** of our tale? What is his past?
- 3) Who are the **heroes** going to be? What are their names and why are they standing up to be counted?
- 4) What is the **name** of our film going to be?

Summarise this information anyway you want and place it in the 'Fuel' section of the 'Plot Device'. This will fire our story and allow us to build the rest of the 'Plot Device' as we shoot our film.

*Example: Cath & Iain decide to shoot*

- 1) *a James Bond style film*
- 2) *with a nemesis called Dr. J Dorian who is a disgraced genetic scientist*
- 3) *and a hero called Max Power who is an international spy*
- 4) *and the name will be 'The Quantum of Solace'*

At this stage we don't want to define a lot about the film details as figuring out what the plot is going to be is the point of playing 'Reel Adventures'. Also don't feel you need to stick to the names you choose here. If you suddenly realise a better name would fit, you can always 'edit' them later on in your story.

## **Nemesis**

So now you have some idea of who the nemesis is and what he is up to, we can define some things about him that we will use during play.

## **Name**

What is your nemesis called. This could be a proper name or something more over the top like 'Dr. Evil'.

*Example: from the setup we know that Cath's nemesis is going to be called Dr. J Dorian.*

## **Past**

The nemesis has a past that has driven him to villainy. This should be a simple one line statement that sums him up, but justifies why he is committing acts of evil.

*Example: From the setup we know that Dr. J Dorian is a 'disgraced genetic scientist' so all Cath needs to do is provide a reason to his description. She adds 'with a need to prove himself in the eyes of his peers.' the whole of which she writes down on her Evil Plan, under the Past heading.*

The past is written down on the 'Evil Plan' and you will see it has a big 3 beside it. Don't worry about that for now, all will be explained in due course.

## Resources

These will not be filled out yet but are worth explaining just now. As the story progresses the nemesis will acquire minions, gadgets and locations to help him achieve his diabolical goal, all of which come under resources.

Resources have a space for their description, below which are two circles that will come into use during play. One is called **impact**, which is a measure of how much the resource can affect the story at any given moment. The other is marked **ante** and is used when the player wants to show that their hero is using a resource. That is all you really need to know for now. We will get to how these resources affect the game shortly.

## Heroes

The nemesis has got some detail fleshed out, now we need to know a little about our heroes. Each player, other than the one taking on the role of the nemesis, takes control of one of the heroes in our tale. Each player essentially owns a hero in the story and is responsible for what happens to that hero during the story.

## Name

Who is the man who has come to save the day? What do we call when we need his aid. Has he got a cool nickname or is he just an average joe with a rundown name. Names can be important in defining an iconic hero, Indiana Jones, James Bond for example, but don't stress over it.

*Example: From the setup we know that the hero is going to be called 'Max Power'.*

## Background

The nemesis has his past, the hero his background. Again this is just a 1 line sentence that lets us know what the hero is all about. Is he a 'Maverick cop on the edge', 'A space captain who bucks the rule of the authoritarian government' or an 'Archaeology professor who breaks the rules'.

Stick it down on the 'Call to Action' sheet. Like the Past of the nemesis this has a value of 3 attached to it but don't worry about that for now.

*Example: Iain creates a hero for the same game Cath is playing. He creates Max Power, an 'International Spy'.*

## Reason

Each hero has some a **reason** to be doing what he is doing, something that draws the audience in and makes us sympathise with his plight. Maybe he has an estranged son that he wants to reconnect with, a wife who has moved halfway across the country to work in a really tall building or a father who has been thrown into the inky black of the ocean.

Write this reason down in the appropriate place on the 'Call to Action' sheet. You will notice it has a big box beside it called risk. We will come to that shortly.

*Example: Iain decides that Max Power has an estranged son and that his reason for doing what he is doing will be 'Getting to know his estranged son'. This will obviously involve his son being part of the story but to what end is still to be discovered.*

### **Resources**

These are exactly like nemesis resources and cover everything from cars and guns to gadgets and sidekicks.

### **Rating**

Once you have decided the basic details for your film it may be a good idea to decide a **rating**, a quick discussion as to the level of violence, sex, drug use etc. you want in your film. This is probably only necessary if you are playing with people you don't know. Now different countries have different rating systems so go with which ever one you feel most comfortable with.

*Example: Cath and Iain decide that their tale, 'The Quantum of Solace', is going to have a 12 rating under the British Board of Film Classification (BBFC) as this is the rating system they both know the best.*

## Roll Film

Right now we have an idea of the sort of film we want, who our nemesis is and who is going to bring him down. Let's start shooting!

## How do we play?

Our film progresses in a series of rounds with each player getting a chance to **direct** a small part of the film, called a **scene**. This does not need to happen in the same order every round.

*Example: In one game, Chris, Iain, Becki and Dave are telling a time travel story called 'The Curse of the Glass Rose'. Chris goes first then Iain, Becki and Dave. In the next round Dave wants to go first and then Iain, Becki and Chris. In both these rounds each person has presented a piece of the story but the order has been different.*

Each player, including the nemesis, gets a scene each round.

## How do we build the story?

So how do we know how long our film is going to be, or where we are in the plot at a given moment. The **plot device**, which we have already filled out the fuel section of, **pxx**, helps guide our story along. This is how both the nemesis and the heroes reveal parts of the plot and allow us to tell our story in a consistent and coherent manner.

The plot device is made up of the following parts:

**Fuel:** This is what fires our story and provides the jumping off point for the rest of the plot. We have already filled it out, see **pxx**, with the film name and some basic details of the plot to come.

**Body:** This is the path of our plot and is split into four sections.

Act 1: Where the heroes are introduced, the story begins and the nemesis sets his plans in motion.

Act 2: Where the heroes gather their forces and discover what the nemesis is up to.

Act 3: Where the nemesis' plans come to fruition and they openly attack the heroes.

Finale: Where the nemesis is confronted and defeated.

**Exhaust:** The exhaust of the device represents the epilogue of the plot, what happens to our heroes after the last bullet has been fired and their praises have been sung.

**Gears and Bolts:** these are the most important elements of the plot tree and are fundamental to the progress of the game. Each act contains a certain number of gears, as shown in the table below.

<b>Gears per Act</b>
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Act	Gears
1	2
2	4
3	4
Finale	0

Through the middle of each gear, runs a bolt connecting it to the body of the plot device. The gear is an important plot element or location, whereas the bolt provides us detail about the plot element itself and how it relates to the story. We will look at this more later on in the book but for now here is a quick example.

*Example: Let us look at 'Indiana Jones and the Raiders of the lost Ark'. We could establish the 'Ark' as a gear and add 'The Nazi's are looking for it' and 'It could help its owner win a war'.*

### **How does our story flow?**

Every act we fill out the gears in that section of the plot device. When all the gears are full in a given act, the next scene shot will be in the next one. Once all the acts are finished we move to the **finale**, pxx.

### **Directing a Scene**

When it comes to a players turn to direct a scene they do the following:

- 1) Increase threat
- 2) Frame the Scene
- 3) Shoot the Scene
- 4) Wrap the Scene

Once a player wraps their scene, play passes to the next player who wants to direct.

### **Increase threat**

No matter what the heroes do or how fast they do it, the momentum of the evil in the film will always be building against them. At the start of every scene the director is responsible for increasing the **threat** of the film. This is on the 'Evil Plan' sheet, and can be marked in any way you choose.

#### *Example*

*At the start of act 2, at the start of the first scene Iain gives Cath two threat.*

### **Frame the Scene**

The director now tells us where his scene is going to be shot and what it is going to be about. Until you bring other players into the scene we will refer to them as the **audience**.

First of all tell the **audience** where your scene is going to be shot; what can they see, smell, taste and hear. Are there any other heroes present? If he wishes the director can introduce a member of the film's **cast**; a character who is not a hero, the nemesis or an enemy. This cast member can be portrayed by one of the other players if the director so desires.

### *Example*

*Iain decides he wants a scene with his estranged son and so Cath takes on that role for the scene.*

If you are asking another player to take on a role other than their hero then you may want to give them some thoughts on how you see the character acting in the scene. This is the cast member's **motivation** for acting in the way he does. There is a cast sheet at the back of the book that you can use to record this information though you may feel that is unnecessary.

### *Example*

*Iain and Cath have a quick discussion about how the son should act in the scene. They decide he is resentful of his father's fame and reputation, and is angry that Max was not more of a father to him. This is the cast member's motivation.*

### **Antagonists**

It may be that the director wants to bring in some opposition for the heroes in which case he needs to look to the nemesis for assistance. The nemesis has complete control of any enemies that appear in a scene and as such the director must ask for his permission to include any of the resources the nemesis has created. The hero cannot make up new enemies.

### *Example*

*In one of Iain's scene he wants to be fighting some of Cath's mooks. He asks her permission to have them in the scene, and she agrees, opening the way up for him to have a fight against them in the upcoming scene.*

### **Shoot the Scene**

Now the director lays out what happens in the scene, with the assistance of the other players if he has so chosen.

### **Directing vs. Acting**

Whilst shooting a scene the director can describe things from his position 'My hero does..' or from an acting perspective 'I do..'. It is likely that a player will naturally slip between these two types of storytelling when taking part in a scene.

### **Creating Resources**

At any point during a scene they are involved in a hero can have a resource created for them by their player. This increases the **risk** to the hero's stake by 1 and allows them to write down a resource whose **impact** starts at 3. You should mark this with some counters or other easily changeable resource.

### *Example*

*In one of his scenes Iain creates a gun for Max Power. He describes the reveal of the gun and then writes it down as a resource, putting three poker chips in the impact circle below the description.*

### **Where is the action?**

At some point during the scene there needs to be some action, be that of the ‘punching people in the face’ or ‘talking to them nicely’ variety. Every scene will have some form of action, it is just a matter of finding it.

Any player round the table can call for ‘action’ whenever they think that a conflict has been reached. When they say ‘action’ they must describe to the other players why they think there is a conflict and what it is.

There are two possible types of action:

- 1) Those directly against the nemesis, his plan and his agents. This is the more common type by a long shot.
- 2) Those against other heroes.

It may sometimes be difficult to see the action in a scene but it is always there. Keep in mind the things that action is not:

- 1) A minor cast member getting in the way is not a call for action, merely more story telling.
- 2) Doors, barriers and windows should not get in the way. These guys are heroes not Joe Bloggs from down the road. They can kick down any door, jump any barrier and throw themselves through plate glass windows with little ill effect.
- 3) Buying a coffee or any other minor social interaction.

#### *Example*

*In a scene Max Power, strides up to an exclusive Casino where he knows the nemesis is going to be. It would be entirely dull and pointless to have a conflict based on whether or not he can get past the security guards and into the casino. He strides through with no one throwing up a call for action.*

And here are some examples of what action is:

- 1) Disarming a bomb whilst a building burns around you.
- 2) Negotiating with a master con artist to get some information from him that he is unwilling to give.
- 3) Defeating a horde of mooks bent on your personal destruction.

#### *Example*

*In the above example, the face off over a baccarat table between Max Power and the henchman of his nemesis is a good reason for action. Maybe Max is trying to get information, or maybe just to intimidate him.*

### **Bullet time**

Once it has been established that we have reached the ‘action’ in a scene we need to find out what the outcome of that action will be. Imagine, if you will, that the film

slows down for a moment and everything starts to happen line by line, action by action. We have entered matrix style **bullet time**.

### **Action against the nemesis**

This is the sequence you should go through once someone calls for 'action'.

- 1) The director draws a number of cards, without looking at them, equal to the level of their hero's background. This is where the large 3 beside the background comes into play. He puts these cards face down in front of him.
- 2) The nemesis draws a number of cards, without looking at them, equal to their past (3). He puts these cards face down in front of him.
- 3) Each side may now **ante** a single resource on the action. They place an **impact** token from the relevant resource into the ante column on their sheet. They then draw a number of cards, without looking at them of course, equal to the current impact + ante of the resource. They may also narrate the resource into the scene, giving them a chance to take control of the scene for a brief sentence or two to introduce the resource.

There is no order to who antes first at step 3. Just remember that each side can only ante once each time they get to step 3.

- 4) The nemesis and the hero now engage in a bit of 'bullet time'. They turn their first card over and compare:
  - a. If one side cannot flip over a card the other side wins.
  - b. If one side has a red card and the other does not then the player with the red card wins.
  - c. If both sides have a red card, the highest red card wins, aces high. If there is a draw the highest heart wins.
  - d. If both sides have a black card, then the highest black card wins, aces high. If there is a draw then highest spade wins.

The person who wins gets to say a line, declare a single action or otherwise shoot a small section of the scene. They take their opponents card and put it under theirs.

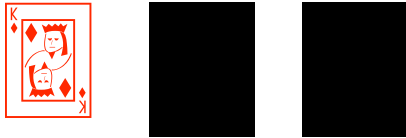
*Example: Max Power is trying to break his way into Dr. Dorian's base of operations. Iain narrates in Max's new snow mobile, but doesn't ante it yet, and describes max powering his way towards the front gate of the Alaskan base. Cath calls for 'Action' and they both draw 3 cards and place them face down in front of themselves.*

*Both decline to throw in resources at step 3 so they proceed straight to step 4.*

Max(Iain)



Dr. Dorian(Cath)



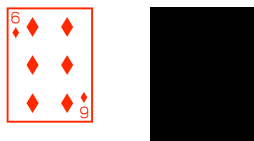
*Cath has the only red card and so gets to narrate:*

*'My guards see you coming down the mountain and sound the alert'*

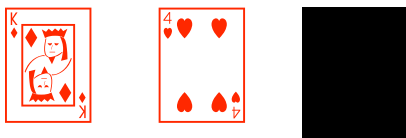
*She takes Iain's card and puts it underneath her King of Diamonds on her side of the table.*

*They now go back to step 3. Both decline to ante a resource and so they proceed to turning over their next card.*

Max(Iain)



Dr. Dorian(Cath)



*Iain has the highest red card and so gets to narrate:*

*'I accelerate and hunker down on the snow mobile heading straight for the gates.'*

*He puts Cath's card under his 6 of diamonds on his side of the table.*

*They now go back to step 3. Iain ante's the snow mobile, currently at impact 3, which allows him to narrate again.*

*'I click a button on the side and a bullet proof shield folds out over the nose of the snow-mobile.'*

*He draws 3 more cards and places them face down in front of him.*

*Cath also ante's a resource from her sheet of 'Alaskan goons'. It has an impact of 2 at the moment.*

*'My Alaskan troops take positions on either side of the gate and open fire with guns and rockets.'*

*Cath draws two cards and places them face down in front of her.*

*Both sides now turn over their next card.*

Max(Iain)



Dr. Dorian(Cath)

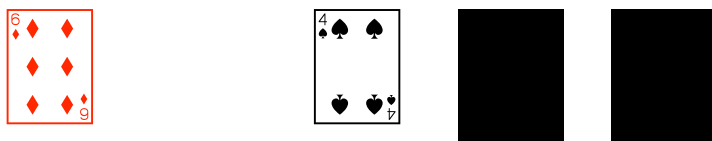


*Cath wins again, since she has the highest red card, and narrates:*

*'One of my troops lands a direct hit on the bullet proof shield knocking the vehicle sideways'*

*No resources are anted and the next card is flipped.*

Max(Iain)



Dr. Dorian(Cath)



*Iain has the highest black cards so he wins and narrates:*

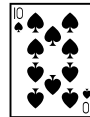
*'It didn't knock the vehicle I just ducked out of the way and hit a jump over the fence.'*

*No further resources are anted and the next card is flipped.*

Max(Iain)



Dr. Dorian(Cath)

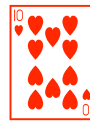
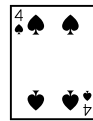


*Iain has a red card and Cath doesn't so he wins and gets to narrate:*

*'I jump the fence and land amongst your men firing in a circle as I gun the snow mobile after its landing.'*

*No further resources are anted and the next card is flipped.*

Max



Dr. Dorian



*Cath has no card to flip so Iain wins. He narrates:*

*'I gun down your men and ride the mobile straight through the blast doors as its secondary shield pops up.'*

- 5) Now go back to step 3 unless both sides have no cards left in which case go to step 6.
- 6) We now need to see what the result is from the point of view of the hero. Each visible red card is called a 'success'.
  - a. Triumph: This is when the hero has double the number of successes of the nemesis.
  - b. Overcome: This is when the hero has more or the same number of successes as the nemesis.

c. Fail: when the hero has less successes than the nemesis.

Remember we are looking for visible red cards, not all red cards. This basically means we are only looking for winning red cards.

*Example: Looking at the example above we see that both sides have 2 visible red cards, 2 successes, after the dust has settled. This is an 'Overcome' result for the hero.*

### **Action against other heroes**

Now hopefully the heroes will not beat each other up when there are plenty of evil minions to fight, but it is certainly not unheard of. If the heroes fancy a spot of fisticuffs then they should follow the sequence above replacing the 'nemesis' with the 'other hero'.

### **Anted Resources**

What happens to those anted resources from step 3? Well the nemesis just spends resources, not really caring whether his mooks live or die. Bwuhahahaha. He can always get more, we will come to that shortly

However resources are a much more precious commodity to the hero and the outcome of them being anted on an action is determined by the result from the **action**:

**Triumph:** The hero gets the ante back.

**Overcome:** The ante is lost.

**Fail:** The ante is lost and the hero must reduce one of his resources by another point of impact.

*Example: Coming back to our example above one last time, we look at what happens to the resource that Iain anted on the action. Well he achieved an 'overcome' result so the ante is lost. The impact of the resource has been reduced by 1 permanently.*

### **Wrap the Scene**

Once the scene is over we need to wrap it and decide what, if anything, the hero has achieved during the scene. This is tied into the result from the **action** in the scene.

**Triumph:** The player can do two things on the wrap list.

**Overcome:** The player can do one thing on the wrap list

**Fail:** The player can do one thing on the wrap list. The nemesis gains an amount of threat equal to the difference in the number of visible red cards on each side.

### **Wrap list**

This is the list of things you can do when a scene wraps. You can choose one or two of these depending on the result above, **pxx**.

- 1) Fill out a gear on the plot device.
- 2) Fill out a bolt on the plot device.
- 3) Change the impact of any resource added on the action by 1 to a minimum of 0 and a maximum of 3.

*Example: Looking at the example above again we see that there was an overcome result for the hero. Iain decides to lower the impact of the nemesis' resource by 1, representing his destruction of some of the base forces.*

### **Filling out the plot**

We looked at the plot device earlier but it is now that it is really going to come into its own. The 'Fuel' we filled out earlier provides the catalyst to the film. As we progress through the story we fill out the acts with information on the gears and bolts. Lets look at how the plot builds in more detail.

### **Act 1**

In act 1 you should fill out the gears in anyway you feel fit, keeping in mind that they should form the building blocks for your story.

*Example: So lets consider an action film that everyone knows to see how this works. I am going to go for 'Indiana Jones and the Raiders of the Lost Ark'. In the early scene we establish the presence of Belloq and also the presence of the Ark. We could write down the following two gears for Act 1*

*Gear: Belloc*

*Bolt: Is a rival Archaeologist to Indiana, is manipulative*

*Gear: Ark*

*Bolt: The Nazis are looking for it, it could help them win the war.*

### **Act 2 – 3**

Every gear you fill out should be built on a bolt or gear from earlier in the plot device. In act 2, you must build on the gears that are driving the device in act 1, establishing how the plot moves forwards from the initial elements.

*Example:*

### **There is no I in team**

Sometimes your best buddy is going to want a hand against the kill bots bearing down on him from the 'Fortress of Ultimate Death!!!!'. If another hero is in the same scene as the director's hero he may ante one of his resources and draw his own cards. He draws no cards for his background only his anted resource.

Any hero in the scene may ante whenever there is an opportunity to do so.

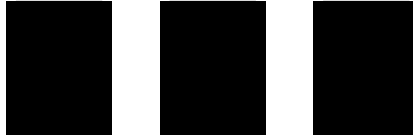
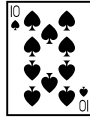
When it comes to determining the outcome, and what happens to any anted resources, the total successes of the heroes is compared against the successes of the nemesis.

*Example: Hank McHardpecks is fighting the robot troops of his nemesis Professor Chaos. They have each turned over their first 3 cards and have just anted another resource each.*

Hank McHardpecks



Professor Chaos

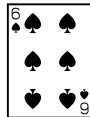
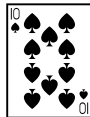


*At this point Hank's friend, Doctor Everywhere, makes an appearance with his 'Megabustatron' and fires into the advancing hordes. He draws 3 cards, for the impact of his 'Megabustatron' and will turn his first one over when Hank and the professor turn over their fourth.*

Hank McHardpecks



Professor Chaos



Doctor Everywhere

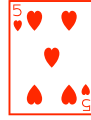
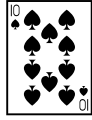


*So in the above the Doctor wins the fourth card and gets to narrate. His successes will get added to Hanks in determining the outcome. Let us say that the setup looks like this at the end.*

Hank McHardpecks



Professor Chaos



Doctor Everywhere



*So Doctor Everywhere and Hank McHardpecks have 3 successes between them, whilst the nemesis has 2. This is an 'Overcome' result for the heroes, which means both antes have been lost. It also means the heroes can do one thing off the wrap list. Without the help of his buddy, hank would have lost.*

### **Nemesis Scenes**

Once each round, after the heroes have all had a scene dedicated to them, it is time for the nemesis to have a turn.. However unlike the heroes he can do as much as he wants in a scene and can even have different things happen in different locations. Basically he can have a bunch of scenes make up his one scene turn. Such is the power of being the personification of evil in our tale. Bwuhahahahaha.

### **Fear his Evil Plan**

Every time the nemesis gets a scene he gets to fill out one gear or bolt for free. This represents the nemesis being the driving force behind the film.

### **Spending Threat**

During his scene the nemesis can spend the threat that he has accumulated during the preceding rounds. This threat is spent on:

- 1) **Create a resource:** a new resource can be created with a maximum impact of 3 and a minimum impact of 1. This costs 1 threat per level.
- 2) **Bolster a resource:** an existing resource's impact can be increased up to level 3. This costs 2 threat per level.
- 3) **Action:** the nemesis must spend 1 threat to initiate action with a hero.
- 4) **Menace a hero:** During his scene the nemesis may menace any hero's reason. To do this he directs a scene involving a hero's reason. At some point during the scene there is 'Action' where the hero's side is represented by a number of cards equal to the current risk of the stake.
- 5) **Forwarding the plot:** The nemesis may spend a threat to fill out a gear or a bolt. He may spend up to two threat a turn on filling out the blot.

The nemesis can hold threat over from round to round. He does not need to spend all the threat he has.

*Example: Going back to our game involving Doctor Chaos lets look at a turn for the nemesis. It is act 1 and we have just had round 1. Each of the heroes has given the nemesis 1 threat. He has also gained a threat from a failed piece of action, giving him a total of 3.*

*When it comes to his scene, the nemesis chooses to spend all 3 threat on gaining some goons, which he adds as a resource on his 'Evil Plan'.*

### **It's the final countdown**

The heroes have battled their way to the nemesis' base, overcome his defences and are standing before him. Once you have been through all the acts, as described on p.xx, you reach the finale. The finale is directed by the nemesis and has one action scene in it. This action has a few differences from previous ones:

- a) Every resource must be anted at some point during the finale. After all each side is throwing everything they have into the final conflict.
- b) Each hero is comparing individually against the nemesis. They are each contributing as much as they can to the fight.
- c) Narration rights for a given round go to one person only, that player being determined by the rules for action on **pxx**.
- d) Wrapping the scene happens a bit differently, see below.

### **Finale Fallout**

When the dust has settled we need to see how each hero has fared against the nemesis. The nemesis has been defeated, that is inevitable, but to what degree is down to the outcome of the action

Each hero compares their own red cards against the nemesis and tells everyone else if they Triumph, Overcome or Fail. The finale is wrapped in one of the following ways:

**Majority Triumphs:** The nemesis is defeated outright never to return. The heroes get to narrate everything about the wrap and the nemesis must just take it. Tough.

**Majority Overcome:** The nemesis has been defeated but it was not an easy fight and the heroes are going to need some time to recover. The nemesis may not be entirely dead and gets to contribute to the wrap.

**Majority Fail:** The nemesis has been defeated at great cost and has most likely survived his ordeal to return. The nemesis gets to narrate his defeat and the heroes must just take it. Tough.

*Example:*

### **Riding off into the sunset**

Before you clear those cards away from the wrap, we need them for one last thing. After the nemesis has been defeated we need to work out how the adventure has affected our hero and more importantly his stake.

For each hero, compare the number of red cards he drew in the finale with the amount of risk he accumulated during the film. His epilogue is guided by this comparison which is exactly the same as if we were comparing red cards in a piece of action.

**Triumph:** The hero gets to realise his stake full and all comes right for him. Until the world needs saving again of course. The player can narrate an entirely positive epilogue if he so wishes.

**Overcome:** The hero has made good on his stake and everything is going to be ok. Not as good as it could be though. The player can narrate an ambivalent outcome to the story, not all good, not all bad.

**Fail:** Well bugger. Looks like your hero has come out the worst for wear and his stake is lost. The player must narrate a negative outcome to his tale.

*Example:*

### **That's a wrap**

So there you have it, Reel Adventures in all its glory. I have had a lot of fun putting this project together and would like to thank a few people for the support and advice they have given me along the road.

## **Appendix 1**

Classification systems.

# CALL TO ACTION!!!

**NAME**

**CHEAT SHEET**

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**BACKGROUND**

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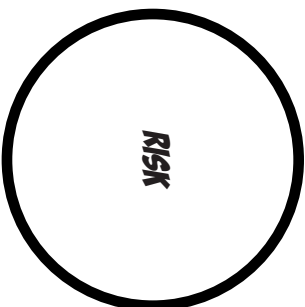


**STAKE**

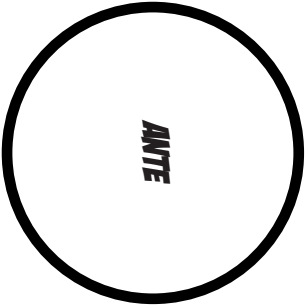
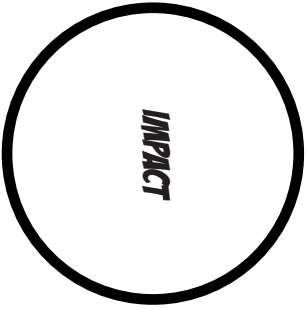
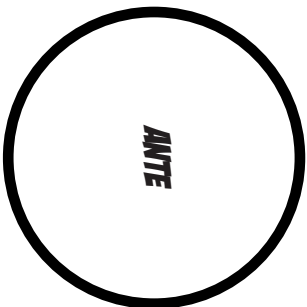
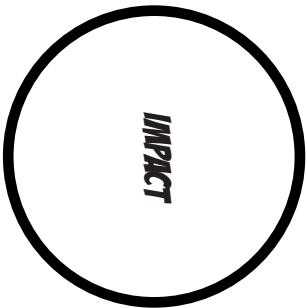
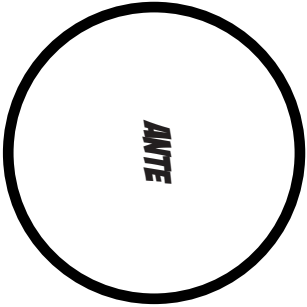
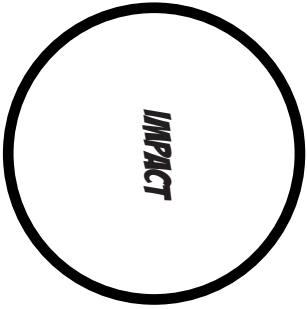
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**RESOURCES**



# ***EVIL PLAN!!!***

**NAME**

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**PAST**

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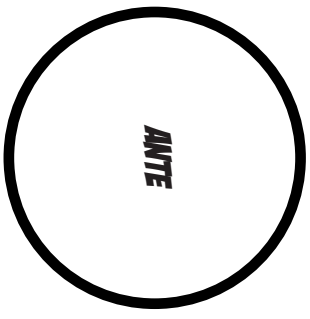
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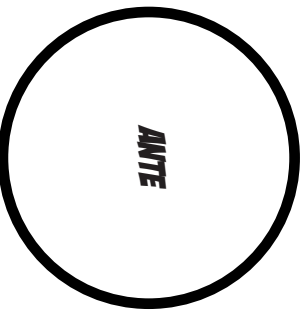


**RESOURCES**

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***THREAT!!!!***

**IMPACT**

**ANTE**

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