

CLASH

a game about conflict by Brie Sheldon

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What is Clash?

Clash is a story about conflict. This game is engineered to replicate the rise and fall of long going, ingrained social conflicts between opposing sides. It is best for an even number of players, and intended for multiple session play.

What do you do in **Clash**? You fight. You debate. You struggle. But most of all, you interact and tell the stories of wars, battles, and heartbreak. **Clash** is about telling the stories of major conflicts from a personal perspective.

What You Need to Play

To play **Clash**, you need six-sided dice (d6), pencils, these rules, index cards or pieces of paper, and paper copies of the character and World sheets from the back of the book.

Basic Rules

There is no Game Master or storyteller individual in **Clash**. The only ones telling the story are the players. It is best for 4 or 6 players in teams of two or three.

Dice Rolls

All dice rolls are made with six-sided dice (d6). You roll the number of dice equal to their dice pool, and count the number of successes. A success is any die that results in 4 or more. If you're stuck, you can roll any die that gives you a 50/50 chance of success, or even flip coins.

Beginning of Session Checklist

1. If this is your first game, set boundaries with the Content section.
2. Create your setting.
 - a. Use the Setting and Conflict questions to develop your World and teams.
 - b. Write down the teams, the team's leaders, locations, and the outside forces on index cards and place them in the center of the table.
 - i. Locations give you +1 die when you are in a location that matches your team.
 - c. Write down the Stakes and put them in the center of the table.
 - i. Stakes give you +1 die when you can tag them in a scene.
3. Create your characters.
 - a. Choose a side.
 - b. Create an archetype.
 - c. Answer character questions.
 - d. Create Threat, Influence, and Avoidance stats for your characters with 14 points to spend.
 - e. Introduce your characters.
 - f. Choose your signature.
 - i. When your signature is important in a scene, mark your Development Track.
 - g. Build your relationships.
 - i. One relationship with someone on your team, and a good or bad memory with them.

- ii. One relationship with someone on the opposing team, and a good or bad memory with them.

- 1. When memories are important in a scene, mark your Development Track.

h. Create three individual goals.

- i. When you complete a goal, mark your Development Track.

4. Hold one scene for each team.

5. Begin play. The youngest character is the first player.

sure if other players will be on board, it is always best to discuss it ahead of time. However, sometimes these barriers come up organically and it can be hard to judge the other player's feelings.

Creating Setting and Conflict

When creating your setting, you want to focus on developing the conflict. This is not a good versus evil story. The list of questions below will help you to build a fully fleshed out conflict. Take turns making suggestions for these questions, and come to an agreement on which are best to take. When you have chosen the answers, write them on a sheet and keep it in the center of the table near the **World** pool so that everyone has easy access.

Who is the conflict between?

What started the conflict?

How long has the conflict been going on?

What has happened to ease the conflict?

What was the originating event that ignited the conflict?

What was a major turning point?

What is the most recent spike in activity?

What is at stake for each group involved in the conflict? Use this to create "Stakes".

Are there other groups involved in the conflict that serve mostly to stir up trouble, like police forces or even political influences?

What part of the territory has suffered the greatest scars from the conflict?

If there are leaders of the players groups, who are they? Name the leaders and define them with two adjectives, one positive and one negative, such as "vindictive" and "intelligent."

NPCs

Non-player characters are background players in the story that can be part of World events or included in scenes. When NPCs are included, you will choose other players at the table to act as those NPCs.

Each player defines at least one NPC related in some way to their character socially or otherwise, including a name and general description of how

Content

Before creating the setting, determine what kind of content the game will include and set expectations for how boundaries will be respected. Good examples would be gang wars, feuding families, or tribes at war.

Content

Creating the setting includes a discussion of what kind of content will exist in the game. Every story has the possibility of approaching or confronting complicated and sometimes uncomfortable subjects. In a game about conflict and warring ideals, you may come to discuss something that is a hot-button topic. You might dig deep and investigate racial relations in history - the two teams could consist of a majority race and a minority race, and that kind of conflict can get really rough to work through. Conflict, however, is the meat of **Clash**.

Setting Boundaries

At the beginning of your setup, the group will the boundaries they are comfortable with approaching and those they aren't sure about. Will there be sexual content in the game? What about graphic descriptions of violence? It may be useful to think of movie ratings while setting these boundaries, but be aware that there are always chances that someone will either push the boundaries or break them.

Pushing and Breaking Boundaries

If you come to a point where they have the opportunity to tell more of their story by pushing or breaking the established boundaries, but they aren't

the NPC relates to the conflict. Examples would be a character's brother who is very in support of the group's goals, or a cop that has been following one of the characters around town.

Locations

Players define a minimum of three locations - one for each team, and one neutral location. Every location needs to have a tag for the team or be neutral. When in these locations, players add one additional die to their rolls if they are in a location tagged with their team. Neutral locations have no effect.

Neutral locations may be the subject of a conflict. For example, territory in a gang war might include a warehouse. If one team succeeds in taking over that location in the course of a conflict arc, that location is tagged with the team's designation and a new neutral location must be defined.

Stakes

Each team or group will have a Stake in the game, defined in advance by all players on that team. When this Stake is at risk, called out, or the main focus of a scene, you can tag it to add one die to their roll if they also place a die into the **World** pool. The Stakes are be written as a phrase or specific term on a piece of paper with the name of the team or group, and you use the words on the paper specifically to tag the Stake.

Stakes can change. At the end of conflict arcs, new Stakes can be written and old Stakes can be rewritten.

Changing the Setting

Players may at any time petition the group to change aspects of the setting based on the progression of the story. They simply present the idea to the group, and if it is accepted, the setting is updated.

Choose a Side and Know Yourself

Sides

Before creating characters, you must choose a side in the overall conflict. There are no neutral parties. Choosing a side is vital to how your character acts, reacts, and how your relationships will develop. Divide the players equally between the sides.

Archetypes

When choosing a side, pick an archetype that you want to help guide your character's identity. Example archetypes would be **Leader, Warrior, Mentor, Elder, Martyr, Youth, or Lover**. When you are setting your story, use terms that are more appropriate to the flavor - if you're setting your story in late 1800s, for a young member of a gang you might use **Urchin**, or for a story about feuding families, you might use familial labels like **Matriarch, Sister, or Black Sheep**. Add an additional descriptor to the archetype, such as **Reluctant Leader, Spurned Lover, or even Cowardly Warrior**. Use these to guide character development, place yourself in the hierarchy in your group, and present a face to the outside world.

How the World Sees You

Think about how the outside world perceives you, as well as your character's individual goals. When you initially describe your character to other players, only tell them the things that they would know from observing you or things that would be common knowledge. Write down the answers to the following.

What are you known as, and what do you do?

What do you want most?

What is holding you back from what you want?

Who do you trust?

What do you have at stake?

What is a unique feature of yours that others notice?

Do you believe in the goals of your group?

At the end of the session, revisit these and add to them any new developments or changes. Don't erase the old information.

Signatures

A signature is a unique item or mannerism. It can be any item, or even a specific physical object or behavior. This is a useful tool to help others recognize your character, and give you a solid attachment to your character. If it is a physical item, consider having a prop at the game table. When your signature is significant in a scene or in resolving a Catastrophe, you gain a mark on your Development Track. Your signature cannot be taken away from you except with your express permission.

Introduce Your Character

Introduce your character to the other players, including your archetype and any other information you feel it is important to them to know and that they should know. Use your character questions for reference.

Relationships

Next, create relationships with the other players - friendships, family, enemies - each character must have a relationship with one character on their side and one with a character on the opposing side. More relationships are useful, but not required. They must also have one good memory or one bad memory with each of those characters. Two players cannot share the same memory - have new memories for each side of the relationships.

As the story plays on, you will develop and change your relationships. It's best to reevaluate relationships at the end of each session.

Using Character Questions

Consider what motivations your character has before you start a scene, and use that to determine who you want to talk to - NPCs or other players, or groups of players. Use those questions to guide how much you reveal to other players. Are you secretive by nature as a character? Do you want everyone to know whether you agree with your group or not? If you have secrets, be secretive. If you have been exposed, or embarrassed, let it show in your conflicts. When you go into scenes, your answers to these questions inform whether you agree to people's requests and how you approach the conflicts.

Character Goals

Define three character goals related to your questions. Pick goals that are achievable in three sessions. For example, you might have an individual goal to find out who fired the first shot in a battle. Another to build up the courage to confess their love for someone. Relate these goals to NPCs, the World, or other players. Keep the character relationships and group goals in mind during goal creation. At the end of each session, revisit character goals and replace any completed goals with new ones. When you meet one of their goals, you have the opportunity to gain a mark on their Development Track. See "Development".

Sometimes a player will set an individual goal that cannot be completed. When it becomes evident that

this goal cannot be completed or when the goal obviously fails, on their turn the player will frame a scene to show the goal failing or show why the goal cannot be completed, and mark experience.

Alice and Luke are setting up characters for Clash. They are playing out a conflict between rival gangs that has been going on for some time.

Alice makes Kima - one of the tough-as-nails gang soldiers. Luke creates Tae - the slightly spoiled son of the gang leader, somewhat unsuited to violence but eager to prove himself.

It's Luke's turn to set up goals. He picks something short term for Tae that will drive play in the first few scenes and give him something concrete in the fiction to drive towards:

» Find out why the South Street drop has been short these past few days.

Thinking about how to get other players involved in his scenes, Luke picks something to do with folks on his team:

» Convince Kima (Alice's character) to stop messing with me in front of the other soldiers.

Finally he picks a core goal for his character:

» Earn the respect of my father.

Discussing it with the rest of the table, however, he realizes that this is probably far more long term than three sessions, so he tries to make it more concrete and accomplishable. Luke changes his goal to:

» Get my father to admit at least once that he's proud of me.

Action Pools

Action pools are a set number of dice or points available to each character. Each character has three Action Pools (see below). Divide 14 Development Points between these at the start of play. At the end of each session, you receive one Development Point to assign to a pool of their choice.

Pool Maximums and Minimums

You cannot have more than 8 dice in a pool at start, and cannot have lower than 1 point or die in each pool.

Players may want to compare stats on each team to try to reduce overlap.

Threat Dice

Threat is your physical ability. Roll your Threat pool when you physically threaten, force, or harm another character. This pool does not refresh at the end of the session - the available dice are carried over.

Influence Dice

Influence is social ability. Roll your Influence pool when you try to convince, intimidate, or negotiate with another character. This pool does not refresh at the end of the session - the available dice are carried over.

Avoidance Pool

Avoidance is unique. When you take no action during a scene, or specifically chooses to fail - not concede, but fail - without a contested roll, the Avoidance pool comes into play as detailed in the **Actions** section. The Avoidance pool is refreshed at the end of every session.

World Pool

The World pool represents the outside forces in the conflict. For detailed rules on the World Pool, see The World section. This pool does not refresh at the end of the session - the available dice are carried over. The World Pool begins at 1.

Additional Rules for Pools

Reaching Pool Maximums

When you reach your pool maximum for any pool, add any dice given to you to Take Control into the World Pool instead.

Sacrifice

At any time, you may choose to sacrifice yourself for their cause. You automatically win the conflict in the current scene. Choose two other players. Name one pool for each. Those players will gain a point in that pool, and a bonus die to be used in the next scene. You must narrate how they leave the story, and retire your character. Pick up an NPC to play either permanently or until the end of the session, and create the new character using the character creation rules. You may also choose to use Sacrifice in

response to a Catastrophe to reduce one effect of the Catastrophe.

Props

When a player demonstrates particularly good roleplaying, any player can give them an Avoidance Point to add to their available pool as a reward.

Scenes

The first session includes three special scenes: one for each team in their own environment, and one scene with everyone. These scenes do not need to have conflict and are relatively brief, but every character has the opportunity to be involved in the scenes.

Each regular session will have two scenes for each player, then a short intermission. After the intermission, you will roll the World pool to see what the world has in store for you, and consult the **World Against Us** table. Then, each player will have two more scenes, and the session ends. The youngest character will start the first scene. If there is a tie for youngest, each player will roll a die and the lowest number goes first. The scenes are taken in turn, going clockwise around the table.

Setting Scenes

Every scene in **Clash** should go for the heart of conflict. This is not about the time in-between, it's about the real moments, when personalities and bodies clash. Don't be afraid to go for the jugular.

Ask these questions:

Where are we?

Who is there?

What is the conflict?

You can also do vignettes, short narrative scenes, by spending an Avoidance point. These scenes can be free of conflict, but always contribute to the overall story.

In the first two scenes, ask for something from another character, or choose to narrate a scene without other players. In the second two scenes, you can do anything you would normally do in the first two scenes, but can also ask other players to narrate a scene for them that they play in.

Scenes are not consecutive attempts - if you try to use Threat against an enemy, the next player will not also

try to use Threat against that same enemy. The same goal will not be attempted twice in a row.

Script Change

If the story, actions, or narration turn in a direction that makes you uncomfortable, there is a tool that can be used to guide the story without interrupting the flow of the game. At the start of the session, prepare two cards (index cards work well) labeled "Rewind" and "Fast Forward". If content comes up in game that you are not comfortable with or would prefer to avoid, they can tap these cards. If you tap "Rewind", whoever is narrating pauses and approaches their narration in a different way. If you tap "Fast Forward", the current narrator skips forward to the next topic or scene.

Luke frames a scene for Alice's character Kima, who was sent by her gang leader to find a missing soldier. After looking for a few weeks she comes across the body. As she approaches the corpse Luke begins describing in detail the centipedes, spiders, and maggots that infest the corpse and crawl in and out of the wounds. Tracy, another player, shudders and taps the "Rewind" card. Luke, noting the card-tap and her reaction, pauses and backs up, repeating the description of the smells and the decaying state of the body, but leaving all the creepy crawlies out.

Tracy, playing Cassius Bell, is roughing up a rival gang member for some key intel. The roughing up turns serious, and Tracy goes into the grisly damage Bell does before asking each question. Luke, realizing that the conflict has been established, and a bit uncomfortable at the gore, reaches over and taps the "Fast Forward" button. Seeing this, they fade to black the actual torture, make the roll to figure out if Tracy gets the information, and move on to the next scene.

Actions

Scenes are resolved either through a compromise, contested rolls, taking control, or by taking no action. You may also choose to interact with The World. For all action rolls, the target number is 4.

Compromise

When you narrate conflict and reach a compromise without having a contested roll, in your next scene with conflict, you and the other player in the compromise have the **Upper Hand**. When you compromise, you each put a die into the World pool. It is important to remember that players cannot agree

to compromise against their character's goals and ideals without good reason, and that there may be consequences within their group for compromising.

Alice frames a scene where Kima, having recently had a friend hurt by the rival gang (the Kings), wants vengeance. She tries to convince Tae (Luke's character) to come with her and play backup. This will not only be dangerous, but also goes against the chain of command, so she expects to have to strong-arm Luke into coming.

However, when she pushes, Teo thinks for a minute and agrees. Since Teo wants to impress his father, and his recent setbacks have made him seem weak in the conflict, he believes (probably incorrectly) that participating in a night-time raid like this will make him appear tougher and accomplish his goal of "Getting his father to admit he's proud of him."

He bargains with Kima to eke out a compromise. If he goes with her, drops his father's name to get them what supplies and backup they need, she in turn will stop messing with him in front of the other soldiers (another of his goals).

Kima agrees.

Because the conflict was resolved through compromise there are no rolls made (had Tae resisted, the argument would have come down to an Influence roll). Both of the characters have avoided having a conflict, hence they must put a die into the World pool.

Tae chooses to put an Influence die into the World pool, joking that his smooth talking and bargaining will cause trouble down the road.

Alice, wanting to keep her Threat for the upcoming conflict and not having much Influence, decides to put an Avoidance die into the World pool.

Both of them note that they now have the Upper Hand.

Contested Rolls

In a scene where you encounter a conflict, you can use a contested roll to between players to resolve. You may roll either dice pool in the contest, but have to narrate your action.

Ties

In some cases, there may be a tie in a contested roll. In this case, the tie goes to the player with the

lower dice pool. If the dice pools are tied, re-roll the contested roll.

Multiple Actors

When there are multiple people in a scene and a contested roll would take place between all of them, for example, in a shootout featuring both teams, all players involved roll. As the player who set the scene, you narrate based on die rolls, with positive outcomes for those with the highest number of successes, and negative outcomes for those with the lowest number of successes.

Tracy is playing Cassius Bell (or just Bell for short), a mid-range boss in the Kings. He's responsible for a vicious beating of one of Kima's friends. Having agreed to help, Tae frames a scene where he and Kima roll up on Bell and a half-dozen of his boys coming out of an evening of relaxation.

Bell is planning to exchange words, but Kima, already angry, moves to bullets in short order. As it is a physical confrontation where nobody is willing to compromise, they shift to a contested roll.

They form up their die pools. Since this is a physical conflict they use their Threat pools.

Bell has an impressive Threat pool of 7. He rolls his dice: 1,1,2,3,4,4,5 - 3 successes.

Tae rolls his meager Threat pool of 3: 1,2,4 - 1 success.

Kima has a Threat pool of 5. Since she is playing to her faction goal of "Family" by getting payback for gang-members who were killed she puts an Avoidance die into the World pool, and ups her Threat pool to 6. She rolls: 1,2,3,4,6,6 - 3 successes!

She is tied with Bell for highest number of successes. Since she had fewer dice in her Threat pool than him, she wins on ties.

She narrates offing Bell's right hand man, and wounding or taking out many of the Kings present. Tae narrates putting in some cover fire, but hitting very little since he's mostly hiding behind a vehicle and firing over it, focusing on keeping his head down and staying alive. Bell, having lost, narrates taking some heavy hits and being dragged off by his men, and needing hospital time for gunshot wounds he doesn't want to explain.

Taking Control

In the event you lose a contested roll, you may choose to **Take Control** by passing one of your dice to the winning player and adjusting your dice pool accordingly. When this happens, it's important to remember that the opposing player does not lose. They will concede in some fashion, but it will always have the effect of only giving in a little bit - the player would often respond with "Okay, I'll give a little, and..." and they narrate the final effect. You cannot Take Control using Avoidance pool points.

Bell, in the previous example, got hit pretty hard, setting back his plans and taking him out of the scenario for a bit. He wants to take control in order to not lose in the scene, and perhaps narrate a somewhat-positive outcome.

He takes on of his Threat dice and passes it to Kima. Both adjust their Threat pools permanently.

He asks that Kima does not decimate his gang, and leave him bleeding and in desperate need of a hospital.

Since Kima does not lose, she says "Ok, I'll give a little. I still clip you, and maybe wound a few of your boys. I only outright kill your right-hand man. But I chase most of them down the street."

Since Bell no longer loses he narrates his outcome. "I'm clipped, but I see who is responsible, and I can name both of you when the time comes."

Not Taking Control

When you do not choose to Take Control after a contested roll, play proceeds as normal.

The Upper Hand

The Upper Hand is a reward for Compromise. If you have The Upper Hand, you are able to ignore another player Taking Control.

In the previous example of Taking Control, Bell managed to not lose by giving one of his Threat Dice permanently to Kima.

Kima has the Upper Hand from her compromise with Tae in an earlier scene. She may want to drive the point home and keep Bell from softening the blow of her action.

As Bell slides his die forward trying to Take Control, Mara (playing Kima) shakes her head no and points out that she has the Upper Hand. She

erases the Upper Hand mark, and the original outcome of the Kings being shot up and fleeing stands.

Taking No Action

In a scene where you have no conflict, or choose not to resolve conflict, the player with the highest **Avoidance** will place a die into the World Pool. If players are tied for highest pool, they both put in. This is not the same as a Compromise, where players come to an agreement.

Bell, stuck in a hospital, doesn't have an idea for an immediate action that could have a conflict at the heart of it. He frames a scene where he meets with the other Kings players and they talk about what happened and plan for the future, making plans for investigations and reprisals.

Since there is no conflict, they compare their respective Avoidance Pools. Bell and Brett are tied for highest Avoidance (4) they both mark off an Avoidance and put it into the World Pool (thereby increasing it by 2).

Avoiding Trouble

You may also choose not to act in a scene with conflict, hold a narrative scene, or choose specifically to fail without a contested roll. In this instance, you will place a die from your Avoidance pool into the World pool. This is also different from **Us Against the World**, detailed in **The World** section.

Brett, wanting to get the Kings back on even footing, looks to confront Tae preferably physically since he's weak in that arena.

When it's his turn he frames a scene where some of the Kings players, looking to get vengeance for the successful hit that was taken out, catch Tae alone visiting a girl he's in love with.

Luke (feeling that there's been enough violence) puts one of his Avoidance Pool into the World Pool and narrates seeing the Kings coming, and getting himself and his ladyfriend out via a back route.

The World

The external forces of the universe, of social pressure, of political force, all have an affect on the characters even if they seek to avoid it or fight against it. The World has its own dice pool, as detailed in the Dice Pools section. Effects of the World impact all players.

Us Against the World

When you choose to interact with the World, you will narrate a scene with NPCs and roll your appropriate pool against the World to resolve any conflict. Designate other players to act as the NPCs. If you use physical force or intimidation, roll Threat. If you use social capital or persuasion, roll Influence. The World pool will be rolled in opposition. If you fail at their roll against the World, the World pool is increased by 1. If you succeed, you can remove one die from the World pool.

The recent battles with the Kings and the approaching Mayoral election have brought the heat down on the gangs. Violence between the law and the locals had gone from periodic shakedowns to outright hostilities. Tae, hoping to avoid outright bloodshed and escalation of problems takes some time to talk to do the rounds, passing out the prerequisite bribes, and making sure procedures are tight so cops have less obvious evidence of wrongdoing to go on.

Since he's mostly talking people into agreeing he rolls his Influence. The world is sitting at a mighty five dice.

The opposing team rolls the world pool: 1,2,3,4,4 - 2 successes.

Luke rolls for Tae (6 dice, his Influence): 2,2,3,4,5,6 - 3 successes!

Since Luke won, a die is removed from the World pool, leaving it at 4.

The World Against Us

When you roll the World pool after the first two scenes, consult the table below, and respond to the event either by conflict with other players, narrating an individual scene and placing a die into the World pool, or choosing to allow another player to narrate their scene and placing a die into the World pool. Add the number of dice that show a 4 or above to determine what event takes place.

When there are ties in the highest or lowest pools for the World Against Us table, the effect impacts all players with the matching highest or lowest pool.
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World Against Us Table

1-2 - Embarrassment: The player(s) with the highest Influence dice mark their current Influence pool down by one, and the two players with the lowest Influence dice add a die to their Influence pool. The players affected by the event narrate in the next scene how

they are socially disgraced, embarrassed, or how their status is affected in their social circle.

3-4 - Injury: The player(s) with the highest Threat dice mark their current Threat pool down by one, the two players with the lowest Threat dice add a die to their Threat pool. The players affected by the event narrate in the next scene how they are physically injured or what made them appear weak.

5 - Pressure: Powers in the World are putting pressure on the characters. It's time for someone to step up and take the heat. The player with the highest Avoidance pool available puts one die in the World pool to carry over to the next session. This player narrates a scene where they interact with the World - an NPC, a non-player represented group, or some other external force that can cause stress to the character. If there is a tie for the highest pool, all players with the highest pool are affected.

6 and Up - Catastrophe: Each player takes one die off of their highest pool total, including Avoidance. All players must help to define a major event that affects their teams and their characters individually. When doing so, they create a problem for the team that needs to be resolved and will write the problem down and place it in the center of the table on a Catastrophe card.

After the first two rounds of scenes, it's time for The World Against Us roll. The World Pool after Tae's action sits at 4 dice. It's rolled: 4,5,6,6 - all successes!

Consulting the outcome we find that the result is 3-4 Injury. The current player with the highest Threat dice total is Kima at 6 dice. She marks one off to 5 and in her next scene she narrates how in a hit gone wrong she was badly injured, causing her to be more hesitant in gunplay.

The player with the lowest Threat total is Tae (3). He gains a die and moves to 4. He narrates how the violence to his friends is starting to take a toll on him, and he's toughening up a bit, considering violence a possible solution to some of the problems he and his gang are facing where he might not have before.

Resolving Catastrophes

Examples of Catastrophes include major loss of resources like having a home burglarized, losing a big fight, or being in the path of a natural disaster and having to recover. You resolve Catastrophes as a group. Catastrophes are written on a card and placed in the center of the table. Each player will have at least one scene per session that addresses the

Catastrophe - working to resolve it, or even trying to make it worse if they choose. When a Catastrophe event is resolved, all players have the option to rewrite one of their individual goals, remove a die from the World pool, or change their relationship with another PC.

If in the above event the World Pool had been large enough, and rolled 6+ successes the result would have been a Catastrophe.

Everyone discusses what sort of thing would count as a Catastrophe. Everyone agrees that a major task force striking the local gang operations counts as a Catastrophe. Major players (like faction leaders) might be in prison or hiding, strongholds are shut down and cleared out, and the streets are being heavily patrolled.

Going around the table everyone would remove a die from their highest pool.

For example Kima with a Threat of 5, Influence of 3 and Avoidance of 3 would reduce her Threat to 4.

Similarly Tae with a Threat of 4, Influence of 6, and Avoidance of 1 would reduce his Influence to 5.

Taking Responsibility

If you have only one point remaining in your available Avoidance Pool when a Catastrophe occurs, you are at greater risk during the Catastrophe. You will roll 1d6 and if the result is four or less, you will **Take Responsibility** for the Catastrophe. When you Take Responsibility, you will start the next session with one less available point of Avoidance.

Bell and Tae has only have one point left in their respective Avoidance Pools. They both roll 1d6. Bell gets a 5 so he's safe. Tae rolls a 3 so he has to Take Responsibility for the Catastrophe.

His full Avoidance Pool is a 4, so he will start the next session with 3 Avoidance.

What is conflict?

A conflict in a scene is when two players are at odds. Even when a contested roll is won or another player takes control, the losing players don't have to give in completely, but they do have to concede in some way to the winning player.

Types of Conflict

There are three types of conflict in **Clash**. The following includes those conflict types and associated resolution rules.

Minor Conflict - Minor conflicts are the conflicts that can be resolved in one scene. These conflicts can be resolved using Compromise, Contested Rolls, or Taking Control. Conflict can also be dismissed in scenes by Taking No Action. When you have either resolved conflict through rolls or feel they have reached a compromise, they will simply say the conflict is "Resolved". If they choose to Take No Action, they will define the conflict as "Unresolved". It is useful to state at the end of the scene whether these conflicts are resolved or not, because you may want to revisit the conflicts in the future.

Major Conflict - Major conflicts involve the resolution of your goals and World Against Us Catastrophe events. If you feel you have resolved an individual goal, you can petition the group for an additional Development Track mark at that time. In this case, majority rules. If the petition is refused, you may choose to put a die in the World pool. If the petition is granted, you have an additional 1 mark on their Development Track.

Catastrophe events from the World Against Us table take at least one session to fully resolve the conflict, but no more than three. Details on how to resolve those events are in the World section.

Conflict Arc - A conflict arc is relevant to the overall story. When all players have completed at least 3 individual goals, a conflict arc is complete. Conflict arcs do not take fewer than 3 sessions to resolve, typically closer to 5 or 7. When a conflict arc appears resolved, all players must agree that it is resolved. When the arc is resolved, all players are awarded an additional Development Point for the session, and may choose to rewrite the group Stakes. Each player also has the opportunity at the end of a conflict arc to change their character's archetype.

An example of a conflict arc would be when a group loses or achieves their Stake - such as, when one team obtains the territory they were fighting over, or if the leader of a group is killed. It could also be if an agreement would occur between the groups to have a truce, or if a group splits because of an internal conflict. This would be the appropriate time to rewrite or create new Stakes.

The game may end with the completion of a conflict arc, or you may want to revisit the story after a time jump or from different perspectives. If the teams decide that the current conflict arc is the last, then

individual goals will not be renewed at the end of each session, and when all goals are completed, the game ends.

The key is to remember that the story is about the experience of conflict from the perspective of the individuals entrenched in that conflict. **Clash** is not about finding the end of the war, it's about the moments in battle that change us all.

Sessions

What is a session?

When a session is mentioned in **Clash**, it is typically referring to the time it takes to play through two scenes, an intermission, and two more scenes. If you don't have time for this, that's okay! It's perfectly acceptable to stop after two scenes and continue again at another time. It is recommended that you roll on the World Against Us table before the end of play just to give you something to think about until the next game night.

The first session of **Clash** is typically setting creation, character creation, and two scenes before the World Against Us table is rolled.

Development

At the end of each session, you will receive one mark towards developing your characters. Five marks on the Development Track is equal to one Development Point. There are other opportunities for gaining Development Points when you resolve conflicts, and these Development Points are of the same value as those awarded at the end of the track.

You may also choose to realign your pools by moving up to 2 points or dice between the pools. If something in the session changed the way the character would behave or how they would interact with the world - for example, getting severely injured or having their reputation ruined - changing their pools to reflect this is appropriate.

End of Session Checklist

1. Award Development Points as appropriate for:
 - a. Completing Development Track
 - b. End of Session Development Point
 - c. End of Conflict Arc
2. Rearrange points in pools, if desired.
3. Write new individual goals, up to 3.
4. Create any new NPCs. There must be as many NPCs as players, at a minimum.
5. Petition for changes to the setting, if desired. See “Changing the Setting” in the Creating Setting and Conflict section.
6. Write new stakes if the previous stakes are achieved or are no longer relevant.
7. Build any new characters needed due to Sacrifice or entering players. Refer to the Character Creation section.
8. Reset Avoidance Pools.