

Q&A Adventure





Adventure

rulebook

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For free support, information about books for this game system and other WEG systems, links to fan sites, details on licensing this system, and much more, visit our Web site at www.westendgames.com!

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Introduction

This book provides the fundamentals necessary to play in a Wild West, pulp fiction, modern adventure, espionage, low-level super hero, or similar setting using West End Game's famous *D6 System* roleplaying game rules.

If you're reading this book, you probably already know what a roleplaying game is. In case you need a refresher or to explain it to your friends, we suggest telling them that this is an interactive storytelling game wherein they play the part of major characters in the story. If they're still interested, let them read this introduction.

You might also want to start with this introduction if you've roleplayed before getting this book but it wasn't with the *D6 System*.

What Is a Roleplaying Game?

A roleplaying game is very much like improvisational acting or interactive storytelling — but with rules. Many video games are like this, and there are plenty of online interactive worlds, so chances are good that you know what a roleplaying game is about. This roleplaying game, however, doesn't need any expensive equipment or special software or cartridges or a connection to the Internet.

What Do I Need to Play?

To play this game, you need this book, some paper, something to write with, some six-sided dice, a lot of imagination, and a group of people, one of whom is willing to be the guiding force in the game. This person is called many things, but “gamemaster” serves well as a short hand for someone who presents information about the game setting and obstacles the other players encounter; who takes the part of the people the players' characters interact with; and who adjudicates the rules. The rest of the group, simply called “the players,” take on roles of major characters in the story that they and the gamemaster create together.

The stories are called “adventures,” or “scenarios.” Very short adventures, usually encompassing only one or two obstacles to a simple goal, are referred to as “encounters.” A series of encounters can become an adventure, while a series of adventures can turn into a campaign. This book contains a chapter on how to come up with adventures, and West End Games has an encounter generator online.

Where Do I Go Next?

Will you be you joining a game where everyone else knows how to play, and you don't have a lot of time to learn the rules? Read Chapter 1, “Character Basics” and then flip to the character templates on pages 128–137 of this book. Ask the gamemaster which one or ones

you can use. (These are also available for downloading from the West End Games Web site). Fill in the template as you learned from Chapter 1, then take the sheet to the game session and start playing. The rest of the players will teach the details as you go along.

Do you have some time to learn the rules, but you don't want to be the gamemaster? Read all of the chapters up through the “Healing” chapter. In this introduction is a solitaire adventure that will get you started on the basics; the rest of the chapters fill in more details. Then skip to the “Equipment” chapter. If you want to play someone with psychic or magical abilities, you'll also need to read those chapters.

Do you want to be the gamemaster, with all its responsibilities and privileges? You'll need to read this entire book, or at least through the “Healing” chapter and skim the rest. Then use the “Adventure Tips” chapter to design your own scenario, invite some friends over, introduce them to creating characters, and have fun!

System Overview

This overview provides basic concepts germane to roleplaying with the *D6 System*. The concepts presented herein are further explained in the rest of this book, and an introductory adventure will give you a chance to try out what you've learned here.

Making Actions

Each player has a character with attributes and skills that describe how well that character can perform various actions. Attributes represent a character's innate abilities, while skills are specific applications of those abilities.

Most game mechanics in *D6* involve rolling some six-sided dice. A die code associated with each attribute and skill represents how good the character is in that area. A die code associated with a weapon shows how much harm it can cause. The larger the number, the more experienced, trained, or naturally adept your character is, or the more deadly the weapon, or the more useful the equipment.

Each die code indicates the number of six-sided dice you roll when you want your character to do something (1D, 2D, 3D, 4D, 5D, etc.), and sometimes an added bonus (called pips) of “+1” or “+2” you add to the total result you roll on the dice.

Example: If your character's *Physique* attribute is 3D+1, when you have her try to lift a cargo container, you would roll three dice and add 1 to the total to get her result.

To represent the randomness of life (and the tons of little modifiers that go along with it), every time you roll dice, make sure that one of them is of a different color than the others. This special die is the Wild

Reality —

The *D6 System* rules are not meant to reflect reality's reality. Rather, they have been designed to model fiction reality, the reality of stories, television shows, comic books, and movies. Gamemasters who want to use this system to describe the real world will need to add their own modifiers and limits.

Die, and it can have some interesting effects on your dice total. (If you only have one die to roll, then that die is the Wild Die.)

If the Wild Die comes up as a 2, 3, 4, or 5, add the result to the other dice normally. If the Wild Die comes up as a 6, this is a Critical Success. Add the 6 to your other dice results and roll the Wild Die again. As long as you roll a 6, you keep adding the 6 and you keep rolling. If you roll anything else, you add that number to the total and stop rolling. If the Wild Die comes up as a 1 on the first roll, this is a Critical Failure. Tell the gamemaster, who will let you know whether or not to add it to your total.

The higher you roll, the better your character accomplishes the task at hand. When your character tries doing something, the gamemaster decides on the required skill and a difficulty based on the task's complexity. The gamemaster doesn't usually tell you the difficulty number you need to equal or beat to succeed. He often won't inform you which tasks are easier and which are harder, though he might give you hints. ("Hmmm, catching your grappling hook around that small outcropping is going to be pretty hard....") The gamemaster then uses the rules to interpret the die roll and determine the results of the action.

Taking Damage

To describe how much injury a character can sustain, the gamemaster decides on one of two ways of determining how much damage a character can take: Body Points or Wounds.

With the Body Points system, each character has a certain number of Body Points (which are figured out when you create your character). You subtract the amount of damage the attacker rolls for his weapon from the total number of Body Points your character has.

With the Wounds system, each character has a certain number of Wounds. You roll your character's *Physique* while the attacker rolls damage. Compare the difference between the damage and the *Physique* roll a Wounds level chart; the chart lets you know how many Wounds your character gets from the attack.

In either system, when your character has no more Body Points or Wounds left, she's toast.

Improving Rolls

In addition to scores for a character's attributes and skills, she has Fate Points and Character Points. You can spend these points in particularly difficult and heroic situations.

When you spend a Character Point, you get to roll one extra die when your character tries to complete a task. You may choose to spend a Character Point after you've made a roll (in case you want to improve your result).

When you spend a Fate Point, that means your character is using all of her concentration to try to succeed. You may spend a Fate Point only before any die rolls are made. Doing so doubles the number of dice you'd normally roll, usually for one round and one action only, though the gamemaster may allow players to spend more Fate Points in particularly challenging moments. This allows the character to do one action really well.

Once a Character Point or Fate Point is used, it's gone. You gain more Character Points at the end of a game for completing goals and playing well. You may get back Fate Points at the end of the game if they were used at a brave, heroic, or climactic moment.

Try It Out!

Now that you have the basics down, let's try out a short scenario. First, you'll need a character. On the next page, you'll find a template. Most of the game characteristic information is filled in. The attributes and skills are listed in two columns on the left-hand side of the page. The attributes names — *Reflexes*, *Coordination*, *Physique*, *Presence*, *Knowledge*, *Perception*, and *Extranormal* — are printed in bold above the skill names. There are more skills in the game than the ones listed on this sheet, but these are the ones commonly associated with the type of profession this template is supposed to represent.

On the far left column, below the gray line at the bottom, you'll find "Strength Damage." This shows how much harm your character can cause with brute force.

Right next to those, in the center column below the gray line, are some more characteristics. Fate Points and Character Points show the number of these special roll-improving bonuses your character currently has. Funds is a measure of how much wealth your character can usually get at. Below that is "Move." This characteristic lists the number of meters your character can easily walk in five seconds. This quick encounter doesn't require using any of these.

In the far right column, you'll see Advantages, Disadvantages, Special Abilities, and a description of your character. These give you an idea about the kind of character that you're playing. The equipment paragraph lists the items your character can use during the game.

Below that are Body Points, Wound levels, and the related Body Point ranges for your character. Each of these represents how much injury your character can take. This short adventure won't use Wounds or the Body Points range, so you can ignore them. Instead, you only need to use your Body Points number.

Now that you can find your way around a character template, let's fill in the missing game characteristics. To keep it easy, pick seven skills that you want your character to have experience or training in. Look at

Already Have a Character?

If you already have a *D6 System* character — from another *D6 System* game or because you created a new one using the rules in this book — you can still play this adventure. Simply skip to the "An Ordinary Day" section and follow the directions.

D&A Adventure



Character Name: _____
 Occupation: Aspiring Hero
 Species: Human Gender: _____
 Age: _____ Height: _____ Weight: _____
 Physical Description: _____

Advantages: Authority: Law (Rank 1), bounty hunter's license; Wealth (Rank 1), +2 to *Funds* totals/US\$5,000 in cash

Disadvantages: Devotion (Rank 2), you've devoted your wealth and skills to those in need, especially those who can't defend themselves

Special Abilities: None

Equipment: Heavy jacket (Armor Value +1); wallet

Description: Inspired by heroes of legend and fact, you've decided to help those less fortunate than you by traveling the country, giving physical or financial aid wherever you find someone in need.

Body Points _____ 33

Wound Level _____ **Body Points Range**

- | | |
|---|-------|
| ☐ Stunned | 20-27 |
| ☐ Wounded | 14-19 |
| ☐ Severely Wounded | 7-13 |
| ☐ Incapacitated | 4-6 |
| ☐ Mortally Wounded | 1-3 |
| ☐ Dead | 0 |

Reflexes _____ 3D+1 **Knowledge** _____ 2D+2

acrobatics _____	business _____
brawling _____	languages _____
climbing _____	medicine _____
dodge _____	navigation _____
jumping _____	scholar _____
melee combat _____	tech _____
sneak _____	

Coordination _____ 2D+2

marksmanship _____
 piloting _____
 throwing _____

Perception _____ 3D

artist _____
 hide _____
 investigation _____
 know-how _____
 repair _____
 search _____
 streetwise _____
 survival _____
 tracking _____

Physique _____ 3D

lifting _____
 running _____
 stamina _____
 swimming _____

Extranormal _____ 0D

Presence _____ 3D

charm _____
 command _____
 intimidation _____
 persuasion _____
 willpower _____

Fate Points _____ 1

Character Points _____ 5

Funds _____ 3D

Move _____ 10

Strength Damage _____ 2D

the die code next to the attribute that the first skill is listed under, and add one to the number in front of the “D.” Write this new die code next to the skill. Do this for each of the seven skills you picked.

Example: If you decided to put 1D in *climbing*, your score for *climbing* would be your *Reflexes* score plus one, or 4D+1.

Then fill in the top of the sheet, if you’d like, with your character’s name and other details.

In addition to your character sheet, you’ll need a pencil and some six-sided dice, one of which should be a different color or size than the others. This special die is your Wild Die. As you go through this scenario, don’t read the sections in order. Instead, start with number 1, make a selection, and read the section where your selection tells you to go. Keep doing that until you get to section 16, which is the end. Then you’ll be ready for your first D6 adventure!

An Ordinary Day

1

The crisp breeze on this bright day tugs at your jacket as you stroll through the streets of a town that looked interesting enough to stop in on your way across the country. As you read the titles of some novels on display, you hear a harsh voice say, “Your money or your life!” A quick glance reveals no one standing near you, so it must have been... from the alleyway a meter or so to your left. What do you do?

- If you ignore it and walk in the other direction, go to 4.
- If you move quickly to the alley’s entrance and look in, go to 12.

2

You rolled a Critical Failure on the Wild Die. Take away the one *and* your highest number. Read the result on the remaining die, and add any pips if your *Perception* die code included them. (If you’re using the Aspiring Hero sample character, then you add a 1 to the number on the die.)

- Go to 5.

3

You seemed to have convinced the man. His shoulders sag, and he edges around you and onto the sidewalk. As soon as he’s out of the alleyway, he bolts down the street.

- Go to 14.

4

Considering that your character’s occupation is “aspiring hero,” you might find it easier to reach that goal if you move closer to trouble. Go back to section 1 and pick the other option. You’ll also be able to learn more about how the game works if you do that.

- Go to 1.

5

The mugger is quicker on his feet than he looks. Before you can react, he rushes forward to punch you. His wild swing connects with your stomach, causing you to stagger a step. Let’s find out how much that’s going to hurt. Your ability to resist damage, called your damage

resistance total, equals the Armor Value of any protection you’re wearing (like your coat) plus any other modifiers. Since there are no other modifiers, your damage resistance total equals 1 (which is the Armor Value of the coat). Your adversary did four points of damage with his fist. So, the total amount of injury you take equals the tough’s damage total minus your damage resistance total, or three points. Subtract three points from the total number of Body Points you have.

That’s not even enough to knock the wind out of you. Now it’s your turn.

- If you want to talk him out of hurting the woman, go to 7.
- If you think he’ll only listen to force, go to 9.

6

You rolled a Critical Success on the Wild Die. Add the 6 to the total of the other dice, and roll only the Wild Die again. As long as you get a 6 on the Wild Die, keep adding that 6 to the total and roll the die again. If you get any other number – even a 1 – simply add that number to the total you already have. (If you’re using the Aspiring Hero sample character, then you add a 1 to the final total.)

- Go to 10.

7

“Come on,” you tell the young man. “Why don’t you step out of the alley and leave the woman alone before a police officer comes by. You really don’t want to spend a night in jail, right? It’d really cut into your bar time.”

Look at your character sheet and find *charm* or *persuasion*. If you put extra dice in either of these, look at the die code next to the skill name. If you didn’t, then look at the die code of their governing attribute, *Presence*. Take a number of dice equal to the number in front of the “D” of whichever one you’re using; make sure one of those dice is the Wild Die. Roll the dice. If the Wild Die is a 1, take it away as well as the highest die and add the rest of them. If the Wild Die is a 6, add the 6, reroll the Wild Die, and keep adding and rerolling as long you get a 6 (otherwise, just add the number to the rest of the total). If it’s anything else on the Wild Die, add together the results of all of the dice.

- If the total on the dice is greater than or equal to 15, go to 3.
- If the total on the dice is less than 15, go to 15.

8

You give him a quick and sharp jab on the jaw. The young man’s eyes go wide, and he decides that this purse is not worth the hassle. He pushes quickly past you and runs down the street.

- Go to 14.

9

Some people can be reasoned with, and others need a tap on their craniums to get their attention. Look at your character sheet and find *brawling*. If you put extra dice in this skill, look at the die code next to the skill name. If you didn’t, then look at the die code of the governing attribute, *Reflexes*. Take a number of dice equal to the number in front of the “D” of whichever one you’re using; make sure one of those dice is the Wild Die. Roll the dice. If the Wild Die is a 1, take it away as

well as the highest die and add the rest of them. If the Wild Die is a 6, add the 6, reroll the Wild Die, and keep adding and rerolling as long you get a 6 (otherwise, just add the number to the rest of the total). If it's anything, else on the Wild Die, add together the results of all of the dice.

- If the total on the dice is greater than or equal to 5, go to 8.
- If the total on the dice is less than 5, go 13.

10

You're a little quicker at assessing the situation than the mugger is. You get the chance to do something before he can react. What do you want to do?

- If you want to talk him out of hurting the woman, go to 7.
- If you think he'll only listen to force, go to 9.

11

Since you didn't get a 1 or 6 on the Wild Die, simply total the dice and add any pips if your *Perception* die code included them. (If you're using the Aspiring Hero character, then you add a 1 to the total on the dice.)

- If the *Perception* total is greater than or equal to 6, go to 10.
- If the *Perception* total is less than 6, go to 5.

12

You rush over to the alleyway to find a young man in a brown corduroy jacket, green turtleneck, and blue jeans threatening an old lady, who's tightly clutching her large black purse. He whirls at your footsteps and growls, "Go away. Me and my grandma were havin' a talk."

You don't believe that for moment; you're going to have to do something about this. First, let's find out who's got the faster reactions in this combat encounter. Look at your character sheet and find "Perception" and the die code next to it. Take a number of dice equal to the number in front of the "D"; make sure one of those dice is the Wild Die (and differently colored from the rest). So, if the die code is 3D+1, you would have two regular dice and one Wild Die. Roll the dice and then select the option that matches the results on the Wild Die.

- If you rolled a 1 on the Wild Die, go to 2.
- If you rolled a 6 on the Wild Die, go to 6.
- If you rolled any number other than a 1 or a 6, go to 11.



13

The young man must have anticipated your move, because he steps out of the way just as your fist is about to connect with his face. "You gonna be that way, you have her!" he snaps as he shoves you. He bolts out of the alley and down the street.

- Go to 14.

14

The woman leans against the building wall, shaken but otherwise unhurt. When you offer to take her to a café just across the street, she gladly accepts. As you walk the little old lady across the road, you think that it was nice to have a quiet day for a change.

- Go to 16.

15

He sneers at your ridiculous statement, and he rushes forward to punch you. His wild swing connects with your stomach, causing you to stagger a step. Let's find out how much that's going to hurt. Your ability to resist damage, called your damage resistance total, equals the Armor Value of any protection you're wearing (like your coat) plus any other modifiers. Since there are no other modifiers, your damage resistance total equals 1 (which is the Armor Value of the coat). The mugger did four points of damage with his fist. So, the total amount of injury you take equals your adversary's damage total minus your damage resistance total, or three points. Subtract three points from the total number of Body Points you have. That's not even enough to knock the wind out of you.

As you're recovering, he pushes past you and onto the sidewalk. Without looking back, he takes off down the street.

- Go to 14.

16

In a full-length adventure, you'd have a lot more choices, but hopefully, this short adventure gave you an idea of how the game works. If you're unsure, go back through the scenario, picking different answers and, probably, making different die rolls. When you think you're ready, you can use the Aspiring Hero character to play in other adventures with your friends or you can go to Chapter 1 and learn how to make your own character. Happy adventuring!

Key Terms

These definitions provide you with a general idea of what each term means; they are described in more detail within the book. Terms italicized within each definition refer to another entry within this glossary.

action: A task that the character undertakes or something that the character does, like give a speech or climb a wall.

active defense value: A number the character gets when concentrating on getting out of the way of an attack.

Armor Value: A die code representing the amount of protection a defensive covering provides. It can help determine the *damage resistance total*. This term is sometimes abbreviated AV.

Body Points: The amount of injury a character can sustain, listed as a number. The *damage total* is subtracted from the character's current Body Point total.

Character Point: A bonus representing a surge of adrenaline or that extra luck the main characters of a story seem to have. Allows the user to roll an additional *Wild Die*.

combat difficulty: A number representing how challenging it is to attack someone or something. It equals the *active defense value* or the *passive defense value*.

complementary skill: A skill whose results could benefit from the use of another skill.

creation points: Points used when designing a character to purchase *die codes* in game characteristics or other features that represent the character's abilities, experience, and background.

Critical Failure: A result, represented by a 1, on the *Wild Die* that indicates something bad has occurred.

Critical Success: A result, represented by a 6, on the *Wild Die* that indicates something good has happened. Generally, the player adds the 6 to the current total and rolls again, adding and rerolling as long as a 6 comes up.

D (as in "1D"): An abbreviation for "six-sided dice." The number in front of the "D" lets you know how many six-sided dice to roll.

damage resistance total: A number that indicates how much injury a character or object can absorb, soak, or deflect.

damage total: A number representing how much injury or destruction something has caused.

defaulting to an attribute: Using the *die code* for an attribute when the character doesn't have a higher die code in the needed skill.

die code, score: The number of six-sided dice players roll (1D, 2D, 3D, 4D, 5D, etc.), and sometimes an amount (called *pips*) of "+1" or "+2" that is added to the total result that came up on the dice. "Die code" and "score" are used interchangeably.

difficulty: A number representing how challenging it is to perform an action.

Fate Point: A bonus representing that a character is using all of her concentration to try to succeed. Allows the player to, at least, double the number of dice on one roll. Sometimes the gamemaster will provide other benefits.

free action: Any *action* that takes only a few seconds to perform or do, such as take a few steps or a quick glance around a room.

modifier: A number or *die code* that is added or subtracted from another number or die code to represent a change in the typical situation.

opposed difficulty, opposed roll: A *difficulty* that applies when one character resists another character's action. In this case, both characters roll *die codes* related to the activity and compare them.

passive defense value: A number representing a character's innate ability to get out of the way of danger. It usually equals 10.

pip: An added bonus to the total result that came up on the dice. A "+1" means one is added to the total, while "+2" means two is added.

range (in combat): The distance from the attacker to the target.

result points: The difference between the total rolled with an attribute's or skill's die code and the *difficulty* of an action.

result point bonus: Usually, one-half (rounded up) of the result points figured for an action. It sometimes may be used to affect other rolls.

round: A unit of time equal to five seconds in the game world. Figuring out what happens in a round can take longer.

scale: A game mechanic representing that opponents of vastly different sizes can affect each other differently in combat.

standard difficulty: A number, generally selected from a chart, assigned to an action based on how challenging it is.

Strength Damage: A *die code* representing the amount of harm a character can do because of his or her physical prowess.

Toughness: A *die code* representing the amount of damage an object can take, similar to a character's Physique attribute.

unskilled modifier, untrained modifier: A *modifier* added to an action's *difficulty* that represents the increased difficulty of doing something without the right training or experience. The terms are used interchangeably.

Wild Die: A six-sided die, of a different color or size from other dice used, that represents the randomness of life, with the 1 and the 6 indicating a special result (see *Critical Failure* and *Critical Success*).

Wounds: The amount of injury a character can sustain, listed as a level. The level is determined by comparing the difference between the *damage total* and the *damage resistance total* to a chart.

Character Basics

What's in this Chapter

This chapter covers three methods of character creation and provides an overview of the attributes and skills available to characters. If you've made a character already, skip past "Character Creation" to "Attributes" and skim the rest of the chapter, adjusting your character if necessary.

Character Creation Methods

To make a character, you'll need to select a template from within this book or another *D6* game, or make your own. A blank character sheet also is included at the end of this book. You can either photocopy your chosen sheet, or copy the information onto a separate sheet of paper. You also can download free the templates and character sheet at the West End Games Web site, www.westendgames.com.

Templates

A few starting character templates have been provided at the end of this book. (For information on reading the template, see "Try It Out!" on page 4). To get started right away, pick one and distribute seven skill dice among the skills listed; the dice for attributes have already been done for you. Note that the listed skills are the ones that type of character might typically have, though you could include others not on the list if you'd like.

For skill descriptions and details on how to distribute skill dice, see the "Skills" section later in this chapter.

If desired, you can fill in the other character features (such as gender, age, and so on) and provide any additional notes on the character's history. There is no need to purchase equipment, as that has already been figured for the characters.

If you choose a template from another *D6* game, you may need to make some adjustments in the types of skills that a character based on that might have. Check the list herein to make sure the template's skills are described in this *D6* version. If one is not, either cross it off the template or substitute a similar skill that does exist.

Once you have finished filling in your template, you're ready to play or you can skip to the "Game Basics" chapter and read more on how to use your new character.

Defined Limits

If you wish to make your own starting character from scratch, without a template but with defined limits on what can be put into attributes and skills, use these guidelines. This chapter describes each

characteristic in more detail, including examples on how you can split the dice.

These guidelines assume you'll make a normal Human character. If not, talk with your gamemaster about the minimums, maximums, and other requirements for the character species you want to use. See the various sections in this chapter for details on dice distribution and figuring out other aspects of your character.

Attributes: Distribute 18 dice among the seven attributes. The minimum is 1D and the maximum is 5D in all attributes except *Extranormal* attributes. *Extranormal* attributes have no minimum and no maximum.

Skills: Distribute seven dice among the skills. The maximum number of dice added to any one skill is 3D.

Move: This equals 10 meters per round.

Body Points: If your gamemaster is using this characteristic, roll your character's *Physique* and add 20 to the total. Ignore this characteristic if your gamemaster is only using Wounds.

Wounds: If your gamemaster is using the Wound levels option with Body Points, see the appropriate table in the "Damage and Body Points" chapter to determine the range of Body Points associated with each Wound level. If your gamemaster is only using Wounds, you don't need to figure out the Body Points range; you can put a line through that column if you'd like.

Strength Damage: Drop the pips from your character's *Physique* or *lifting* score (including any character options that affect the die

Gamemaster's Characters —

Gamemaster's characters (sometimes referred to as non-player characters or NPCs) may or may not be created using the same rules as players' characters. Because the gamemaster's characters serve as interactive elements in the story, it all depends on the NPC's importance to the story line. Minor gamemaster's characters have fewer attribute and skill dice, fewer Body Points or Wounds, and few, if any, character options, Character Points, or Fate Points. Major characters, however, should follow the same guidelines as the players' characters, possibly having more skill dice, Advantages, Disadvantages, and Special Abilities than a typical starting player's character. An increase over the players' characters reflects the fact that a major antagonist has been around much longer.

code), divide the number by 2, and round up. This is the Strength Damage die code.

Funds: All characters start with a base *Funds* die code of 3D. Look under “Funds” in this chapter for modifiers to this roll and how to convert this number to cash.

Character Points: Characters start with five Character Points.

Fate Points: Characters start with one Fate Point.

For equipment, Advantages, Disadvantages, Special Abilities, background, and character features, see the appropriate sections in this chapter for more details on how to fill out these optional sections.

Creating Experienced or Existing Characters

If you are making an experienced character, you’ll need to figure out how much more experience that character has than a novice character. Using the initial novice totals of seven skill dice, five Character Points, and one Fate Point, add 15 skill dice, 15 Character Points, and two Fate Points to the initial totals for each year the character has been a full-time active adventurer. (For part-timers, halve these figures, rounding up.) If you are creating a character based on an existing fictional character, ignore these limits and add dice in whatever skills as seems reasonable.

Creation Point Pool

Those who wish to use points to create their characters, rather than following a template or being restricted in what they can put in skills and attributes, can use a point system. Each novice character receives 79 creation points to distribute among all the options. Players may only spend creation points as whole points, not fractions.

- One attribute die equals four creation points.
- One skill die equals one creation point.



- Three skill specialization dice equal one creation point.
- Advantages and Special Abilities have their own costs associated with them; see the “Character Options” chapter for details.

Other restrictions apply:

- Attributes have a minimum of 1D and a maximum of 5D, except in *Extranormal* attributes.
- The maximum starting number of dice that may be added to any one skill or specialization of skill is 3D.

Players of Human characters may add up to 10 additional creation points to their totals by taking an appropriate number of ranks in Disadvantages. Non-Human species may have their own creation points totals, maximum number of points of Disadvantages, and starting Advantages, Disadvantages, and Special Abilities.

All novice characters also start with five Character Points and one Fate Point.

For more experienced characters or for worlds involving more Special Abilities, gamemasters should feel free to raise the number of starting creation points and the number of creation points received from Disadvantages. For example, experienced gamemasters may wish to allow experienced players to create starting characters who’ve actually been around for a while. Using the initial novice totals of 79 creation points, five Character Points, and one Fate Point, add 15 creation points, 15 Character Points, and two Fate Points to the initial totals for each year the character has been a full-time active adventurer. (For part-timers, halve these figures, rounding up.) Unless the gamemaster decides otherwise, there are no maximums for skills and Disadvantages.

Players basing their characters on existing fictional entities should ignore the skill and Disadvantage limits and, with their gamemaster’s approval, create the character distributing dice as best reflects how the character appears in his, her, or its stories.

For characteristics other than attributes and skills, refer to the “Defined Limits” section, starting with “Move.”

Attributes

Each character has seven attributes, which measure basic physical and mental abilities that are common to every living creature (and some nonliving things), no matter what universe or dimension they exist in.

Reflexes: Measure of balance, limberness, quickness, and full-body motor abilities.

Coordination: Measure of hand-eye coordination and fine motor abilities.

Physique: Measure of physical power and ability to resist damage.

Knowledge: Measure of strength of memory and ability to learn.

Perception: Measure of mental quickness and attention to detail.

Presence: Measure of emotional strength, physical attractiveness, and personality.

Extranormal: Measure of a character’s extraordinary abilities, which could include psionics, magic, or other extranormal talents. It is often listed by its type, rather than by the term “*Extranormal*.” Most characters begin with a score of 0D, since people with such abilities are extremely rare. Those who have an *Extranormal* attribute must decide how it’s manifested. Characters almost never have more than one *Extranormal*



attribute. *Magic* and *Psionics* are two *Extranormal* attributes described in this book.

When you put dice in an attribute, you can either put whole dice in each attribute, or you can give each a mixture of whole dice and pips. Each die equals three pips.

Example: You've distributed most of your attribute dice, but you have four dice left to put in *Perception* and *Presence*. You could put 1D in *Perception* and 3D in *Presence*, or 2D+1 in *Perception* and 1D+2 in *Presence*, or some similar combination.

Extranormal is the only attribute in which a Human character may have no dice; there is no maximum that a Human character may have in this attribute. No Human character may have less than 1D or more than 5D in any other attribute. Other species have other minimums and maximums, which are either listed with the species description or specified by the gamemaster.

Skills

Skills are more specific applications of an attribute. For example, the skill *dodge* is a more specific use of your character's *Reflexes*. Characters learn them through instruction or experience.

Skills are areas of knowledge that are not necessarily common to every living creature. Some creatures simply don't have the capacity to learn certain skills.

All skills beneath a given attribute begin at that attribute's die code. To highlight skills in which the character has trained or has some experience, add pips or dice to the base attribute value.

As with attributes, when creating your character, you can either put whole dice in each skill, or you can give each a mixture of whole dice and pips. Remember that each die equals three pips.

Example: Your character's *Physique* is 3D+1. If you wanted her to be a little better in the *lifting* skill, you could add one pip to the base attribute to get a *lifting* skill score of 3D+2. If you decided to add two pips to the base attribute, the *lifting* score becomes 4D.

You can also specialize in skills. Specializations reflect a greater familiarity in a particular area covered by a base skill. One skill die equals three specialization dice. Of course, one specialization die still equals three pips.

You don't need to have any extra dice in the base skill in order to take a specialization in that skill, but when you give your character specializations in that manner, they are treated as separate skills. If you give your character specializations in base skills he already has, those specializations are considered bonuses to the base skill when attempting tasks of that type.

Once you've chosen at least one specialization and put one or two pips or dice in it, you have to use the remaining specialization dice and pips to either purchase more pips in the same specialization or purchase one or more pips in other specializations.

You roll the specialization's die code only when you use the specific item or knowledge reflected by the specialization. Otherwise, you roll the base skill (or attribute if you didn't put additional dice in the full skill).

Example: If your character's *Knowledge* is 3D and her *demolitions* is 3D+2, you could give her a *demolitions* specialization of *vehicles* of +1 (which means that, when she's attempting to blow up vehicles, she rolls four dice). You would then have two specialization dice and two specialization pips to place among other specializations. With these, you could further improve her *demolitions: vehicles* specialization, or you could pick one or more other specializations in the same or other base skills.

A character may not put dice in any skill associated with the *Extranormal* attribute unless that character already has dice in that attribute.

The maximum number of dice the character may start with in any base skill is 3D greater than the governing attribute, with no more than 3D greater than the base skill in any specialization.

You can find the list of skills and their descriptions on the next two pages.

Focused Skills —

Some gamemasters prefer narrower skill categories, requiring characters to select more specific abilities, such as *piloting: ground* or *languages: Japanese*. If that's the case, players' characters start with 21 skill dice or 93 creation points. Players need to get gamemaster approval on any subcategories they choose, while gamemasters need to insure that the subcategories are neither too broad (all scientific disciplines) or too narrow (a particular model of handgun). Players may take specializations of these narrower skills, as described in the rules. Characters under this rule may never take the general skill without selecting a subcategory.

Skills —

As this skill list includes broad definitions not applicable in all eras or worlds for which *D6 Adventure* could be used, the gamemaster has the final say on actual skill applications. For difficulties associated with each skill, see the “Example Skill Difficulties” chapter.

Reflexes

acrobatics: Performing feats of gymnastics, extraordinary balance, and dance (and related performance arts), as well as break falls. Useful for running obstacle courses or doing water ballet.

brawling: Competence in unarmed combat.

climbing: Scaling various surfaces.

contortion: Escaping from otherwise secure physical bonds by twisting, writhing, and contorting the body.

dodge: Slipping out of danger's way, whether avoiding an attack or a sprung booby trap.

flying: Maneuvering under one's own power (such as with wings) or in null gravity.

jumping: Leaping over obstacles.

melee combat: Wielding hand-to-hand weapons.

riding: Controlling and riding domesticated mounts.

sneak: Moving silently and avoiding detection, whether through shadows or crowds.

Coordination

lockpicking: Opening a mechanical (not electronic) lock or safe without possessing the key or combination, as well as disarming small mechanical traps.

marksmanship: Shooting guns of any type. Covers everything from small slugthrowers to vehicle-mounted rockets.

missile weapons: Firing unpowered ranged weapons.

piloting: Operating any kind of vehicle or powered armor traveling on or through the ground, a liquid medium, the air, or space.

sleight of hand: Nimbleness with the fingers and misdirection, including picking pockets, palming items, and stage magic.

throwing: Hitting a target accurately with a thrown item, including grenades, stones, and knives. Also used for catching thrown items. (Using or modifying grenades as explosives for special destructive effects requires the *demolitions* skill.)

Physique

lifting: Moving or lifting heavy objects, as well as representing the ability to inflict additional damage with strength-powered weapons.

running: Moving quickly on the ground while avoiding obstacles and keeping from stumbling.

stamina: Physical endurance and resistance to pain, disease, and poison.

swimming: Moving and surviving in a liquid medium.

Knowledge

business: Comprehension of business practices and the monetary value of goods and opportunities, including the ability to determine how to make money with another skill the character has.

Business can complement *charm*, *con*, and *persuasion* when haggling over prices for goods and services being bought or sold.

demolitions: Using corrosives and explosives to achieve particular destructive effects.

forgery: Creating and noticing false or altered documentation in various media (paper, electronic, plastic card, etc.), including counterfeiting, though tasks may require other skills to help detect or make the forgery.

languages: Familiarity with and ability to use various forms of communication, including written, spoken, and nonverbal. Characters may choose one “native” language in which they have written and spoken fluency. Additional languages in which a character has proficiency can be represented by specializations of this skill.

medicine: Using first aid techniques to treat injuries, as well as an understanding and application of medical procedures, including diagnosing illnesses and performing surgery.

navigation: Determining the correct course using external reference points, such as stars, maps, or landmarks, as well as creating maps.

scholar: This skill represents knowledge and/or education in areas not covered under any other skill (such as chemistry, mathematics, archeology, interior design, etc.). This may be restricted to a specific field (represented by specializations) or a general knowledge of a wide range of subjects. It is used to remember details, rumors, tales, legends, theories, important people, and the like, as appropriate for the subject in question. However, the broader the category, the fewer the details that can be recalled. It covers what the character himself can recall. Having another skill as a specialization of the *scholar* skill means that the character knows the theories and history behind the skill but can't actually use it. It can be useful with *investigation* to narrow a search for information.

security: Installing, altering, and bypassing electronic security and surveillance systems.

tech: Using and designing (not making) complex mechanical or electronic equipment, such as programming and operating computers and manipulating communication devices.

Perception

artist: Making works of art, like paintings, photographs, and music or literary compositions.

gambling: Playing and cheating at games of strategy and luck.

hide: Concealing objects, both on oneself and using camouflage.

investigation: Gathering information, researching topics, analyzing data, and piecing together clues.

(continued on next page)

Skills Continued —

know-how: Ability to figure out how to perform an action in which the character does not have experience, as well as a catch-all skill encompassing areas not covered by other skills (such as basic, not fancy, sewing or cooking).

repair: Creating, fixing, or modifying gadgets, weapons, armor, and vehicles.

search: Spotting hidden objects or people, reconnoitering, lipreading, or eavesdropping on or watching another person.

streetwise: Finding information, goods, and contacts in an urban environment, particularly through criminal organizations, black markets, and other illicit operations. Also useful for determining possible motives and methods of criminals.

survival: Surviving in wilderness environments.

tracking: Following the trail of another person, animal, or creature, or keeping after a moving target without being noticed.

Presence

animal handling: Controlling animals and making them perform tricks and follow commands.

charm: Using friendliness, flattery, or seduction to influence someone else. Also useful in business transactions, putting on performances (such as singing, acting, or storytelling), and situations involving etiquette.

command: Effectively ordering and coordinating others in team situations.

con: Bluffing, lying, tricking, or deceiving others, as well as verbal evasiveness, misdirection, and blustering. Also useful in putting on acting performances.

disguise: Altering features or clothing to be unrecognizable or to look like someone else. Also useful in acting performances.

intimidation: Using physical presence, verbal threats, taunts, torture, or fear to influence others or get information out of them.

persuasion: Influencing others or getting information out of them through bribery, honest discussion, debate, diplomacy, or speeches. Also useful in negotiations, business transactions, and putting on performances (such as singing, acting, or storytelling).

willpower: Ability to withstand stress, temptation, other people's interaction attempts, mental attacks, and pain. The gamemaster may allow a specialization in a specific faith tradition or belief system to enhance many, though not all, applications of *willpower*.

Extrnormal: Magic

Magic is one possible Extrnormal attribute. For specific information on Magic, see its chapter in this book.

alteration: Casting spells involving change.

appotation: Casting spells involving movement.

conjunction: Casting spells involving creation.

divination: Casting spells involving knowledge.

Extrnormal: Psionics

Psionics is another possible Extrnormal attribute. For specific information on Psionics, see its chapter in this book.

astral projection: The ability to leave one's body.

empathy: The ability to sense emotions.

far-sensing: The ability to use one's senses at a distance.

healing: The ability to heal injuries with the mind.

medium: The ability to speak with the spirits of the dead.

protection: The ability to psychically defend against injury.

psychometry: The ability to sense information about a person, place, or event by looking at an object connected to it.

strike: The ability to psychically cause injury.

telekinesis: The ability to move things with the mind.

telepathy: The ability to read thoughts.

Advantages, Disadvantages, and Special Abilities

Advantages and Disadvantages are benefits or quirks your character has developed. Some affect the character's attributes and skills, while others serve as useful roleplaying tools for rounding out the character. Special Abilities are unusual talents or powers the character has that are outside the norm for Humans. The next chapter, "Character Options," discusses these characteristics. You may ignore this section if you don't want to add them to your character.

Move

This number (usually 10) represents how many meters your character moves in a round at maximum walking speed in standard (1 g) gravity. (The *running* skill can increase this rate. It also serves as the base for other movement skills.)

Should the character have a different sort of movement than normal (such as fins for legs), see the Hindrance Disadvantage (described in the "Character Options" chapter) for information on how to account for this variability.

Special Points

Players' characters typically start the game with one Fate Point and five Character Points. You can spend these points to improve your character's chance of succeeding in especially difficult situations. (The mechanics of this are discussed in the "Game Basics" chapter.) Character Points alternatively are used to permanently improve skills. Your character earns more Character and Fate Points by having adventures. There is no limit to the number of Character or Fate Points your character may have at any time.

Body Points and Wounds

This section of the character sheet allows you to keep track of the healthiness of your character. Which you use depends on the gamemaster.

Determining Body Points

When you create a new character, roll his *Physique* (including any modifiers from Disadvantages or Special Abilities) and add 20. (Treat a 1 that comes up on the Wild Die as a 1 and add it to the total as normal; it has no negative effect on the result.) This becomes his Body Point total. Write it on the character sheet in the space provided. Templates already have their Body Points determined.

Example: Your character has 3D+1 in *Physique*. You roll three dice, making sure one of them is the Wild Die. The dice come up 4 and 6, with a 1 on the Wild Die. Since the 1 has no negative effect, you add the numbers to arrive at a total of 11. You then include the pip bonus of 1 with this for 12. Finally, you add 12 to 20 to get a Body Point total of 32.

Determining Wounds

If your gamemaster is using the Wound levels option with Body Points, see the appropriate table in the “Damage and Body Points” chapter to determine the range of Body Points associated with each Wound level. If your gamemaster is only using Wounds, you don’t need to figure out the Body Points range; you can put a line through that column if you’d like.

Strength Damage

Strength Damage indicates the amount of harm a character can do in combat with body parts, melee weapons, thrown weapons, and most missile weapons.

Determining Strength Damage

To determine the Strength Damage die code, take the character’s *Physique* or *lifting* (including any die code modifiers from Disadvantages or Special Abilities) and drop the pips. Divide by 2, and round up.

Example: A character with 3D in *Physique* has a Strength Damage of 2D. A character with 6D+2 in *lifting* has a Strength Damage of 3D.

Templates and Strength Damage

If you added dice to a template’s *lifting* skill, you’ll need to adjust the Strength Damage value listed. Use the information above to correct the number.

Funds

To allow the gamemaster to more easily adjust the “real world” cost to something appropriate for her world or her part of the world, this system substitutes difficulties for the prices of items. Each character thus gets a Funds attribute,

which represents the amount of money the character can get without too much trouble on a regular basis because of work or investments.

All characters start with a base of 3 in *Funds*. Use the accompanying table to adjust this number. Include any modifiers to attributes due to Disadvantages or Special Abilities. The minimum total is 1. The final total becomes the die code in the *Funds* attribute.

After character creation, a player can increase the *Funds* attribute by spending Character Points (using the rules in the “Improving Characters” chapter) or through bonuses received as adventure rewards.

If the gamemaster prefers to use cash or its equivalent, multiply the *Funds* total by a value specified by the gamemaster (typically the equivalent of US\$150, 150 euros, or 15,000 yen, but gamemasters who want more accuracy can use a currency converter). This is how much money the character receives per week for whatever sort of work the character does or investments the character has.

Example: Your character has 4D in *Knowledge*, 6D in *business*, and +2D in a specialization of *business, investing*. Starting with 3, you add to it 1 for your high *Knowledge* score and 1 for having at least 8D in *business* plus a specialization. Your final total is 4, which gives you a Funds score of 5D. If your gamemaster preferred cash, you would start with a regular income of \$750, 750 euros, or 75,000 yen per week.

Using the *Funds* attribute is discussed in the “Equipment” chapter.

Equipment

Players of starting characters may select one small weapon and a little protective gear plus a few tools of their characters’ chosen trade, unless there is equipment already listed on the template sheet. Some basic equipment is explained in the “Equipment” chapter; the gamemaster may allow other options.

Background and Character Features

The character sheet provided in this book and most other templates include spots for your character’s name, career, species, gender, age, height, weight, and background information. Unless specified by the template or your gamemaster allows it, your character’s species is Human. Everything else in these sections you are free to fill in as you like.

Height and Weight

Players who want their characters significantly larger or smaller than the average Human have a few options. If the size is proportionately larger or smaller, then the character must have the Size Advantage. If the size is a hindrance, then the characters should have the Hindrance Disadvantage as well.

Determining Funds —

Characteristic	Modifier
1D in <i>Presence</i>	-1
1D in <i>Knowledge</i>	-1
4D or more in <i>Presence</i>	+1
4D or more in <i>Knowledge</i>	+1
8D or more in the character’s <i>business</i> skill plus its highest specialization	+1

Character Options

What's in this Chapter

This chapter is for players who want to explore more of their characters' possible backgrounds and abilities. After completing basic character generation in Chapter 1, look through this chapter to “flesh out” your character's history and abilities. You'll find interesting game- and story-related options called Advantages, Disadvantages, and Special Abilities. These suggest the fact that your character might know things, people, or whatever that aren't reflected by the character's attributes and skills. If something inspires you to change your character's basic characteristics, feel free to go back and make adjustments.

Expanding the Character Concept

When you first created your character, you probably had a character concept in mind or one was suggested by the template that you used. Now's the time to expand the character's history.

There are several ways you can do this. The easiest is to answer questions like:

- Where and when was my character born?
- What did my character do as a child?
- What unusual experiences did my character have?
- How did my character become the character he is now?
- What is one of my character's major goals?
- What was my character doing right before the game begins?
- Why does your character have the skills that he has?

Say your character knows *marksmanship* and several specializations. Why? Was the character in the army? A gangster? A member of a secret paramilitary organization? How were these skills learned? You don't have to explain every skill, but try to rationalize any unusual skills (such as *Extranormal* skills), as well as skills the character has two dice or more in (he is really good at those).

There are, of course, other questions you can come up with, though these are among the most common.

You can jot down notes and you can go back and fill in the gaps as you go. You can make up the name of the character's school, the exact date of birth, and other things as you go along. If you're stuck for ideas, read the basic description of the game setting or remember pertinent books, television shows, and movies — you can develop ideas based on them.

Peruse the Character Options

You might not want to write a background for your character until you look at some of the options available to you. Take a look at the

Advantages, Disadvantages, and Special Abilities, and see some of the benefits and drawbacks you can choose for your character. You might see something you want to work in, and that will help give you ideas for a background story.

Aliens, Mutants, Fantastic Species

Non-Human characters and monsters have been a staple of role-playing games since their inception. Zombies, ghosts, space aliens, and nuclear mutations are all possibilities in a roleplaying game, depending upon the game setting, as are any other combinations you can devise.

When creating a species template, every character based on that species must have certain background Special Abilities, Disadvantages, and, possibly, Advantages. However, enough points should remain with which the player may customize the character. Usually, the character ends up with more options than normal for average person in the game setting, but fewer than if the player had stuck with Human. (Experienced members of the species should have more skills and, perhaps, higher levels of the template's Special Abilities and Disadvantages.)

Selecting Character Options

Advantages, Disadvantages, and Special Abilities make the character more interesting, more (and less) effective, and more fun to roleplay (if you do it right). You know the story of your character — here's what that story means.

Advantages are perks that the character has because of her status in society, the people she knows, or something in her background. They generally do not directly affect attributes or skills.

Disadvantages hamper the character in some way. They might affect her attributes or skills or they might mean trouble for her in certain

Game Mechanics —

Within the descriptions of several Advantages, Disadvantages, and Special Abilities, you'll notice references to game mechanics that haven't been explained yet (like the Critical Failure die result and the names of difficulty levels). If this is your first time playing a *D6* game, you can ignore these for now. You'll learn more about them in the next chapter. Once you start playing adventures, you'll find the game mechanics in this chapter useful.

situations. Both Advantages and Disadvantages make the character more rounded and more believable.

Special Abilities are those abilities that exceed the natural capabilities of a Human character. The character's species, some sort of unique training, or a magical/super-science/cybernetic/other effect might explain their origin. They give the character a bonus to her attributes or skills, or they provide her with access to something that the average Human character can't do.

Example: You decide to give your character a Special Ability that provides him with a +1 to one of three combat-related skill totals. If you don't have any points to spend on Special Abilities, your character needs to have some kind of Disadvantage as well. The character might have to add 1 to the difficulty of all interaction-related skill totals, or you might include a totally unrelated Disadvantage (of comparative power) — like the character is afraid of the dark and has trouble acting when in the dark.

Playing Character Options

Every character option in this chapter has its own rules for implementation. There are, if you look hard enough, some nightmarish combinations. If something seems like it could cause trouble in the game later on, check with your gamemaster before choosing it. Ultimately, the gamemaster has final say on the choice of all Advantages, Special Abilities, and Disadvantages, as well as final say on the interpretation of those choices. Players who misuse their character options, particularly their Disadvantages, may find their Advantages or Special Abilities meeting with some unfortunate accident.

Organization

Advantages, Disadvantages, and Special Abilities are listed alphabetically in their respective sections. Advantages and Disadvantages are further organized into **ranks**. These ranks are numbered; higher-numbered ranks have a more powerful affect on the character. They are abbreviated R1, R2, R3, R4, and so on.

Special Abilities do not have listed ranks. Instead, the descriptions give the initial **cost** for gaining one rank in that ability.

Note: Gamemasters may allow higher ranks of character options than the examples given here. Players and gamemasters should discuss the best way to represent their characters' unique set of traits.

Costs at Character Creation

Each rank in an Advantage or Disadvantage is worth one creation point (or one skill die, if you're using defined limits) per number. Advantages cost creation points, while Disadvantages give you creation points (or skill dice). Thus, a Rank 1 Advantage costs one point or die, while a Rank 4 Disadvantage gives you four points or dice.

The cost of one rank of the Special Ability is included in parentheses. Some Special Abilities, such as Ambidextrous, do not lend themselves to being taken more than once. Players may also add Limitations to their Special Abilities, which reduce their effectiveness (and the cost) or Enhancements, which increase their effectiveness (and the cost); these are described at the end of this section.

Disadvantages —

Achilles' Heel (R3, R4); examples (R3): Allergy, Atmospheric Incompatibility, Cultural Allergy, Environmental Incompatibility, Metabolic Difference, Nutritional Requirements, Rot, Vulnerability; examples (R4): Allergy, Cultural Allergy, Rot, Symbiosis

Advantage Flaw (R1, R2, R3); examples (R3): Infection, Minor Stigma, Stench

Age (R1, R2)

Bad Luck (R2, R3, R4)

Burn-out (R1 or more)

Cultural Unfamiliarity (R1, R2, R3)

Debt (R1, R2, R3)

Devotion (R1, R2, R3)

Employed (R1, R2, R3)

Enemy (R1, R2, R3)

Hindrance (R1 or more); examples: Bad Knee, Rude, Trick Shoulder, Uncoordinated, Unobservant

Illiterate (R1)

Infamy (R1, R2, R3)

Language Problems (R2)

Learning Problems (R1)

Poverty (R1)

Prejudice (R1, R2)

Price (R1, R2)

Quirk (R1, R2, R3); examples (R1): Dependency, Kleptomania, Indecision, Stutter; examples (R2): Dependency, Secret; examples (R3): Dependency, Paranoid, Phobic, Vengeful

Reduced Attribute (R2)

Note: At character creation, Disadvantages give one creation point or one skill die per rank.

Advantages —

Authority (R1, R2, R3)

Contacts (R1, R2, R3, R4)

Cultures (R1, R2, R3, R4)

Equipment (R1, R2, R3, R4)

Fame (R1, R2, R3)

Patron (R1, R2, R3)

Size (R1 or more)

Trademark Specialization (R1)

Wealth (R1 or more)

Note: At character creation, Advantages cost one creation point or one skill die per rank.

In settings where characters with Special Abilities are **common**, additional ranks of each Special Ability cost one point (or skill die) per rank at character creation. In settings where characters with Special Abilities are **uncommon**, additional ranks of each Special Ability cost the value listed with the Special Ability.

Special Abilities —

Accelerated Healing (3)
 Ambidextrous (2)
 Animal Control (3)
 Armor-Defeating Attack (2)
 Atmospheric Tolerance (2)
 Attack Resistance (2)
 Attribute Scramble (4)
 Blur (3)
 Combat Sense (3)
 Confusion (4)
 Darkness (3)
 Elasticity (1)
 Endurance (1)
 Enhanced Sense (3)
 Environmental Resistance (1)
 Extra Body Part (0)
 Fast Reactions (3)
 Fear (2)
 Flight (6)
 Glider Wings (3)
 Hardiness (1)
 Hypermovement (1)
 Immortality (7)
 Immunity (1)
 Increased Attribute (2)
 Infravision/Ultravision (1)
 Intangibility (5)
 Invisibility (2)
 Iron Will (2)
 Life Drain (5)
 Longevity (3)

Luck, Good (2), Great (3)
 Master of Disguise (3)
 Multiple Abilities (1)
 Natural Armor (3)
 Natural Hand-to-Hand Weapon (2)
 Natural Magick (1)
 Natural Ranged Weapon (3)
 Paralyzing Touch (4)
 Omnivorous (2)
 Possession, Limited (8), Full (10)
 Quick Study (3)
 Sense of Direction (2)
 Shapeshifting (3)
 Silence (3)
 Skill Bonus (1)
 Skill Minimum (4)
 Teleportation (3)
 Transmutation (5)
 Uncanny Aptitude (3)
 Ventriloquism (3)
 Water Breathing (2)
 Youthful Appearance (1)

Enhancements

Additional Effect (1)
 Bestow (see description)
 Extended Range (3)
 Magically Empowered (4; 1 per additional rank)
 Multiple Targets (2)

Limitations

Ability Loss (3; 1 per additional rank)
 Allergy (3; 1 per additional rank)
 Burn-out (1)
 Cybernetics (0)
 Debt (3)
 Flaw (1)
 Minor Stigma (3)
 Others Only (2; 1 per additional rank)
 Price (1)
 Restricted (1)
 Side Effect (2)
 Singularity (1 per Special Ability)
 Super-science (2)

Note: At character creation, the first rank in a Special Ability costs the number in parentheses in creation points or skill dice. Additional ranks cost one creation point or skill die in games where Special Abilities are common or the number in parentheses in games where Special Abilities are uncommon. Enhancements add to the total cost of the Special Ability. Limitations subtract from the total of the base cost of the Special Ability plus the cost of its ranks plus the cost of its Enhancements. The minimum cost for a Special Ability plus Enhancements and Limitations is 1.

When using templates or defined limits for attributes and skill dice, players may use skill dice or dice received from Disadvantages to get Advantages and Special Abilities. Players in games using character creation point pools may use some of the points in their pool or points gained from Disadvantages to purchase Advantages and Special Abilities.

A maximum of 10 creation points or 10 skill dice worth of Disadvantages is recommended for any genre.

Using the Additional Creation Points

You may use creation points that you earn from giving your character Disadvantages to buy Advantages (at their rank cost), more skill dice (at a rate of one creation point for each skill die), or more attribute dice (at a rate of four creation points for each attribute die).

Using the Additional Skill Dice

You may spend additional skill dice gained from including Disadvantages in your character to buy Advantages (at their rank cost), add

more skills, or improve attributes (at a rate of four skill dice for each attribute die).

Disadvantages

Many Disadvantages exist as counterparts to the Advantages or Special Abilities listed herein. A Skill Bonus Special Ability is the positive end of a Hindrance Disadvantage. Some have roleplaying effects, while others alter attributes and skills.

When choosing Disadvantages, keep a few things in mind:

1. You're going to have to live with the Disadvantage. Take only Disadvantages that you don't expect to ever get rid of — there are rules for eliminating Disadvantages, but gamemaster may allow their use only after lots of adventuring.

2. Choose more roleplaying Disadvantages than game mechanic ones. Instead of taking easy-to-use modifiers to skill attempts or abilities, select Disadvantages that you can roleplay. Granted, you won't want to have an overwhelming number of either type of Disadvantage, but Disadvantages that can be roleplayed and can work themselves into

an adventure story are much more interesting than simple modifiers to difficulty numbers.

3. The Disadvantage has to be a disadvantage. Any Disadvantage that can be easily worked around, no matter how potent, or that actually helps the character on a regular basis is **not** a Disadvantage. For example, if a character has an Advantage Flaw where he can't use his Advantage when the temperature is below 60, and the character is always adventuring in places where the temperature is at least that high, then it is not a Disadvantage. Check all Disadvantages (and other character options, for that matter) with your gamemaster and explain to him what you think they mean before you start playing the game. That way, you can avoid this problem before it crops up. Gamemasters who figure out the player was purposely trying to break the system may take away the Disadvantage and an equal amount of Advantages, Special Abilities — maybe even Character and Fate Points.

Achilles' Heel (R3)

The character has a particular serious weakness. It is not something that most other characters find especially dangerous or inconvenient, but the character suffers severe modifiers to difficulties or even damage when exposed to it. Some examples include:

Allergy: The character is strongly affected by reasonably common things that she cannot always avoid. When exposed to the allergen, the character must generate a Moderate *Physique* or *stamina* total (as an action) or she takes 3D in damage. The character can resist the damage through applicable defenses, but she has to generate the *stamina* total as an action every round she is exposed to the allergen.

Atmospheric Incompatibility: The character is sensitive to something in the normal atmosphere and must shield himself from it. Failure to do so causes him to take a -4 modifier to his damage resistance total or the character takes a +1 modifier to all difficulties (which increases by +1 per minute exposed) until the character is out of the harmful situation.

Example: The high quantity of carbon monoxide produced by some combustion engines may poison a plant creature. When in the presence of these engines (such as when in a big city where these sorts of engines are used), the character must have an "air filter" on at all times.

Cultural Allergy: The same as above, but there is some social situation that causes the character to freeze (exposure to nudity, the sight of police, etc.) and lose all Critical Success rerolls until the condition is gone.

Environmental Incompatibility: The character is sensitive to something in the environment: an extreme of temperature, the chemical content of rain water, etc. Exposure to this without the proper protection causes the character to take -4 modifier to his damage resistance total or the character takes a +1 modifier to all difficulties (which increases by +1 per minute exposed) until the character is out of the harmful situation.

Metabolic Difference: The character needs more life support (typically food) than "normal" and begins to take damage after hours of malnutrition. For every hour after the specified time frame, the character's damage resistance total is modified by -1, which cannot



be recovered except by obtaining the additional life support — and making up for the skipped amounts. For food, the character eats the equivalent of twice as many meals per day as the average Human. For instance, the character must eat a meal every four hours or, every hour after the four are up, the character's damage resistance total goes down. As another example, three times per day, a different character may need to eat twice as much as a normal Human.

Nutritional Requirements: The character must ingest an element not commonly consumed by Humans (blood, dead Human flesh, etc.) to survive. Often, the character encounters prejudice because of this, and she certainly develops physical problems if she fails to consume this substance in a reasonable amount of time.

Rot: The character's body is rotting. She periodically loses pieces of herself (such as fingers and toes) and must pause to fuse them back on (this is a simple action but takes a round to perform). The character suffers no damage from this, but it should inconvenience her. For instance, in combat, the character's fingers might fall off, causing her to drop her weapon — this makes an excellent Critical Failure complication.

Vulnerability: A particular form of attack or interaction affects the character much more severely than other characters. For example, a character with a vulnerability to firearms might "freeze up" when he sees another character point a gun at him — making the other character +5 to hit him (most likely during the first round of combat only). Another character might automatically apply +10 to the difficulty of any attempts to resist another character's *con* attempts. (The less likely the situation is to occur, the greater the difficulty modifier.)

Restrictions/Notes: The Achilles' Heel (R3) should be very serious, but not "instant death" for the character. There should always exist some way to avoid it (not easily), or some chance that the character can counter it. The more creative the Achilles' Heel (R3), and the more likely it affects the character, the less it actually should do. A character who is vulnerable to water (he probably has a phobia), for example, might "panic" and suffer +3 to the difficulty of all actions when exposed to a large body of water, +5 when in it, and +3 when wet. Or, the character might just take 3D in damage every time he gets a significant portion of his body wet.

Achilles' Heel (R4)

The character's weakness is even more severe than the Rank 3 version of this Disadvantage. Some examples include:

Allergy: The same rules apply as for Allergy, save that the character cannot perform any actions except running away while exposed to the allergen.

Cultural Allergy: The same rules apply as for Cultural Allergy (R3), save that not only does the character lose all Critical Success rerolls if exposed to the specified social situations, she also is at +1 to all difficulties.

Atmospheric or Environmental Incompatibility: The modifier to the damage resistance total goes up, or the condition is more likely to occur, or the modifier increases each round.

Rot: The character loses major parts of his body periodically due to rotting (such as limbs) and must pause to replace them. Doing so requires no skill total but does take three rounds to perform. The trigger that causes this to take effect should occur no less frequently than a Critical Failure during combat and interaction rounds.

Symbiosis: The character is bound symbiotically to another, drawing strength or energy from her. Symbiosis can be either physical or mental. For every 100 meters by which one character is separated from the other, the character loses one pip (cumulative) to either their physical attributes or their mental attributes. (Remember: three pips equal one die.) If the character's symbiote is killed, the character loses 1D from the attributes affected until she can convince another character to willingly bond with her (the bonding process should be simple — like sharing blood — but willing participants must want it to happen). For an extra rank in this Disadvantage, the character is bound **both** mentally and physically to another, and loses from both sets of attributes if separated. For the separation to equally affect the "host," he must also have this version of the Achilles' Heel Disadvantage.

Restrictions/Notes: Additional ranks of the Achilles' Heel Disadvantage indicate even more deadly situations. See Achilles' Heel (R3) for other notes.

Advantage Flaw (R1)

This Disadvantage is linked to a particular Advantage or set of skills. Whenever the character uses it, there is some a chance for a negative modifier or roleplaying disadvantage. Here are some examples for certain Advantages:

Contacts: The Contact helps the character, but he is either "annoying" about it or a "hard bargainer." Where a normal Contact would assist the character for an almost negligible fee, the Flawed Contact will haggle and nag until "rewarded." Some reason should exist why the character would want to keep the contact happy.

Cultures: When the character gets hints or knowledge about a culture, he knows everything except some sort of critical piece of information. Or, if the character has the "sweeping knowledge" of lots of cultures, his interpretations sometimes are almost totally wrong (gamemaster option). In order to make this Flaw work, the character should not find out about the error until it would be "interesting."

Equipment: In most cases, some sort of minor mechanical imperfection exists in the equipment that no normal means can fix. For equipment that requires a skill total, gamemasters could either add 3 to the difficulty of all actions using it, or, on a Critical Failure, the equipment either won't work or malfunctions. For equipment that wouldn't normally require a skill total, occasional side effects could happen or maybe it requires a periodic Moderate skill check of some kind to keep operating.

Skills: If the character fails at the skill check with one of a set of three related skills, she can't reroll Critical Successes either until the end of the scene or until she succeeds at the skill check.

Wealth or Funds: The character cannot access his wealth easily. Either it is tied up in red tape most of the time (especially if the character has most of the money invested), or he has to go somewhere to get it (such as having a fortune back East while adventuring in the Wild West), or someone else (reasonably friendly) has control over it and doesn't always release it easily.

Restrictions/Notes: In general, at Rank 1, a flaw should not debilitate a character or take away his Advantage on a regular basis — but it should make it a little less of a sure thing.

Advantage Flaw (R2)

This Disadvantage works in exactly the same manner as Advantage Flaw (R1), above, but with more serious results. If the Flaw came into play occasionally (like every time the character visited a desert), it now comes into play much more frequently (like when he is in any dry environment). If the Flaw made things a little more difficult, then the Flaw makes things a *lot* more difficult (the difficulty modifier doubles from the Rank 1 version).

Restrictions/Notes: Having circumstances that effectively take away the complete benefit of the Advantage is certainly within the bounds of Advantage Flaw (R2), and those circumstances can occur reasonably often (no more than during one quarter of a normal adventure, however). They will force the player to roleplay and to think about ways to get around the Flaw or to try other options, rather than just relying on a particular Advantage, Special Ability, or skill set.

Example: If a character has a set of skills with the Flaw that they only work at night — a Rank 2 Flaw if only about a quarter of the character's normal adventuring occurs during the daytime — that would force the character to rely on other abilities and his wits during the daytime.



The rules for Advantage Flaw (R2) are otherwise the same as Rank 1.

Advantage Flaw (R3)

This rank takes on some of the characteristics of an Achilles' Heel (R3), but more in direct relationship to an Advantage, an attribute, or a large set of skills. The rules for the flaw are the same as for Advantage Flaw (R2), but the effects are even more severe. Not only does the character lose the benefits of the Advantage or attribute (or undergoes a condition that essentially negates it), but he also suffers an *additional* Disadvantage.

Example: Your character has this Disadvantage attached to her *Psionics* attribute. Every time she uses her psionic abilities, she taps into the general mood of the people around her. If the people near the psionic are feeling strong or negative emotions, the character gets a nasty headache, causing her to immediately loses the ability to use her mental powers *and* she can't reroll any Critical Successes until the end of the scene.

Example: A character has Equipment (R3) — a really powerful weapon. But, whenever the character suffers a Critical Failure using the weapon, the gun not only runs out of ammo, but the character experiences some sort of feedback at a moderate damage total (maybe the weapon's normal damage minus a specific amount). The character then has to recharge the weapon (either through the use of a Price Disadvantage or by waiting until a major break in the adventure's action, most likely).

Some other examples:

Infection: Under certain circumstances, the character passes along select abilities and characteristics to another character. The character has an *infection* score of *Physique* +2D. (This is not a skill and players may not raise except by taking additional ranks in this version of the Disadvantage.)

The gamemaster and the player should determine how the character spreads the infection. It could happen as the side effect of an attack, through physical contact, or through some other means. When the character performs the requisite action, he generates an *infection* total (which does not count as a separate action). The target generates a *Physique* or *stamina* total as well (which does not count as an action). If the character's *infection* total exceeds (not equal to) the target's *Physique* or *stamina* total, the target is infected.

An infection passes certain Special Abilities and Disadvantages to the target (specified by the player and the gamemaster when the player gives the character this Disadvantage). It is possible for the

infection to pass more ranks in Disadvantages on than Special Abilities, but is not possible for it to pass more ranks in Special Abilities than Disadvantages.

Keep in mind that the infected character may well hate the character responsible for his new state, so the infecting character may have gained an Enemy. In fact, there should exist some overwhelming reasons why this is actually bad for the infecting character — it is a Disadvantage, after all.

Gamemasters who do not feel that the Enemy Disadvantage is enough of a negative could also work in other sorts of Advantage Flaws as side effects of spreading the infection.

For an extra rank in the Advantage Flaw: Infection

Disadvantage, the *infection* die code increases to *Physique*+4D. Also, the penalties for infecting another characters should be more severe — maybe the character infected then knows things about the infection character that will give him an advantage over his enemy, or perhaps the infecting character temporarily loses abilities or attribute pips.

Minor Stigma: There is something that the character cannot do without performing the “proper rituals” before or after (a fighter whose cult must “purify” him after killing someone; a psychic who cannot use *Psionics* without special equipment).

Stench: The character smells terrible due to one of his Advantages or just because he exists. Add 6 to the difficulty of all *stealth* attempts, as everyone can smell him coming. This also affects interaction attempts, giving them at least a +1 to the difficulty.

Restrictions/Notes: Advantage Flaw

(R3) takes a powerful Advantage and turns it into a worse-than-useless Disadvantage for a comparatively brief period of time. A single Advantage can have more than one Advantage Flaw, and, if the character wants, several Flaws, of various ranks, can link to one Advantage. See other ranks of Advantage Flaw for more information and examples.

Age (R1)

The character is a teenager or just past middle age. And, since this is a roleplaying game and not real life, he'll stay that way. In general, characters who are “too young” often have to roleplay through episodes where they are not taken seriously, where they are ignored, and where they have less rights and control than older characters. Those who are “too old” get treated in much the same way — characters in their prime often defer to the character, but they also treat the character as if he were infirm or possibly senile.



Restrictions/Notes: In general, the gamemaster should try to treat the character as if he were “too old” or “too young” and have fun with it. Game mechanics are seldom required, as good roleplaying can make things work here, but if they become necessary, add 3 to the difficulty of *intimidation* and *persuasion* actions performed by the character that his age would bother (a young character trying to lead a group of experienced characters, or an older character trying to convince younger characters that he is “with it”). A character may only have one version of Age.

Age (R2)

The Disadvantage is the same, only more so. Instead of being a teenager, the character is a preteen child. Instead of being just past middle age, the character is old. The roleplaying situations are basically the same, but the effects are more dramatic.

Restrictions/Notes: An old character receives +1 to the difficulty of physical actions (those that rely on *Reflexes*, *Coordination*, and *Physique*) that require unusual exertion (running, jumping, fighting, etc.). A young character adds 1 to the difficulty of all mental actions (those that use *Knowledge*, *Perception*, or *Presence*) when attempting to solve “adult” problems or interact with adults. Players should roleplay both versions true to type. Two Disadvantages suitable for association with this one include Reduced Attribute (especially for Age: Old) and Hindrance.

Characters may be “young” or “old” and not take this Disadvantage. Older characters in good shape have no problems jogging, lifting, fighting, or whatever, and young, intelligent people can often interact and think just as well — if not better — than adults. This Disadvantage addresses those characters, young and old, who can’t keep up as easily.

Bad Luck (R2)

The character is exceptionally unlucky. This Disadvantage is under the gamemaster’s control most of the time. The easiest way to handle it is, whenever the player rolls the dice and a Critical Failure comes up, not only does it take away the highest die in the roll, but something bad happens. The gamemaster can choose from not allowing the player to reroll Critical Successes until the end of the scene, the character loses an action during the next round, or invoking some sort of strange, but not too terrible, “bad luck effect.”

Example: A character with Bad Luck is running from a group of terrorists that he’s been fighting for some time. He tries to jump across an elevator shaft when the player rolls a Critical Failure on the dice. Well, the character probably failed in the *jumping* attempt (so he falls), but, instead of being able to grab for a cable or a lower ledge, the character’s belt gets caught on a hook. Now, the character has to free himself before the terrorists come around the corner and blow him away.

Restrictions/Notes: A character may take Bad Luck (R2) if he already has the Good Luck or Great Luck Special Ability. The character might even, on occasion, use the benefits of the Good Luck or Great Luck Special Ability to get out of trouble or partially negate the effects of Bad Luck (R2) — that’s the way it works. Also, the gamemaster should remember that the **character** has Bad Luck (R2) — not the player. If the player gets into a consistent “streak” of rolling Critical Failures on the dice, then the gamemaster should start “skipping” the invocation

Wild Luck —

The character has the weirdest luck. To simulate this, the player takes for his character an equal number of points (not ranks) in the Bad Luck Disadvantage and in any version of the Luck Special Ability. In situations where the Bad Luck or Luck could be triggered, the gamemaster rolls a six-sided die. On an odd number, the Bad Luck occurs. On an even number, the Luck Special Ability happens (and the player may choose which Luck benefit his character gets).

of Bad Luck (R2) occasionally — more than three or four occurrences of Bad Luck (R2) during an adventure is a little much.

Bad Luck (R3)

The rules for this Disadvantage are the same as for Bad Luck (R2). However, a Critical Failure or a total equal to one more than the die code of the skill or attribute causes Bad Luck (R3) to activate. (For example, if the character has 5D in a skill and rolls a total of 6 on the dice — which is one more than the die code in the skill — the Disadvantage comes into play). The effects are exactly the same, only the gamemaster might make the setbacks more uncomfortable.

Restrictions/Notes: See Bad Luck (R2).

Bad Luck (R4)

The same as Bad Luck (R2) and Bad Luck (R3), but the character suffers the effects on a Critical Failure or a total equal to or less than two more than the die code of the skill or attribute. (So, if the character with a skill of 5D rolls a 6 or 7, then the Disadvantage is activated.) The minimum effect is that the character loses her actions on the round and probably something disastrous happens.

Restrictions/Notes: See Bad Luck (R2) and Bad Luck (R3). Since Bad Luck (R4) can have such devastating effects, the gamemaster might want to overrule occurrences of it. For example, if, during a standard scene of an adventure, a character is trying to persuade a shopkeeper to sell him an item at a better price, he might roll a low total on the dice. The gamemaster could have something disastrous happen — the shopkeeper keels over with a heart attack just as the chief of police walks in and the character is suddenly suspected of murder — but does it serve any purpose in the adventure? Possibly, but if it doesn’t, save it until later. Then, when the character is at the climax of the adventure and he **doesn’t** roll a disastrously low total — but the gamemaster feels a “dose of bad luck” would improve the story — he can use that as an excuse. Players should understand that Bad Luck is arbitrary and will often occur at the worst possible moment.

Burn-out (R1 or more)

Under a certain set of proscribed circumstances, the Advantage goes away — **permanently**. The player and the gamemaster should work out the circumstances, with the following criteria:

1. The Burn-out should have a chance of occurring about once or twice an adventure.
2. The Burn-out should be something the character can avoid — but she might not want to avoid it.
3. A logical reason for the Burn-out to occur should exist.
4. Both the player and the gamemaster operate under the knowledge that the Burn-out *will* occur at some point.

Some examples of when a Burn-out could occur include:

- An opponent soundly defeats the character in an adventure.
- The character completes a particular mission of great importance (this would probably only happen after several adventures — but the character wants to complete for some reason).
- The character suffers a particular effect (she loses most of her Body Points or Wounds, she is the victim of a particular type of uncommon attack, etc.).
- A character's Advantage is somehow negated (a Contact who has a good chance of being killed, a piece of Equipment that someone is trying to steal or destroy, etc.).

This Disadvantage is worth a number of ranks equal to one-half (rounded up) of the Advantage with which it's associated.

Restrictions/Notes: Any Advantage could have the possibility of Burn-out. Just think of a logical (or, perhaps, supernatural) reason an Advantage would go away. There should exist a decent chance that it could go away, but the character should have some chance of avoiding that occurrence... for a while.

Cultural Unfamiliarity (R1)

The character is not from the “mainstream” culture of the society he spends the most time in. The player should decide on the character's native country, which is somewhere with a different culture than the one he is normally in. For instance, a character in a real world setting might hail from India but operate out of the United Kingdom. While the U.K. does not have any particular dislike of Indians, a few “cultural clashes” might happen occasionally. Bigots might get in the way of the character, and the character might not always “know” things about the setting that natives would automatically understand. The character is an outsider.

Restrictions/Notes: At the worst, gamemasters can treat like Prejudice (R1), but, most often, the character is just unfamiliar with aspects of the mainstream. Characters cannot usually take this Disadvantage more than once.

Cultural Unfamiliarity (R2)

The character is of a culture almost totally different from the “mainstream” he operates in. The character should constantly make mistakes and social gaffs. All attempts at *streetwise* or similar “getting around town” skills should have +6 to the difficulty (at least). In addition, the character should probably have trouble with the native language (he could even take the Disadvantage Language Problems).

Restrictions/Notes: The rules are the same as for Cultural Unfamiliarity (R1).



Cultural Unfamiliarity (R3)

The character is, in all respects, an alien. Either he's from another planet with a completely different culture, or whatever fits the game setting — he just doesn't fit in (socially, and, most likely, physically). Otherwise, this Disadvantage works exactly the same way as the other rank versions.

Restrictions/Notes: See Cultural Unfamiliarity (R1).

Debt (R1)

The character owes money, or something else valuable, to someone. In most cases, some sort of lending institution or credit house exists, and the payments aren't too arduous. The character just has a harder time getting credit and has to turn over a substantial amount of any profits he makes on an adventure to the lender.

Restrictions/Notes: Players should take this Disadvantage if they intend for their characters to live up to it. The character should have a reason he doesn't want to default on the debt, which the player works out beforehand. Also, Debt (any rank) with Enemy (any rank) can be an interesting combination — maybe the character is in deep to a loan shark or a manipulative and not entirely scrupulous lender.

A character may have this Disadvantage with the Advantage Wealth (any rank), as long as there is some reason it can't be just paid off. A character with Wealth (R3) (phenomenal resources) might be stuck in a contract where he has to turn over the profits of any adventure to someone, for example — he still has his wealth, but he has to cough up all the little neat things and rewards he gets at the end of the adventure (or the character has to persuade the lender/contract holder to let him keep them).

Debt (R2)

The character owes a lot of money (or something else valuable) to someone dangerous, or the results of owing this debt are dangerous. For example, the character could owe his life to a really strange old scientist, and, every time that person needs a favor (usually going off somewhere dangerous and doing something suicidal), the character has to drop everything and go.

Restrictions/Notes: The rules are the same as for Debt (R1).

Debt (R3)

The character owes almost everything to someone or something. In the case of worldly goods, the character must turn over nearly everything to the “lender” at the end of an adventure — the character must “borrow” these things back at the beginning of the next adventure. And it is up to the gamemaster what the “lender” gives back.

In most cases, this means the character is either Employed or under some similar sort of restriction.

Example: Your character might belong to a particularly strict cult or religion. She has to tithe all worldly goods (or, at least, a large portion of worldly goods) to the cult after every adventure. If she does not, she would be cast out — a fate she would not enjoy — or even hunted and killed. At the beginning of each adventure, the character must beg and persuade whoever is in charge to let her have any goods she needs.

Restrictions/Notes: Debt (R3) is so wide-sweeping that players may not usually combine in it with the lower versions or link to individual Advantages unless the player and the gamemaster are particularly inventive. A character with Debt (R3) might “owe” the possession of a Rank 3 or Rank 4 Advantage to a particular source (a character might have received Equipment from a supernatural source) and have to pay some sort of tithe (a sacrifice, all the money the character obtains, etc.) to get the use of the Advantage.

Devotion (R1)

The character feels compelled to take certain actions out of a love of code or perceived duty to something else. The character may, at times, do things he finds morally questionable in order to achieve a greater good. With Devotion (R1), the character’s beliefs do not come into play very often.

Devotion (R2)

The character with the Devotion (R2) Disadvantage believes very strongly in something and will attempt to persuade others of the rightness of his beliefs. His patriotism or loyalty to an ideal plays a role in his day-to-day life.

Devotion (R3)

At this rank, the character’s belief in the cause motivates almost all his actions. The character would willingly die for his belief.

Employed (R1)

The character has a job. Maybe the job relates to what the character wants to do during adventures, or maybe not. Regardless, the character wants to keep her job (or has to, for some reason), and she must take responsibility for missing work and fulfilling her obligations.

Restrictions/Notes: The player and the gamemaster might have to work to roleplay this, but an occasional conflict should arise between what the character wants to do and what she has to do. The character might even have to keep some activities secret or lose her job.

Some examples include special ops for a government or private organization, bodyguard, mercenary, reporter, writer, film maker, private investigator, bounty hunter, and police officer. The less freedom the character has in making decisions during the adventure and what she wants to do during her working hours (and perhaps even her spare time), the greater the rank in Employed.

Employed (R2)

The character works for someone, or something, that pretty much runs his life. When he goes on adventures, he either has to go through lots of red tape to get permission, or it’s because he was assigned the mission. As a result, the character has little free will regarding what he does or how he does it, and he should come into conflict with his employer on occasion. Also, since the character is an employee, if he is on a mission, he usually has to turn over his share of the loot for corporate disposal — he’ll get something out of it, certainly, but not a full share.

Restrictions/Notes: The rules are the same as for Employed (R1). Just make sure that “the job” is fairly inconvenient for the character, but

there are reasons he doesn’t quit. Maybe he has the Wealth Advantage only so long as he has the Employed (R2) Disadvantage — that would be a good way of tying in the Disadvantage.

Employed (R3)

The character is, for all intents and purposes, a slave. This does not mean the character is poor or without means — just without free choice. The character does virtually everything because he must. For example, a character might be the head of a large corporation. But the only way things get done is for the character to do them or be there to oversee their getting done. Adventures only occur when they are in direct concordance with the interests of the “employer.” In all other ways, this Disadvantage is like its lower rank versions.

Restrictions/Notes: See Employed under the other ranks.

Enemy (R1)

An individual or group has it in for the character. An Enemy who is a single person of power and influence no greater than the character might actually want the character dead. An Enemy (R1) of power and influence greater than the character simply wants to hassle the character for some reason. Maybe in the town the character operates, the law enforcement authorities have his name and picture on file — and they’ll use any excuse to run him in or hassle him because they think of him as a troublemaker. Or, perhaps, the character’s landlord throws everything out on the street if he’s one minute late with the rent, or the character’s boss always assigns him the most boring or most dangerous missions. The Enemy does not have to have a position in the character’s



life — he can just be someone who, for some reason known to the gamemaster (and probably the player, but not always the character), has a grudge against the character.

Restrictions/Notes: There is no reason a player can't use this Disadvantage similarly to an Advantage Flaw or as a complement to other Disadvantages or even Advantages. Maybe a character's Contact is sweet and helpful (a secretary in the Pentagon who tells the character a little more about the mission he's been assigned), but someone who influences the Contact is an Enemy (the secretary's boss who has been trying to seduce the secretary and resents the fact that the secretary likes the character better) and sometimes makes it hard for the contact to help. Enemy (R1) characters should either show up only occasionally (maybe once during an adventure), or they should be minor annoyances that can only be a real problem if the character doesn't deal with them when they show up. Multiple Enemies of various ranks can be selected (just don't go overboard).

Enemy (R2)

The rules are the same as for Enemy (R1), only the character is more powerful, more annoying, and/or more a part of the character's life.

Restrictions/Notes: It should be mentioned that killing the Enemy or running away should *not* get rid of the Disadvantage — at least not easily. At the very least, the character should have to go through a few adventures to "remove" the Enemy from his life. Usually, the character has to deal with the Enemy for quite a long time. Multiple Enemies can, of course, be selected.

Enemy (R3)

Again, the rules are the same as for Enemy (R1) and Enemy (R2). Most likely, a group of people or a very powerful person who wishes to kill or otherwise remove the character from the game setting hounds the character. They often hurt people she knows and do vile deeds just because the character won't like them. The Enemy (R3) should get involved in, directly or indirectly, most adventures the character goes on. Just about everything bad that happens to the character would please the Enemy — and he is probably responsible for a lot of them.

Restrictions/Notes: Enemy (R3) is a very powerful, and very important, Disadvantage. Many beginning gamemasters might not want to go to the trouble of creating and constantly maintaining a villain or group of villains relating to the character — but others will enjoy it. Talk to your gamemaster about this option before you select it.

Hindrance (R1 or more)

The character has a minor physical or mental handicap that makes certain actions more difficult. The hindrance could be a permanent physical injury, a particular mental block regarding certain types of activities, a limitation innate to the character's species, or the result of age.

The player and the gamemaster should work out some sort of affliction and then choose a group of related skills that get difficulty modifiers totaling +3. Some examples of sets of three skills getting a +1 modifier to the difficulty of each include:

Bad Knee: *acrobatics, jumping, running*

Rude: *charm, con, persuasion*

Trick Shoulder: *climbing, melee combat, throwing*

Uncoordinated: *acrobatics, melee combat, sleight of hand*

Unobservant: *investigation, languages, search*

The players may use this Disadvantage to restrict one form of their characters' movement. A two-meter reduction in one form of movement (running, swimming, jumping, or climbing) is equivalent to a +1 difficulty modifier, so a player could take a small movement restriction along with difficulty modifiers to skills. The minimum movement rate for a character is one meter.

Characters with a native environment requiring an alternative means of movement other than walking (such as swimming or burrowing) may take one rank of Hindrance: Atypical Move to represent the inability to walk or jump. Instead, the character uses his base Move to represent his base swimming or burrowing Move. Thus, a water-dwelling character without legs and with this type of Hindrance would have a swimming Move of 10 (instead of 5), could not walk, and would be limited in the kind of jumping he could perform.

Players who wish to reduce their character's damage resistance total (to represent a delicate physical nature) may take a -1 modifier to that total for each rank in this Disadvantage.

Restrictions/Notes: Players may restrict specializations — with gamemaster approval. Three specializations that the gamemaster thinks the player might have to use reasonably often (like *investigation: find clues* or *marksmanship: pistols*) could substitute for one general skill. Hindrance (R1) can be selected several times, as long as the gamemaster thinks it appropriate. Since it is very much the counterpart to the Skill Bonus Special Ability, additional restrictions and notes can be related to the ones found there.

Each additional rank in Hindrance increases the total difficulty modifier by +3, which may affect the few skills in a Rank 1 group, or they can increase the number of skills covered by the Hindrance.

Illiterate (R1)

A character can be considered Illiterate for one of two reasons. The first is simply due to her inability to read. The other reason is if she did not speak the local language (an immigrant arriving in a new country or an explorer among natives, etc.). She may be an extremely intelligent and well-read person, but she has difficulty exhibiting that in her new country. She receives a +6 difficulty modifier in addition to any other modifiers when attempting to read or write anything.

Infamy (R1)

The character is about as well known as a character with Fame (R1), but for different reasons. The odds of being recognized are the same as for Fame (R1), but the reaction is quite different. The character experiences hostility, prejudice, and intentional slights — in game mechanic terms, the character should have the difficulty of all interactions increased by at least +3.

Restrictions/Notes: There is a reason for this negative attention. Either the character did something, is accused of having done something, or is suspected of having done something not particularly pleasant, or the character has, through other strange circumstances, earned a "bad rep." Sometimes, this Infamy will help the character — but it shouldn't help too much. If the character had a combination of Fame and Infamy (by

selecting both options), then maybe he'd earn a reputation like Wyatt Earp or Jesse James in the American Old West — certain people would look up to him or respect him, and there would be definite fear there most of the time, but there would also be a lot of people who would enjoy seeing the person leave or die. Of course, Infamy (R1) should be something minor — maybe the character is a former criminal, or he did something questionable in the past and was cleared. People are not overtly hostile, but they are unfriendly when they recognize him. Several ranks of Infamy can only be selected if the character is infamous for multiple reasons — but the effects should be cumulative, and this can only be done if the gamemaster thinks it is appropriate (a character with Infamy (R3) would hardly have to worry about Infamy (R1) in most cases, so it would not be a proper combination).

Infamy (R2)

The character is, most likely, wanted for a crime of a fairly serious nature, or he did something (or is thought to have done something) in the past that makes him hated and reviled by most people. The rules are essentially the same as for Infamy (R1) and the recognition chances are similar to Fame (R2), but the modifier to interactions should be, usually, at least +6.

Restrictions/Notes: As stated under Infamy (R1), unless combined with Fame, this Disadvantage only allows for the negative aspects of notoriety. A character who has Infamy (R2) would be considered by nearly everyone (but *not* everyone) to be “scum” and someone who “deserves no better than he gets.” When combined with an equal or higher rank of Fame, there is often that “fear and respect” option — many characters will still try to betray or hurt the character in some way, but most won't be that open about it.

Infamy (R3)

The character has trouble going out in public because a lot of people hate her to the point of violence. Chances are good that, if she fails an interaction (with a +9 to the difficulty), the other person will drive her away. The player could select Enemy (R1) in addition to this Disadvantage to reflect those hunting her. However, the character could use disguises and avoid populated areas. Most likely, the character has to move around until she can “live down” her infamy (if ever) or until she dies.

Restrictions/Notes: See Infamy (R1) and Infamy (R2).

Language Problems (R2)

The character does not understand the language of the area she spends most of her time in. She must learn skill pips in the specialization

languages: (local language). She also receives a +6 difficulty modifier in addition to any other modifiers for what she's attempting to convey or understand.

Restrictions/Notes: The character cannot begin the game with more than one pip in *languages: (local language)*, but she may improve the skill at the cost of +2 to the cost. However, the character should speak another language in the game setting fluently.

Learning Problems (R1)

When the character attempts to learn a new skill, or improve an old one, he does so at +2 per rank to the Character Point cost. Alternatively, the character can only learn or improve a skill if she attempts it and **fails**. A character should have to fail with a single skill at least three times per adventure before being allowed to learn or improve the skill.

This Disadvantage is associated with a single attribute, and it applies

to specializations. There should be some sort of reason for this in the character's background, such as a lack of education or difficulty reading.

Restrictions/Notes: This is the counterpart to the Quick Study Special Ability, and it should be treated in much the same way. This Disadvantage can be taken multiple times and for a different attribute.

Poverty (R1)

Since characters who adventure tend to accumulate wealth, this Disadvantage is only available at Rank 1. The character begins the game with the shirt on his back and, maybe, a few pieces of cheap and substandard equipment. The character should also have the attitude of someone who is “poor,” whatever that might be in the game setting.

If using *Funds* as an attribute, this Disadvantage subtracts 10 from relevant totals.

Restrictions/Notes: As an excellent combination, this Disadvantage could be selected with Debt or Price to make the situation more realistic. Poverty can only be selected once.

Prejudice (R1)

The character is of a minority group — or maybe it is just the character himself — that is subject to prejudice and discrimination. The character receives modifiers to the difficulties (from +2 to +4) during normal interaction with characters not of the minority group, and is generally treated unfairly by society. The group the character belongs to, or the reason he is discriminated against, should be identified immediately, and the player should know how he can expect to be treated in most cases.



Restrictions/Notes: The gamemaster has to be careful with this one. Roleplaying prejudice is not often something players want to get into, and it can be especially uncomfortable in a real world or similar setting. When used in a setting where there are many different sapient species, however, it can be quite interesting — especially if there are several characters in the group who are prejudiced against.

Prejudice (R2)

The minority group the character belongs to is oppressed. The character experiences disparity virtually every day. While other characters of the same minority group may not actually experience this prejudice (that is, they didn't select this option), it is probably because they aren't in positions where this discrimination can be easily practiced.

Restrictions/Notes: The character often experiences discrimination and most interactions are performed at a +3 to +6 to the difficulty. This prejudice should be roleplayed at every opportunity. However, gamemasters and players should only use this Disadvantage when both sides are comfortable with using it in a pretend situation (see *Bigotry* and *Prejudice* for more information).

Price (R1)

This is a Disadvantage similar to Advantage Flaw. But, instead of there being something wrong with the character's Advantage or a set of three related skills, there is a "price tag" attached. Every time the character wants to use the ability, he has to pay a Price at least a few times during the adventure to continue using the ability.

The Price might be an actual fee — and a significant one at that. If the fee isn't paid, the Advantage goes away until the price can be paid. But this won't work for many Advantages (at least not in an interesting manner), so there are other ways to do it.

Most likely, the Price will be a roleplaying effect. Maybe every time a Contact does a favor for a character, he not only demands the normal, negotiated recompense (if any), but the character must do a favor of equal importance for the character. Or, whenever a piece of Equipment is used, parts of it need replacing or servicing by a specialist (who may charge a high fee or ask a favor), most likely after the adventure.

One more suggestion for Price (R1) would be that the character has to pay one Fate Point or three Character Points at the end of an adventure to "pay for" the use of the Advantage or skills. This reflects the fact that the use of the Advantage takes something out of the character when it is used.

Restrictions/Notes: The Price should be fairly easy to meet, but it should take some work. At this rank, it should be something that the

character can roleplay along with an adventure or resolve between short adventures or parts of longer adventures (like paying off the recipient of the Price). However, if the character does not pay the Price, the Advantage does go away — and, if in the gamemaster's opinion the character does this too often, both the Advantage and the Price should go away permanently. Price can be taken often at various ranks, and the same Price can be linked to more than one Advantage — though, unless the Price is actually double (the character has to pay the same price twice as often), it only counts as one Disadvantage.

Price (R2)

The Price for using a particular Advantage, or group of Advantages or set of three related skills, is much higher than mentioned in Rank 1, but the rules are the same. Contacts will be extremely hard to pay off or do favors for — maybe an entire short adventure has to be devoted to paying back a contact who helped out.

Optionally, paying two Fate Points or six Character Points at the end of an adventure where the Advantage was used is a quick way of paying the price.

Restrictions/Notes: See Price (R1).

Quirk (R1)

The character suffers from a personality quirk that makes certain types of roleplaying and interaction more difficult. This quirk could simply be a habit or an affectation that has gone too far, or it could be a minor psychological problem. Some examples include:

Dependency: The character has a slight dependency on a substance or even a roleplaying event. The character might be a pack-a-day smoker who, if he doesn't get a cigarette at least once every few hours of game time, he gets irri-

table and loses Critical Success rerolls during interactions. Or maybe the character always has to have the last word in any situation and will often beat an argument into the ground rather than "lose."

Kleptomania: When in a store or surrounded by small, portable items, the character will occasionally try to "lift" something. When possessed by his Quirk (see rules below), the character suffers +3 to the difficulty of *sleight of hand*, *lockpicking*, or related attempts at theft because he really doesn't know he's doing it.

Indecision: The character does not like making decisions and will delay making them. When roleplaying, the player should actively participate in group discussions, but he should be wishy-washy and indecisive at critical moments.



Stutter: When under pressure, relaxed, nervous (such as failing a skill roll), or some other fairly common “mood” hits the character, he stutters. The upshot is the character suffers +3 to the difficulty of any interaction at this time and player should roleplay having a hard time getting his ideas across to the other players. This lasts until the player rolls a Critical Success.

Restrictions/Notes: Good roleplayers will have fun with these, and other, Quirks that they come up with. Indeed, this Disadvantage is often more fun to play than many Advantages — but the gamemaster should make certain it is being roleplayed. Whenever the gamemaster thinks it appropriate, he should make the player generate a *willpower* or *Presence* total against a base Moderate difficulty to “indulge” in his Quirk automatically (that is, “suffer” for it). The negative effects of the Quirk immediately come into play. Also, if the character repeatedly makes this roll, resisting the impulses of the Quirk, the gamemaster should start modifying the difficulty upwards until the character fails. Multiple Quirks can be selected.

The gamemaster may allow multiple inclusions of the same version of this Disadvantage, with all modifiers cumulative and an increase by +5 per inclusion to the *willpower* difficulty.

Additional Note: Some players may choose to have their characters roleplay Quirks they already have or might like to play. Sometimes this works, sometimes it doesn’t. It can be hysterical to have a player “steal” dice out from under another player’s nose (symbolizing the fact that the **character** is taking necessary items away from the other player’s character) as long as things don’t go too far (that is, when people start getting upset). However, players who are “indecisive” should not play characters who are indecisive — since they would be anyway. This is too much like getting a Disadvantage for nothing.

Quirk (R2)

The rules for Quirk (R2) are the same as for Quirk (R1), only the chance of occurrence is much greater and the effects are larger.

Dependency: The character needs to fulfill his dependency much more often (once a scene, perhaps). The character also experiences one automatic Critical Failure per scene that he doesn’t (a smoker might have a coughing fit in the middle of a tense negotiation or during a *stealth* attempt, for example).

Secret: There’s something about the character that she needs to hide. If it were discovered, it would put her friends, family, and even her own life at risk. This could be a civilian identity (if she has a heroic alter ego) or a skeleton in the closet.

Restrictions/Notes: The difficulty of resisting the “impulse” is now Difficult, but all other rules are the same as under Quirk (R1).

Quirk (R3)

These “personality quirks” are much more serious. The character might be a junkie, a psychotic with a certain type of behavior, or has a severe phobia (he’s deathly afraid of something). Some examples:

Dependency: The character is a junkie, always after a “fix.” The “fix” might be an illegal substance, or a perfectly normal one, or even a type of roleplaying interaction (maybe the character has to try to come as close to dying as he can).

Paranoid: The character trusts no one. He receives a +6 to the bonus number when trying to resist being *conned*, but he also receives this “bonus” when trying to be persuaded — and he must be persuaded before he’ll help even his closest friends. “Everyone is out to get him.”

Phobic: The character is deathly afraid of something. It could be heights, open spaces, spiders, or another character. Unless the character makes his *willpower* roll (below), he dissolves into terror.

Vengeful: The character cannot stand to “lose” or be “wronged.” If the character perceives herself as looking foolish (or whatever), she will go to great lengths to get even (in reality, the character probably takes it too far).

Restrictions/Notes: The character has Very Difficult *Presence* or *willpower* roll to make to overcome the Quirk — at the least. If, in the gamemaster’s judgment, there is a reason the character should have modifiers to the difficulty, then he will. Players who don’t want to play a character that can frequently lose control should avoid this option. Other rules are the same as under Quirk (R1).

Reduced Attribute (R2)

Something about the character’s species, age, physical condition, or some other factor has permanently reduced one attribute by one pip. The character may not reduce the attribute die code below 1D, and the attribute die code may never be increased by spending Character Points (though gaining a Special Ability would help).

Restrictions/Notes: The reduction in die code increases by one pip for each additional rank taken in this Disadvantage. (Remember that three pips equal one die.) The character may have different variations on this Disadvantage for each attribute, including *Extranormal* attributes. Only one rank may be taken with an *Extranormal* attribute of 0D, and the character’s species must be required to take at least 1D in the affected attribute. Characters who have this Disadvantage on an *Extranormal* attribute before having any die code in that attribute may never take that *Extranormal* attribute.

Advantages

Authority (R1)

The level of the Advantage is based on the character’s rank, duties, and power in his local jurisdiction. An Authority (R1) Advantage might belong to someone who, because of circumstance, does not have a lot of opportunity to use his authority or someone who is very low in rank.

Law Enforcement is one version of this Advantage that gives adventurers some measure of abilities associated with being a deputized agent of the law. Authority: Law Enforcement (R1) means the character can carry a firearm and has limited authority to enforce the law. Private investigators, bounty hunters, and bail bondsmen would need this Advantage.

Restrictions/Notes: It is not necessary to have the Authority: Law Enforcement Advantage to own a firearm in those countries that allow ordinary citizens to own them. However, if owning a gun is illegal in a country and limited to deputized officials, then this version of the Advantage would be necessary.

Remember, too, that outside of the character's jurisdiction or permit limits, this Advantage may have little or no value.

Authority (R2)

Same as Authority (R1), but the character has more influence, possibly commanding a small number of troops or being in charge of a small company or town. With Authority: Law Enforcement (R2), the character is actually a police officer and is allowed to make full arrests and reasonable search and seizures.

Restrictions/Notes: See Authority (R1) for more information.

Authority (R3)

Same as Authority (R1), except that the character has a great deal of power and influence. The head of a large company or someone whose authority is simply never questioned would have this Advantage. With Authority: Law Enforcement (R3), the character is a federal agent and have authority over local police for the purpose of investigations.

Restrictions/Notes: Higher levels of Authority indicate a wider sphere of influence, such as multiple countries or time. Otherwise, see Authority (R1) for more information.

Contacts (R1)

The character "knows somebody" or a group of somebodies who will generally help out the character if he makes a decent appeal or sufficiently compensates the contact. This level of contact only sticks around for a limited amount of time (part of an adventure or maybe throughout a short adventure).

The character might know a "group" with a wider range of influence (but less power) that will help out, again, for a modest fee or under the right circumstances. The influence might not be as direct, but it is easier to come by. For example, there might be clubs or organizations that will provide certain services for travellers — maps, hotel reservations, emergency transportation, and so on — for a small membership fee. You have to call them or go to their offices, and they won't do much about that maniac with the gun who is chasing you, but they can be of immense help under the right circumstances.

Restrictions/Notes: Contacts should not automatically help the character, but they should be reasonable in their negotiations. Multiple contacts of various ranks may be selected and they may be stacked. For example, a certain person might be a Contact (R1) in most circumstances, but he could be a Contact (R2) or even a Contact (R3) in the right place — for example, a mercenary might help out for a fee versus normal foes, but when fighting his "hereditary enemies," he might be almost invincible and eager to help.

Remember that contacts are gamemaster characters. They should be created and played rationally. If a player refuses to roleplay or takes advantage of contacts, he should be penalized when trying to use them (and possibly lose them). There should also be a reason in the character's story why he has these contacts.

Contacts (R2)

This Advantage is identical to Contacts (R1), except the contact is more powerful, more influential, easier to get hold of, willing to do more favors, or affects the game on a larger scale.

If the contact is supposed to be a large group, it now has much greater influence over a wider area. In the real-world example, instead of having the auto club as a contact, the character might have a government agency there to help him out occasionally.

Restrictions/Notes:

Under no circumstances should any contact, regardless of rank number, make roleplaying and thinking superfluous. Contacts are totally under the control of the gamemaster and, even powerful and influential contacts from this rank should be kept under a tight rein. See Contacts (R1) for more information.

Contacts (R3)

The contact or contacts chosen should be nearly supernatural, supernatural, or uncanny in origin. For example, in a pulp fiction setting, a character's Contact (R3) might be an "adventurer's guild" with globe-trotting members and representatives who all have their own unusual abilities — and who can turn

up at the oddest moments.

Work with the gamemaster to come up with some interesting contacts. It might be a mystical force that "protects" the character under certain circumstances, or a group of psionic monks who can be called upon for "mental aid" — or maybe a really complete occult library.

Restrictions/Notes: Again, as with Contacts (R1) and (R2), don't let the contacts take over the game — and don't let the player's character abuse them. Contacts are gamemaster controlled, but they will usually only be brought into play at the character's request.

Contacts (R4)

There is some sort of strange "force" that "watches over" and occasionally helps the character. In many ways, this Advantage is not as



Contacts, Patrons, Enemies

Having friends in high places often means the character attracts the attention of the friends' friends... and enemies. Players willing to roleplay long, associative networks may add lower-level Contacts in exchange for an equivalent number of Ranks in one or more Enemies. The player must purchase one Contact or Patron of Rank 2 or greater. All additional Contacts and Enemies must have an association with that primary Contact or Patron. As long as the total number of Ranks in the additional Contacts equals the total number of Ranks in the Enemies, the Enemies do not count toward the Disadvantage maximum.

Example: A player decides to have a Rank 3 Patron. The player may then add any number of Rank 1 or 2 Contacts as long as she adds an equal number of Enemies. If she chose to add three Rank 1 Contacts (well-placed personal assistants to the Patron), the player would have to think of three Rank 1 Enemies, or one Rank 1 and one Rank 2 Enemy, or one Rank

useful in most adventure situations as the other versions of Contacts, but it can have dramatic effects on occasion.

Some examples of this include a particularly powerful gamemaster character who will step in occasionally to help the character when he's in trouble. Or, a large governmental agency might, for some reason, want to step in and aid the character at times.

Generally, the character can get minor assistance (as could be gotten from Contacts (R1) or Contacts (R2)) on a fairly regular basis — and under the same sort of circumstances as having lower versions of Contacts — but “the big stuff” only happens when the gamemaster thinks it appropriate. The character might get killed before the Contacts (R4) intervenes — maybe the character just wasn't doing something the contact felt was important to it — but, most likely, assistance will be provided.

Restrictions/Notes: Players' characters should take this option only if they want to take Disadvantages relating to it. For example, if a character in a pulp fiction campaign wants to have a group of super-scientists who like him and will supply him with substantial aid on a regular basis (like a spy who gets outfitted with new gizmos at the beginning of every adventure and who can call for more during certain times in the adventure), then he should take Disadvantages that relate to that. The character could be a member of an organization (see the Disadvantage Employed), or he must do reciprocating favors for the super-scientists (see the Disadvantage Price), or there are equally powerful people who want to eliminate him because of his contacts (see the Disadvantage Enemy).

If the character does not want to take extensive Disadvantages relating to the contact, then Contacts (R4) should be unpredictable and not always useful. For example, the super-scientists might provide

the character with plenty of extraordinary equipment, but it might not always be what the character needs or might not work correctly all of the time.

Cultures (R1)

This is another Advantage that can be utilized in more than one way. The first way is the simplest. The character has knowledge of a particular (usually unusual) culture that he can use to his benefit when among people of that culture. This acts both as a knowledge (*scholar*) type skill and as a bonus (usually +1) to interaction in that culture.

Example: A character in a pulp fiction game setting might have Cultures (R1) pertaining to a certain Amazonian tribe. When the character goes on an adventure in the Amazon, chances are good he will get help from that tribe in his activities instead of being attacked as a stranger or trespasser and ending up with his head on a pike.

The second way Cultures (R1) can be used is a little more wide-sweeping. The character has a knack for drawing parallels between unknown/unusual and known cultures. For example, the character might be able to figure out why certain religious taboos exist in a society she's just met. These should just be bursts of culture-related intuition that the gamemaster supplies occasionally — the player can only remind the gamemaster her character has this ability and hope the gamemaster feels the situation is appropriate.

Restrictions/Notes: A character with Cultures (R1) has about the level of knowledge of a frequent tourist — no more. Unless the character has skills like *streetwise*, *languages*, and other supporting skills, he acts as if he has visited the culture and learned a decent amount about their ways, but he is definitely an outsider. This Advantage may be taken more than once for different cultures.

In the second example, the character has absolutely no control over her ability and only gains very limited insights — though sometimes at critical moments. The character cannot “call upon” this knowledge. This version of the Advantage may not be taken more than once, but it may be combined with the other type of Cultures at any rank.

In both cases, the character's background *must* reflect the “special insight” he has into the culture or cultural trends.

Cultures (R2)

This option can be used pretty much like Cultures (R1), only on a larger scale. Instead of choosing a small, unusual culture, the character might choose an “alien” culture (one totally different from his own) and gain an understanding of it comparable to the understanding in Cultures (R1). Or, he could choose to learn *more* about a relatively small cultural group (to the point where the character would be accepted as one who has spent a lot of time with the people). The last option, the sweeping cultural understanding, would also be much more in-depth. The character would be able to call on cultural parallels much more often and the gamemaster should give more information.

Restrictions/Notes: The same as for Cultures (R1), but the character has about the level of knowledge of an outsider who has lived in the culture for a while. Either that, or he would get more useful information on alien cultures or “sweeping” cultural examinations.

Cultures (R3)

The character is either a native of an unusual culture or has the knowledge and the respect as if she were one. A person who has lived a significant portion of her life in a culture and has that sort of understanding of it would have Cultures (R3) — only the character is actually a part of the game setting's dominant culture as well.

If an alien culture can be, and is, selected, then the character has an extreme familiarity with it. Alternatively, the character might be something of a cultural anthropologist — the character can observe a particular culture for a brief time and have a very good (gamemaster-controlled) chance of understanding the culture on a respectable level.

Restrictions/Notes: As with Cultures (R1) and (R2), the character must choose what sort of cultural familiarity to have. Also, there must be a compelling reason the character has this familiarity or understanding. Finally, if the character chooses to be a “native” of a particular culture, she should probably have to learn *language: (the culture's major language)* at least +1D.

Cultures (R4)

This selection should be taken only if the game setting employs the use of alien cultures (those not totally understood by the dominant culture). The character *understands* the alien culture and can interact within it — he is still an alien to it, but he is treated better than any other outsider (most likely).

Example: In a game setting where “aliens live among us,” the character is a Human member of secret society that keeps the aliens hidden. But, because of something in his background history, he can interact with certain types of aliens and he can understand their ways. This doesn't mean he's friends with them, but he has a better chance of interacting with them, figuring them out, and outsmarting their “alien logic” than other characters.

Restrictions/Notes: The character should have related Disadvantages, and there has to be some extensive background description telling why the character has this Advantage. Otherwise, see the other entries regarding Cultures.

Equipment (R1)

The character gains a piece of equipment he would not normally have because it is too expensive or “unavailable,” but only if it is allowable under the game setting. For instance, in a real world game setting, a character could start the game with a .45 automatic pistol, but not an M16 assault rifle — the latter is generally unavailable for civilian use and even characters with military backgrounds have to take the Equipment (R2) Advantage to get it.

Alternatively, the character could take lots of little pieces of equipment instead — more than what the gamemaster would normally allow. Basically,

equipment totaling in cost not more than about US\$1,000 (or a price difficulty of Moderate) would fit in this category.

Restrictions/Notes: Typically, as long as the character is not careless with it, Equipment taken with any rank of this Advantage is replaceable, unless the Burn-out Disadvantage is included with it. Equipment (R1) may be selected more than once or in combination with higher ranks of the Equipment Advantage with gamemaster approval.

Equipment (R2)

The character gains a piece of equipment that would be very hard to get because of expense or availability. Standard military weapons that are usually out of reach of the normal citizen are available. In addition, equipment totaling in cost not more than several thousand U.S. dollars (or a price difficulty of Difficult) would probably be okay. In game settings that have magical or super-science equipment, objects of fairly low power would probably be obtained using this Advantage.

Restrictions/Notes: See Equipment (R1) for more information. Equipment (R2) may be selected more than once or in combination with higher ranks of the Equipment Advantage with gamemaster approval.

Equipment (R3)

Items of equipment that are normally unavailable to just about anyone can be picked up using this Advantage. Any *one* item on any equipment chart can be selected, or the gamemaster can make up a “special” item that has unusual effects or Special Abilities. Or they can just be really expensive or virtually unavailable items. Equipment totaling a few tens of thousands of dollars (or a price difficulty of Heroic) falls under this category.

Restrictions/Notes: The gamemaster should watch this Advantage carefully. It can only be selected once at character creation — though the Rank 1 and Rank 2 versions can also be selected — but it can still unbalance a beginning character. Generally, things that can be taken away fairly easily — like magic wands and swords, military hardware, super-science gadgets, low-powered miraculous

artifacts, and other related equipment — would be suitably appropriate for characters with minimal experience.

Equipment (R4)

Really bizarre and, most likely, powerful equipment is open to the character — but only one such piece or a collection of small, related pieces. Most likely, no one else can use the equipment without making some sort of exhaustive skill total, and it can probably not be repaired or duplicated. “Special effects” equipment fits into this category.

Special Equipment —

Gamemasters who want a stricter way of giving characters special equipment can use this rule: Characters with the Equipment Advantage may create one or more items with the Special Abilities rules for a total number of points equal to 2 times the rank in Equipment.

Example: A character with Equipment (R4) has eight points with which to purchase Special Abilities, including Enhancements and Limitations.

All items designed under this rule must have the Super-Science Limitation or the combination of the Magically Empowered (any rank) Enhancement plus Burn-out (R1), may be lost or stolen, Limitation. The Equipment Advantage may have the Burn-out Disadvantage also as long as it's different than “may be lost or stolen.”



The equipment could be a weapon more powerful than most personal weapons in the game setting. Or it could be a magical spell that could not normally be used by the character or anyone else in the world at its relatively low difficulty. Or it could be a collection of gadgets and gizmos that can perform many different mundane tasks — but how, nobody knows.

Restrictions/Notes: The character should have Disadvantages related to the equipment. Maybe Enemies want to steal it, or it has an Advantage Flaw so it doesn't work all the time — or the same way every time. In addition, the equipment should not make the character so powerful that opponents fall before him. In game mechanic terms, the equipment should be a just slightly more powerful or more useful item than what is available normally. The more powerful the item, the more Disadvantages and restrictions should be related to it.

Example: A character might choose an average gun and increase the damage score by a modest two points, but make it so it never has to be reloaded.

Fame (R1)

The character, for some reason, is fairly well known. The extent of the character's fame should be determined by the game setting. In a global game setting (such as pulp fiction or real world), the character has moderate recognition value in a particular region. In a smaller game setting (like post-nuclear war settings), the character might have more

dense penetration of recognition, but with less wide-sweeping effects (for instance, everyone in town knows who they are, but no one from more than a few days travel away has ever heard of them).

Whenever the gamemaster or the player thinks the character might be recognized (and the Fame Advantage would come into play), the gamemaster should roll 3D. If the result is 15 or higher, the character is recognized. Otherwise, he will have to do something "special" to be recognized (and gain the benefits of recognition).

If a character with Fame (R1) is recognized, he should gain small perks, like being seated in a restaurant early, avoiding small legal hassles (like routine customs checks), or just be treated generally better (perhaps the character gets a couple of bonus points to *persuasion*, *con*, and *charm* attempts). Like most roleplayed Advantages, the gamemaster should decide on the results.

Restrictions/Notes: Fame may be chosen multiple times as long as the player defines how each Fame is different. For example, a character might have Fame (R1) in regards to his fighting abilities, but another type of Fame pertaining to his intelligence or some other ability.

Fame (R2)

The character is very well known. On a global setting, the character would probably be recognized in most fairly civilized cultures and almost definitely in her home culture. The gamemaster should roll 3D and, on a 15 or higher, a person from another culture will recognize the person and react (usually favorably). In the character's own culture, this reaction comes on an 8 or more. If the character draws attention to herself in her own culture (identifies herself), then the reaction will most likely be automatic (gamemaster's option).

Restrictions/Notes: At this level of fame, the character should be treated like a famous author, an occasional movie or television star, or a reasonably recognizable sports figure (in a real world setting). Some gamemaster characters will be immune to this fame, but most will have some sort of (generally positive) reaction. Otherwise, see Fame (R1) for more information.

Fame (R3)

There is a pretty good chance *anyone* in the game setting (unless it is a multi-world setting) will recognize the character (or what the character is) fairly easily. The base die total needed is 8, and it can be modified by circumstance. The character has the status of a movie star, a famous politician, or a top-ranked sports hero.

Restrictions/Notes: They are the same as for Fame (R1) and Fame (R2) — certain people just won't be impressed. In addition, characters with Fame (R3) should almost always have to take the Disadvantage Infamy at least Rank 1 — no matter how nice, talented, or generally well-liked a person is, there's always somebody out there who wishes them harm.

Patron (R1)

The odds are that most players' characters are not independently wealthy. But they might have access to wealth in the form of patrons.

If the characters are treasure hunters, patrons might include museums, universities, private philanthropists, newspapers, or even retired adventurers.

Patron (R1) means the character has a backer who will fund one expedition, with all proceeds going to the patron. All of the costs (room, board, travel, expenses) are covered by the patron, with the understanding that the player's character is basically just a worker-for-hire. Anything that the adventurer discovers or purchases becomes the property of the patron.

Patron (R2)

A Patron (R2) expects much less from those he backs. The character may receive less financial support, but will have greater freedom of action.

A newspaper publisher looking for hot stories is a common example of an organization qualifying for Patron (R2). They cover a character's travel expenses and any legal fees in exchange for inspiring stories. Anything that the character finds on his own (like artifacts) remain his own.

Patron (R3)

A Patron (R3) will give a character a limited stipend and cover most expenses, then offer to purchase whatever the character recovers. Without consistent results, the funding will be cut off.

Size (R1 or more)

The character is much larger or smaller than the average Human. For every rank in this Advantage, the player receives +3 to his character's scale modifier (which starts at zero). The player must specify whether the character is bigger or littler than the average Human.

Restrictions/Notes: Generally, the character's weight is proportional for his height, but a Disadvantage, such as Hindrance: Reduced Toughness, or a Special Ability, such as Hardiness, could be used to represent a very thin or very large character (respectively). Likewise, to reflect a longer stride, the character should have the Hypermovement Special Ability, while a shorter stride would get the Hindrance: Shorter Stride Disadvantage.

Trademark Specialization (R1)

This Advantage works a lot like a combination of the Skill Bonus Special Ability and Fame. The character is very good at one *very* specific thing, and he is known for it. Choose any specialization that the character has (or would like to have in the future), and the character gains +2D to the roll when it is used. In addition, when the character uses it, there is a gamemaster-option chance that people will recognize how "naturally good" the character is at the specialization, and this might produce interesting situations. Also, the character might be contacted by people or recognized by certain people because of how good he is at that one specialization.

Restrictions/Notes: This character acts as if trained in the use of this skill. No character may have more than **two** Trademark Specializations.

Wealth (R1 or more)

The character with this Advantage probably has an estate or a series of investments that will keep him comfortable for a good long time. Alternatively, character could be minor nobility, have a large trust fund, or be married to the owner of a large corporation. This doesn't mean the character can buy everything — he is still subject to the availability of items.

For each rank in this Advantage, the character has US\$5,000 in readily available cash once per month. The accounts never have more than US\$5,000 times the number of ranks each month (fees and living expenses keep it to that level), the amount could be less by the end of the month. Additionally, adventure bonuses could temporarily raise the figure, though the character would have to purchase an additional rank of Wealth to make the increase permanent. Players in games using the *Funds* attribute gain +2 per rank to all such totals.

Restrictions/Notes: Characters should select only **one** rank of Wealth, unless there is some reason they might have Wealth (R1) and another rank of Wealth in other circumstances. Also, this wealth does not always help and disappears if misused (and it should be a major concern to the character at times), but it should be there most of the time. Gamemasters will probably think of ways to work around wealth and players should play along — if you can throw money at every problem, then they aren't that much fun to try to solve, are they?

The most likely Disadvantage a character with Wealth would have is Devotion, such as "helping all those in need" or "righting all wrong



doing.” Otherwise, there should be fairly extensive reasons why the character can’t use his wealth to resolve every situation — or hire somebody to do it for him (which is really the same thing).

Special Abilities

Before allowing players to create characters with Special Abilities, the gamemaster may wish to peruse this list to see if there are any she would prefer not to appear in her games. She may also decide that certain Special Abilities require specific Limitations on them or Disadvantages on the character.

Any Special Ability that gives a bonus to the die roll or the skill total also allows the character to use that skill as if trained. Bonuses received from taking multiple ranks of the same Special Ability are added together.

Skills gained with a Special Ability are not improved when that Special Ability is improved. Instead, they are increased as a normal skill.

Unless stated otherwise in the Special Ability, it does not count as an action for the character to get the bonus from a Special Ability. However, except for such automatic abilities as Natural Armor or Combat Sense, the character must state that she is relying on the Special Ability or she does not receive the bonus.

Accelerated Healing (3)

The character gains a +1D per rank to his *Physique* for all natural healing attempts, and a Critical Failure is treated as 1, rather than having a negative effect on the die roll.

Ambidextrous (2)

The character is equally adept with her right or left hand. She may perform an action with each hand in the same round, and, though she takes the multi-action penalty, she receives a +1 per rank to each skill total. The actions must involve the hands and each action must require only one hand. If the character performs only one hand-related action in a round, she does not get the bonus. Some skills that characters could employ with either hand include *brawling*, *lockpicking*, *marksmanship*, *throwing*, *lifting*, *artist*, *forgery*, and the map-making aspect of *navigation*, though, of course, not every task covered by each skill is relevant. A character may take multiple ranks of this Special Ability for two pairs of hands and multiple ranks for each additional manipulative limb.

Animal Control (3)

This gives the character the ability to control one particular species of animal, bird, or insect. The character gets a +10 bonus to her *animal handling* total for that species. She must generate an *animal handling* versus the *Presence* or *willpower* of the animal (more than one animal can be targeted, although this is a multi-action). If the character gets a high enough success (gamemaster’s decision), the animal is controlled for a number of minutes equal to the *animal handling* skill total times 10. A controlled animal serves its master faithfully, even sacrificing itself on her behalf. The Special Ability has a range of sight or voice. The character may gain one more species for each rank.

Note: A swarm of insects counts as one animal, as does a school of small fish. Any creature with a *Knowledge* die code of less than 2D

could be considered an animal, unless the gamemaster says otherwise (for example, a horse would be animal, but a zombie with a *Knowledge* of 1D would not).

Armor-Defeating Attack (2)

When a character with natural weapons (the character’s fists, claws, teeth, etc.) attacks someone protected by armor, this ability negates the Armor Value, up to +1D per rank. The character must specify how the attack negates the armor: an acidic mist slips through any openings, enchanted claws reach directly to the flesh, etc. There should be at least one type of armor that is unaffected by this.

Atmospheric Tolerance (2)

The character can breathe one form of atmosphere (gas or liquid) that would be lethal to most other characters. A character may not have more than one rank in this ability, but he may have different versions for different atmospheres.

Attack Resistance (2)

The character is highly resistant to a certain type of attack. She gains +1D per rank to her damage resistance total against this type of attack.

Energy Attacks: Resistant to blasts of heat, fire, electricity, radiation, light, cold, and so on, but not the ability to survive in extremes of such environments.

Extranormal Attack: Resistant to damage from any *Extranormal*-based (such as *Magic* or *Psionics*) attack.

Mental Attacks: Resistant to mental harm from any source. It does not provide protection against interaction attempts.

Nonenchanted Weapons: Resistant to physical damage from nonenchanted weapons, but not from poisons, energy, or similar materials.

Attribute Scramble (4)

The character can adjust an opponent’s (or a friend’s) attributes temporarily. She gains the *scramble* skill at +1 per rank in a single version of this Special Ability (it is a *Presence* skill, described only here), which she also can increase as a normal skill. The scrambler must pick as her focus either physical or mental attributes (never *Extranormal*, *Funds*, or Special Abilities). She can never do both, except by taking this Special Ability once for each version.

When she goes after a target with an *brawling* roll, she may choose (as a multi-action) to also perform a scramble attack versus her target’s *willpower* or *Presence*. (This is not an action for the target.) No close combat attack is necessary for a willing target, but the act of scrambling still counts as an action. If her total is higher (not equal to), she may shift her target’s attribute points around, within certain limits. The close combat attack does no damage.

She may increase one or more related attributes by a number equal to the amount she takes away from other related attributes — but she may not decrease or increase any one attribute by more than 2D (6 pips).

The change lasts for a number of rounds equal to the difference between the *scramble* attack and the target’s *willpower* or *Presence*. A character who has been adjusted cannot be scrambled again until the original adjustment wears off.

Blur (3)

The character can appear indistinct to the naked eye or nonenchanted visual aids (binoculars, cameras, etc.). Commonly, a character with this Special Ability will only be spotted out of the corner of the eye. This adds 1 to the character's *dodge*, *sneak*, and *hide* totals, as well as +1 to all default *search*, *tracking*, *investigation*, and attack difficulties against the character that the blurring character is not actively trying to defeat. (These modifiers are per rank in this Special Ability.) On the character's turn, she may automatically become blurry, without taking an action, and remain so until she chooses otherwise. Blurring also makes it difficult for the character to hold a conversation with others.

Combat Sense (3)

The character can sense danger. She is never surprised. Rather, she and her attacker must determine initiative as normal. Even if the attacker still goes before the character does, any combat modifier from the surprise is reduced by 2. A character may not have this ability more than once.

Confusion (4)

The character can hamper the thoughts of those he comes into physical contact with, at will. He gains the *confuse* skill at +1 per rank (it is a *Presence* skill, described only here), which he can increase as normal.

As a multi-action with a *brawling* attack, he may also perform a confusion attack versus his target's *willpower* or *Presence*. (This is not an action for the target.) If his total is higher (not equal to), the target is confused. Characters may not play cards (if the gamemaster is using game-enhancing cards with the adventures) or spend points, and they receive a +5 difficulty modifier to even simple actions for a number of rounds equal to two times the rank of this Special Ability.

Darkness (3)

The character can project a field of darkness around himself, adding +5 per rank to the difficulty of any sight-based skill totals. The field extends in a half-sphere around the character with a radius equal to one meter per rank. The field can be maintained for a maximum of one minute per rank before dispersing.

Elasticity (1)

The character can stretch, elongate, and compress his body, allowing him to expand his height or become so narrow he can pass through keyholes, cracks, or any other opening he could normally see through. It takes one round or more to slip through small openings, depending

on their depth. The character gains +1 per rank to *contortion*, *dodge*, or *sleight of hand* totals, in addition to *disguise* attempts he performs on himself.

Endurance (1)

The character has great endurance, and gains a +3D per rank to *Physique* or *stamina* checks when performing taxing physical tasks (such as holding one's breath underwater for a long period or running a long distance).

Enhanced Sense (3)

One of the character's five senses is heightened to abnormal levels. The bonus to the skill total received depends on the sense: sight is +1; hearing is +2; touch, taste, and smell are +3. The bonus is per rank and applies to all skills related to the sense. To have multiple enhanced senses, this Special Ability must be taken at least once for each sense.

Environmental Resistance (1)

The character is resistant to extremes of heat, cold, and pressure and gains a +3D per rank to *Physique* or *stamina* checks to resist ill effects from these environmental condition. The character is not resistant to heat or cold attacks, as these come and go too quickly for the

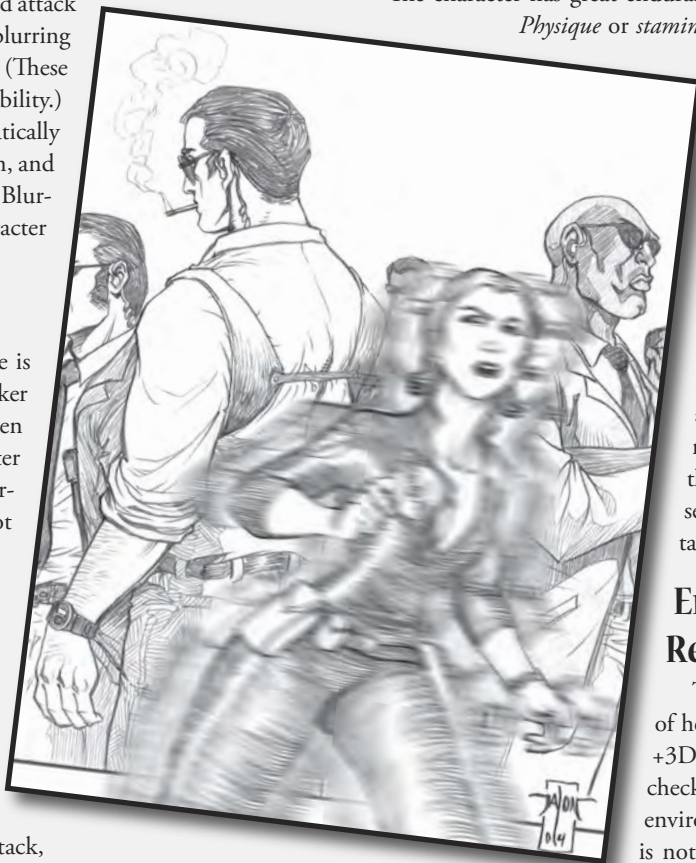
Special Ability to provide protection.

Extra Body Part (0)

The character has an extra limb or organ. If external, these may be secondary arms or legs, a tail, or some more exotic bodily addition, such as fins, tentacles, or antennae. If internal, the parts are organs such as extra eyes, hearts, or mysterious glands. Unless specified by a Disadvantage or Limitation, the extra parts are included in the hero's body tastefully. Additionally, except in cases where the character has an Enhancement or another Special Ability that uses this one (for example, Extra Body Part: Tail and Natural Hand-to-Hand Weapon: Tail), the extra part is nonfunctional. A character may have only one rank in this Special Ability, but she may have multiple versions to represent multiple additional organs or limbs.

Fast Reactions (3)

The character gains +1D per rank to his *Perception* when determining initiative, and, for up to three times during the adventure, he may receive one additional action for one round.



Fear (2)

The character can provoke fear in those who can see or hear him. He gains a +1 per rank to all *intimidation* totals and combat defense difficulties against those so affected. The *willpower* or *Presence* difficulty to resist a Fear attack is 15.

Flight (6)

The character can fly, either by nature or by virtue of having wings. The character's flying rate equals his base Move times 2 times the number of ranks. The *flying* skill is required to maneuver.

Glider Wings (3)

The character can fly by drifting with air currents, provided there is sufficient wind (gamemaster's call). Characters with this Special Ability need the *flying* skill to control their passage. A character may not have this ability more than once.

Hardiness (1)

The character can take damage better than normal. She adds 1 per rank to her damage resistance total against any type of damage.

Hypermovement (1)

The character is extremely fast, adding +2 meters per round per rank to her base Move rate, which in turn affects all other types of movements.

Immortality (7)

The character is immortal, though she will grow older, at a decreased pace compared to the rest of her species. If she is reduced to zero Body Points, she doesn't die. She will not go unconscious or bleed to death (as mortally wounded characters do), but she will not heal without psionic or magical aid or the Accelerated Healing Special Ability — her arms could be blown off, her abdomen eviscerated, or whatever. She may perform only the most minimal of physical actions, such as squirming, and some actions may be impossible. She may rely on her *Reflexes* for initiative purposes only.

There should be one particular set of circumstances whereby the character will die forever. These sets of circumstances should not be too unusual — killed directly by magic, drowned, decapitated, and so on are all good examples.

A character may not have this ability more than once.

Immunity (1)

The character is highly resistant to disease and poisons and receives a +1D per rank to *Physique* or *stamina* checks when determining whether he has contracted an illness or suffering from ingested poisons.

Increased Attribute (2)

Some strange ability (or his species) allows the character to gain +1 bonus per rank to all rolled totals related to that attribute. (For *Physique*, this also includes the damage resistance total and Strength Damage.) A character may have multiple ranks of this Special Ability, as well as multiple versions of it.

Note: To get another rank in this Special Ability after character creation costs 4 times the number in front of the "D" of the attribute that it affects plus the number of ranks currently in the Special Ability. (This is instead of the normal cost to increase Special Abilities.)

Infravision/Ultravision (1)

The character gains the ability to either see in the dark using infravision or ultravision. Infravision allows the character to see changes in heat, while ultravision enables the character to make the most of the available light. Each provides a +2 per rank in a single version of this Special Ability to sight-based rolls while in dim or dark conditions. Obviously, extreme heat or light prevent this Special Ability from working.

Intangibility (5)

The character can reduce his physical density to virtually zero for one minute per rank. During that time, his damage resistance score against physical and energy attacks is +3D per rank, but his movement rate is halved. An intangible character can pass through solid objects, providing they do not contain wards or other spells of protection designed to repel passage of this nature. He may not pass through energy or electrified barriers. While intangible, the character cannot carry any object along (including clothing), nor can he attempt any physical attack. It takes a full round for a character to become intangible or solid, during which he can do nothing else. The character must spend at least one minute solid before attempting intangibility again.

Invisibility (2)

The character can become transparent. This adds 1 per rank to the character's *dodge*, *sneak*, and *hide* totals, as well as +1 per rank to all default *search*, *tracking*, *investigation*, and attack difficulties against the character that the invisible character is not actively trying to defeat. Additionally, no character may take an action to "spot" the character unless the gamemaster feels there is sufficient provocation, such as brushing against others or removing something in a crowded area.

The invisibility covers the character's basic clothes only — not any gear she's carrying, or anything she picks up. Also, remember that the character is transparent when invisible — she can't hide things behind her back.

Iron Will (2)

The character is highly resistant to all interaction attempts and mental attacks. The character gains a +1D per rank to all *willpower* rolls and +2 to the default difficulty of any such attempts against this character.

Life Drain (5)

This ability allows the character to drain attribute pips or Body Points from his target.

The character must choose one set of attributes to target, either physical (*Reflexes*, *Coordination*, *Physique*), mental (*Knowledge*, *Perception*, *Presence*), Wounds, or Body Points. For example, most vampires drink blood, and thus lower Body Points, while succubi target the soul and so weaken mental attributes. The player must specify in what manner the character drains these attributes (biting a vein, hypnosis, and so) It should involve some sort of successful attack result (either physical or mental).

Luck Benefits —

action: Add 2 to all skill or attribute totals for the round.

alertness: When this benefit is called upon, the character has a special “sixth sense” outside of all other rules and roleplaying situations that will help him to spot a previously unseen item, character, or clue selected by the gamemaster. The benefit does not confer omniscient, however — and the gamemaster can select her own time for having it come into effect. It is normally used to allow a character to spot something he missed in a previous search, something that is important to the adventure.

breakthrough: Add 1D to any one skill die code in which the character has no additional pips or dice (in other words, a skill in which the character is untrained). The benefit also eliminates the unskilled modifier for using that skill.

haste: Gain one additional action for one round.

hero: Receive one bonus Fate Point, which the character must use on action immediately after requesting it.

opponent fails: After an opponent or enemy has completed an action against the character, the character may call upon this benefit to cancel the effects entirely. This nullifies the opponent’s action, and play continues. The lucky character may *not* use this benefit to cancel an action that is not directed at least partially at him.

second chance: Using this benefit allows the character to attempt any action she has just tried again, from the very beginning. This benefit cannot negate “bad choices” — the character must perform the action performed again — nor does it allow the character to “get back” Fate Points, Character Points, or cards spent on the original action. The character merely gets another chance, immediately following the first attempt, to perform the action again. All effects from the first attempt are ignored.

When the character wishes to employ Life Drain, he makes an attack on his target using the relevant skill. For every four points over the target’s defense roll, the character drains one pip per rank off each of the target’s relevant attributes or three points per rank from the character’s Body Points or one Wound for every two ranks. (Remember that there are three pips in each die.)

If any of the target’s attributes or Body Points ever go to zero (or the character reaches the Dead Wound level), the target dies. If the target survives, she regains one attribute point (to each attribute affected) every hour after the attack. Body Points return at the normal rate.

For each attribute pip the character drains, he may add one pip to any attribute in his chosen category. He would get one Body Point for each Body Point drained or one Wound for each Wound drained.

Life Drained attributes and unused Body Points or Wounds disappear at a rate of one pip or point per hour.

A character may have multiple ranks of this Special Ability, as well as multiple versions of it.

Longevity (3)

The character lives longer than the average Human. Often, this Special Ability has a Flaw attached that governs what the character must do to maintain his life. The character should gain peripheral bonuses during game play because of his “longer outlook.” A character may not have this ability more than once.

Luck, Good (2)

The character is blessed with unusually good luck. Once per adventure, a character with Good Luck can receive one of the following benefits just by asking for it: *action*, *breakthrough*, *haste*, or *second chance*. See the “Luck Benefits” sidebar for details on each of these options. Calling upon one’s luck does not count as an action.

Good Luck can only be declared **once** per rank during a particular adventure, but it may be declared at any time, and it cannot be cancelled by any other effect. A character may have up to two ranks of this Special Ability. This Special Ability can be taken with the Bad Luck Disadvantage — sometimes really good things happen, sometimes really bad things happen.

Luck, Great (3)

A character with Great Luck can call on one of the following benefits once per adventure per rank: *action*, *alertness*, *breakthrough*, *haste*, *hero*, *opponent fails*, or *second chance*. See the “Luck Benefits” sidebar for details on each of these options. Calling upon one’s luck does not count as an action.

If the character has not used his Great Luck during an adventure and something really disastrous happens, the gamemaster **may** choose to counteract the effects and temporarily “burn out” the character’s Special Ability — that is, the character’s Great Luck has been used up for the adventure. Usually, this is used when the character does something stupid or the player is the victim of incredibly bad luck — die rolling, not the Disadvantage — and something “stops” the effect. This is a “last ditch,” gamemaster-controlled effort when circumstances get out of control. It is also a nice thing for inexperienced roleplayers to have — just in case they do something they really shouldn’t have, they get another chance.

Example: The character’s mission is to turn off the power at a nuclear plant or it will explode and destroy the city that’s conveniently downwind. Unfortunately, the character takes too long fighting the minions of the bad guy who set the plant to overload, and, according to the rules, the whole city should go up in a radioactive fireball. The character is too late. The gamemaster might choose to have the character be *really* lucky — the villain was bluffing, and there’s really more time

on the clock than anyone thought, or the power plant begins a long meltdown procedure instead of exploding. In any case, the character's Good Luck is gone for this adventure (his luck ran out), but he has a chance of averting disaster.

As with Good Luck, the character may have up to two ranks of this Special Ability. Also, this Special Ability **can** be taken with the Bad Luck Disadvantage — sometimes really good things happen, sometimes really bad things happen.

Master of Disguise (3)

The character has a natural talent for disguise. She gains a +5 per rank bonus to all *disguise* totals and a +1D bonus per rank to any *Presence*-based actions while in that disguise.

Multiple Abilities (1)

A character might have multiple minor abilities that are increased by a Special Ability. All bonuses are added to the skill or attribute total, not to the die code. For example, a character could have “eyestalks” that give him a +1 bonus to *Perception* or *search* totals that would negate surprise, the ability to focus his ears on particular types of noises (+1 bonus when listening for particular sounds), and fingers that are sensitive to subdermal motion (+1 bonus to *lockpicking* against safes with moving tumblers). All the bonuses should be fairly limited in their applications, pertaining to only specific uses of particular skills (like specializations do), but there can be several of them for each selection of this Special Ability. The maximum total bonus for each rank of this Special Ability is +4.

Natural Armor (3)

The character has plates, toughened skin, scales, or something similar. His own surface adds 1D per rank to his damage resistance total to physical (not energy or mental) attacks and contact poisons, corrosives, or similar materials.

Natural Hand-to-Hand Weapon (2)

The character has some sort of natural weapon — such as claws, pincers, bone sword, or stinger — that adds 1D per rank to his Strength Damage when determining his damage with the natural weapon. The character uses *brawling* to attack, unless the weapon is something that detaches from him or (in the case of a super-scientific or magical weapon) exists separately. In this latter case, the character employs melee combat to wield it.

Natural Magick (1)

The character can use a magic spell as a natural ability. An example of this would be a character who can dispel magic by his nature, rather than through the use of a *countermagic* spell. The cost of the ability — and the number of ranks the character has in it — equals the difficulty of the spell. (See the “Magic” chapter for details on creating spells; the “Precalculated Spells” chapter has some sample spells.) The chosen spell may not be charged (that is, have a fixed limit to the number of times it can be cast).

The character must adhere to the requirements of the spell, including its gestures, incantations, components, and so on. The casting of

the spell is automatic (there is no need to roll a *Magic* skill to perform it), but the character does need to attempt any targeting skill or skill required by the casting (such as one needed to perform a gesture). If any of these fail, the spell does not work.

The player and the gamemaster need to discuss what spell the character will have, and what the range, duration, and so on will be. It's suggested that some limitations be placed on the use of this ability to maintain game balance — for instance, a character who can toss fireballs as a natural ability might have to recharge for a certain number of rounds between doing so.

A character may have this Special Ability once each for different spells.

Natural Ranged Weapon (3)

The character has some sort of natural ranged weapon, using *missile weapons* (for solid objects) or *marksmanship* (for energy, gas, or chemical projection or for solid projectiles in cybernetics or super-science weapons) to target it. Long range equals 20 times the number of ranks in this Special Ability times the character's *Physique*, *lifting*, or *marksmanship* (as appropriate) in meters. The damage for physically enhanced projections is the character's Strength Damage plus 1D per rank, while the damage for all other types of blasts is 3D per rank. The projection must have a visible effect (such as a ray that glows or bone spikes) and it may not do mental damage. Note that, regardless of the nature of the projection, there are no additional effects from this type of Special Ability unless an Enhancement allows otherwise.

Omnivorous (2)

The character can gain nourishment from any organic substance (though she is not immune to poisons). She can also chew through just about any organic substance with no adverse effects to her teeth or jaws. A character may not have this ability more than once.

Paralyzing Touch (4)

The character can freeze her target with the merest touch.

When she makes a *brawling* attack, she may, instead of doing damage, paralyze her victim, who remains that way until he makes a successful *Presence* or *willpower* roll against the *brawling* skill total. He may attempt to do so once per round; the only other actions he may take are mental-based ones and *Extranormal* or Special Ability ones that do not require movement. Note: Characters who are heavily armored or covered will be harder to hit. The gamemaster needs to decide how much skin is exposed and adjust the attack difficulty accordingly.

A character may not have this ability more than once.

Possession, Limited (8)

The character can possess the body of a living creature or a corpse. The character must be within three times the rank of this Special Ability in meters of the target in order to possess it.

Possessing a corpse doesn't require a roll, but it does take an action. Possessing a living being involves making a *Presence* or *willpower* check by the possessor versus a standard interaction difficulty. Exceeding (but not equalling) the difficulty means the target has been possessed. The target can actively defend if she is aware of the potential danger.

To gather knowledge about his host body's life, the possessing character must generate a successful *investigation* total against the target's *Knowledge* roll (this does not count as an action for the target). Information the possessor gains depends upon the level of success achieved; see the accompanying chart for details.

With Limited Possession, the character does not gain control of the new form. Instead, he must use *persuasion*, *intimidation*, or other interaction skills to convince his host to do what he wishes.

Exiting a host body is commonly a simple action. As long as the possessing character exits before the host dies, he simply moves on to his own or another form. Killing a possessing spirit usually involves taking it completely by surprise with a killing blow to the host form or using a spell to force it to remain in the body until it can be slain.

Possession, Full (10)

The character can possess the body of a living creature or a corpse. This works in the same way as Limited Possession, save that the possessing character gains her new form's physical attributes (*Reflexes*, *Coordination*, *Physique*), retains her own mental attributes, and gains complete control over the new form.

Quick Study (3)

The character has an uncanny ability to learn new skills and improve old ones, limited to one attribute. He always learns new skills as if he had a teacher (even if he doesn't), and he can improve skills he already knows at a cost of one Character Point per rank less than normal. This Special Ability applies to specializations. It is combined very well with the Age Disadvantage, if the character is young — he is a prodigy, and that's why he's learned his starting skills so quickly. This Special Ability can be taken multiple times and for different attributes.

Sense of Direction (2)

The character has a good sense of direction. He gains +1D per rank to *navigation* and *tracking* rolls.

Shapeshifting (3)

The character can manipulate the shape, color, and overall appearance of her body, though mass and body compositions remain the same. The character must choose a specific creature to emulate, gaining one form for every three additional points spent on this Special Ability. At six ranks in this ability, the gamemaster may allow shifting among one class of creatures (such as birds or furniture) as long as all forms chosen for previous ranks were within the same class.

Body Points, Wounds, and the *Knowledge* attribute remain unaffected by this Special Ability, but the dice in the *Reflexes*, *Coordination*, *Physique*, *Perception*, and *Presence* (although the die code in the *willpower* skill remains the same regardless of the change in form) are redistributed to match the new form. Additional dice in skills above the base attribute score remain the same, though the total dice in each

skill changes to reflect the adjustments in the base attribute. Likewise, not all skills will be usable in the new form.

Attribute dice can also be used to include Special Abilities in the new form. One attribute die can be spent to gain one rank in one Special Ability or to get a +2 skill total bonus (split among up to two skills). The gamemaster may allow a larger skill total bonus or more skills to fall under the bonus if the desired effect is particularly narrow (such as a bonus for a single sense).

For an example of how Shapeshifting can work, see the accompanying sidebar.

Shapeshifting may be done at will, though a Limitation may force it to be triggered by stress or environmental factors.

If shifting voluntarily, the character must generate a *disguise* total of 11 to bring about the change, and a second total to turn back again. Each change takes one

full round in which the character may do nothing else. Failure at the check means the transformation does not occur, and the character cannot try again for at least an hour.

It is highly recommended that the hero comes up with some typical forms and their game characteristics before beginning play. The new form need not exactly resemble a "typical" version of the emulated creature or object.

Possession Knowledge Chart

Result Points*

Needed	Knowledge Attained
0	Basic information: target's name, age, address
1–4	More personal information: target's job, financial status, any current schedule
5–8	More in-depth personal information: identities and backgrounds of family, friends, lovers
9–12	Very personal information: secrets, private likes and dislikes, and so on
13	Everything there is to know

*Result points equal the difference between the investigation

Silence (3)

The character can move in complete silence. He gains +2D per rank to all *sneak* checks and a +1D per rank when attacking from behind.

Skill Bonus (1)

Skill Bonus represents a natural talent (a character with the Charismatic group might be "friendly and outgoing"), a particular knack (a character with the Animal Friendship group has a "way with animals"), years of devotion to a profession prior to beginning adventure, or the result of an extended life.

The character chooses a group of three related skills in which he gains +1 to the skill total of any action performed with those skills (or specializations of that skill). The skills need not be under the same attribute. The character may or may not actually have adds in those skills, and the gamemaster must approve the fact that they are "related." Some examples of skill groups include:

Acting: *charm*, *con*, *disguise*

Acute Balance: *acrobatics*, *climbing*, *sneak*

Shapeshifting Example —

Mark is playing a wereleopard. He chooses Shapeshifting, specifying that he will only change from Human to leopard and back again. The gamemaster decides he'll gain one rank of the Speed Special Ability (+2 to the movement rate) and +2 to all *search* and *tracking* totals that require smell when in his wereleopard form.

Mark's character has 18 attribute dice arranged thusly:

REFLEXES 2D+2
COORDINATION 3D+1
PHYSIQUE 3D
KNOWLEDGE 2D+2
PERCEPTION 2D+2
PRESENCE 3D+2

When he changes into wereleopard form, Mark's character has the following attribute values, the total of which has been lowered by 2D because of the bonuses:

REFLEXES 3D+2
COORDINATION 2D
PHYSIQUE 3D+2
KNOWLEDGE 2D+2
PERCEPTION 3D
PRESENCE 1D

Animal Friendship: *animal handling, riding, survival*

Athletics: *lifting, running, throwing*

Charismatic: *charm, con, persuasion*

Close Combat: *brawling, melee combat, dodge*

Investigative: *investigation, search, streetwise*

Leadership: *command, intimidation, persuasion*

Mechanical Aptitude: *lockpicking, demolitions, repair*

Photographic Memory: *languages, scholar, investigation*

Observant: *investigation, search, tracking*

Ranged Combat: *marksmanship, missile weapons, throwing*

Players may substitute other related skills for the ones listed in the groups above, or create their own groups as long as there is a common thread and the gamemaster approves the grouping.

Three specializations may replace one general skill, getting a +1 for three different specializations.

Example: In the Investigative group, a character might take out *investigation* and replace it with three specializations — *investigation: eavesdropping*, *investigation: evidence analysis*, and *investigation: reconnaissance*. While this means the character gains no bonus for “general” *investigation* activities (such as a roll to research a project), he does have a more “detailed” group. This may be done for all three skills in the group, that is, choose nine specializations instead of three skills.

Additionally, the character acts as if trained in these skills even if he doesn't have any additional pips in them, and so does not get the unskilled modifier. This Special Ability does not affect the cost of improving the related skills.

Gamemasters may allow a higher bonus for fewer skills (such as a set of two skills where one gets a +1 bonus and the other gets a +2 bonus, or a +3 bonus to a set of three specializations). However, the bonus per rank may total no more than +3.

At each additional rank, the player may increase the bonus by +1 for three of the skills affected by this Special Ability. A character may have different versions of this ability for different groups of skills, though the skills in each group may not overlap.

Skill Minimum (4)

The character can select three related skills unaffected by any other sort of Special Ability and the character will **always** gain a **minimum** total of 3 times the number before the “D.”

Example: If the player selects *persuasion*, *charm*, and *intimidation* (all interaction skills) for his character, all of which he has at 4D, and he generates a less than 12, the total automatically becomes 12. That is the character's minimum total.

The player may not select Skill Minimum for any skill that has any other Advantage or Special Ability tied to it. Also, the skills must be related in some way (see the Skill Bonus Special Ability for information on related skills). The character may only select general skills, but the specializations underneath that general skill are affected as well. This Special Ability may be selected only once for each group of skills.

Uncanny Aptitude (3)

This Special Ability is similar to the Skill Bonus Special Ability in that some sort of bizarre ability gives the character added bonuses to certain actions. However, instead of selecting a group of skills that the character gains a bonus to, the player and the gamemaster work out *circumstances* where these abilities come into play. For instance, a character might gain a +1 bonus to all *Reflexes*-related skills totals when in sunlight.

A character may have several variations of this ability, reflecting different bonuses. Each variation could have several ranks, with the bonuses adding to each other.

Teleportation (3)

The character can move instantly to another place up to 10 meters per rank away. The character must see her destination clearly. In combat, this action takes an entire round. The character may take along whatever she can carry.

Transmutation (5)

The character can alter his substance to something else, while retaining his form (such as a man who turns to stone). Characters with this ability may only shift into one specific substance, which the player must specify when his character gets the Special Ability. Generally, this substance gives the character distinct advantages. The player may select up to four points (not ranks) in other Special Abilities that relate to the chosen form, per rank in this Special Ability. (Thus, two Transmutation ranks means eight points in other Special Abilities.) Natural Armor, Hardiness, and Environmental Resistance are common ones.

Ventriloquism (3)

The character can throw her voice up to three meters away per rank. No skill roll is required to do this, but if it is part of a trick attempt, she receives a +2D bonus per rank to *con* and *charm* rolls.

Water Breathing (2)

The character can breathe water and will not drown in water. She gains +1D per rank to all *swimming* rolls because she doesn't need to worry about drowning.

Youthful Appearance (1)

The character looks much younger than she actually is and receives a +1D per rank to *charm*, *con*, or *disguise* attempts that involve posing as someone youthful. In general, characters should not look more than 10 to 20 years younger than they are, regardless of the number of ranks, though gamemaster discretion and common sense should rule here.

Special Ability Enhancements

Enhancements allow Special Abilities to be somehow more than the typical version. Each Enhancement may be taken more than once for each Special Ability, either altering the ability in similar though distinct ways or, for some, through stacking the effects. The cost of the Enhancement adds to the associated Special Ability's total cost (base cost plus the cost for additional ranks).

Additional Effect (1): The Special Ability produces a useful, though minor, side effect that is a natural extension of the power. The more useful the side effect, the greater the number of ranks. Some examples include a skill bonus when using the ability, doing residual damage (such as reflection with Natural Armor or radiation with Natural Ranged Weapon), or adding functionality to an Extra Body Part.

Bestow (see description): The character may share her Special Ability with a certain type of target: sentient living, nonsentient living, or nonliving. The player must choose which group when including this Enhancement. The cost of this Enhancement equals one-half (rounded up) of the Special Ability total (base cost plus additional ranks cost plus Enhancement costs). She may only use her Special Ability on herself and on members of her target group with a multi-action penalty. Some Special Abilities will require better stories concerning how the character can manage sharing them than others (such as Youthful Appearance or Ambidextrous), while others may not have this Enhancement (such as Longevity or Immortality). The target has control over the use of the Bestowed Special Ability for as long as the Bestowing character allows. A character may only have one rank in this Enhancement, but she may have multiple versions of it.

Extended Range (3): The factor used to determine the range of the character's Special Ability is increased. Every rank of this Enhancement allows the player to add one half of the ranks in the Special Ability (rounded up) to the factor when determining the range. Thus, to increase the range factor by half the ranks costs three, by the ranks in the ability costs six, by 1.5 times the ranks costs eight, and so on.

Example: The range for Natural Ranged Weapon is 20 times the number of ranks in the Special Ability times the character's *Physique* or

lifting in meters. With two ranks of Extended range, the range would now be 20 times **twice** the number of ranks in the Special Ability times the character's *Physique* or *lifting*.

Magically Empowered (4 for 1 rank; 5 for 2 ranks): The Special Ability comes from a magical source — a feature of the character's species, a result of the character's parentage, a means of explaining a mysterious ancient artifact, and so on. A Special Ability provided by a spell does not need this Enhancement, nor does Natural Magic require it. An item created for a character because of the Equipment Advantage would.

Two ranks exist for this Enhancement. At Rank 1, with a cost of four, the power with this Enhancement has a magical power source, but it is not truly magical in nature. If it does damage, protecting Special Abilities or magical spells of any defensive nature can defend against it as normal. It can act on characters in astral form, spirits, and other magical creatures or magical items not affected by normal harm. It does harm to those beings and items at one-half of its damage total, before modifiers and rounded down.

If it provides protection, it defends at one-half its total, before modifiers and rounded down, against magical blasts or Special Abilities possessed by demons, ghosts, and other magical or spiritual beings.

In both cases, these bonuses are in addition to the normal applications of the Special Ability.

At Rank 2, with a cost of five, the power with this Enhancement is magical in nature. If it does damage, protecting Special Abilities only defend at one-half their die code (rounded down) against its attacks, but the Enhanced Special Ability can be completely protected against by other magical Special Abilities (protecting Special Abilities with this Enhancement; spells that protect against magical attacks; and protective versions of Natural Magick). It can be used against characters in astral form, spirits, and other magical or spiritual creatures or magical items not affected by normal harm. For both cases, this is in addition to the regular manifestations of the Special Ability.

If the Special Ability with this level of Enhancement provides protection to the character, it can defend against normal and magical powers (attacking Special Abilities with this Enhancement; damage-dealing spells; and attack versions of Natural Magick; Special Abilities magical in nature possessed by demons, ghosts, and the like).

To include this Enhancement with a Special Ability in an item, the item's Special Ability should also have the Limitation Burn-out (R1), item can be lost or stolen.

Multiple Targets (2): The character may use the Special Ability more than once per round without incurring a multi-action penalty. For each rank in this Enhancement, the character gains one additional use of the Special Ability. This adds to any other bonus actions provided by a power; it does not multiply it.

Special Ability Limitations

These Limitations can be associated with Special Abilities, restricting their functionality and reducing their total cost (base cost plus the cost for additional ranks plus any Enhancements — not the per rank cost). For example, the total cost of two ranks of Iron Will in a game where Special Abilities are uncommon is four, and in a game where they are common, the cost is three.

Limitations may not lower a Special Ability's total cost below one, and all Limitations must have some sort of effect on play — just like Disadvantages. Each of a character's Special Abilities may have more than one of each Limitation, as they can either describe similar but distinct negative situations or, in some cases, stack the effects.

Ability Loss (3 for 1 rank; 4 for 2 ranks): The character temporarily loses his Special Ability at regular intervals or, when the Special Ability is used, he loses the ability to use a common skill in which he has experience (that is, additional pips or dice). Examples include: a character who cannot shapeshift when the sun is out; a character who cannot use his natural weapons on a particular day of the month or during a certain phase of the moon. The character is aware of what the circumstances are that will cause this. For an additional point and additional rank, the character must undergo some sort of (fairly simple) procedure to regain his ability or skill use. A Special Ability may only have a maximum of two ranks in a single variation of this Limitation, but a character may have it multiple times for different Special Abilities, circumstances, or combinations of Special Abilities and skills.

Allergy (3 for 1 rank; 4 for 2 ranks): The character has a fairly minor allergy. Exposure to a fairly common substance (smoke, sunlight, particular food, etc.) causes the character to lose all Critical Success rerolls until the condition is removed. For an additional point and additional rank, the effects are worse, and the character loses all actions due to coughing fits, watering eyes, or similar discomfort until she can get away from the allergen. A Special Ability may only have one rank in this Limitation, though it may have several different Allergies.

Cybernetics (0): An artificial limb or organ provides the character's Special Ability. As a cybernetic improvement is impossible to accidentally drop or remove, this Limitation has no cost. Characters may have only one rank in it.

Burn-out (1): See the Disadvantage by this name for suggestions that could also be applied to a Special Ability. The more likely the burn-out, the greater the number of ranks in this Limitation. A Special Ability may have multiple variations of this Limitation, representing different triggers for the Burn-out.

Debt (3): Someone (or, more likely, some entity) gave the character the Special Ability. See the Debt (R3) Disadvantage for suggestions. A Special Ability may only have one rank in this Limitation.

Flaw (1): All difficulties associated with using the Special Ability are increased by +2 per rank. The greater the rank associated with this Flaw, the greater the difficulty modifier.

Minor Stigma (3): The character cannot use the Special Ability without performing the "proper rituals" before or after (someone with a natural weapon who must sketch an image of his intended victim before hunting him down; a shapeshifter who must be purified by his cult after killing someone). A Special Ability may only have one rank in this Limitation.

Others Only (2 for 1 rank; 3 for 2 ranks; 4 for 3 ranks): The character may not use the Special Ability himself; he may only allow others to use it. The value of this Limitation depends on how many groups of "others" he can use it on: For two points and one rank, the character may affect sentient living, nonsentient living, **or** nonliving targets. For three points and two ranks, the character can affect only two of the three groups. For four points and three ranks, the character can affect only one of the three groups. This Limitation may not be

taken more than once per Special Ability. Additionally, like the Bestow Enhancement, some Special Abilities may require valid reasons before the gamemaster will allow the Limitation's inclusion. Some abilities, such as Immortality and Longevity, may not have this Limitation. The target who gets the Special Ability has control over its use as if she actually had the ability, for as long as the giving character allows.

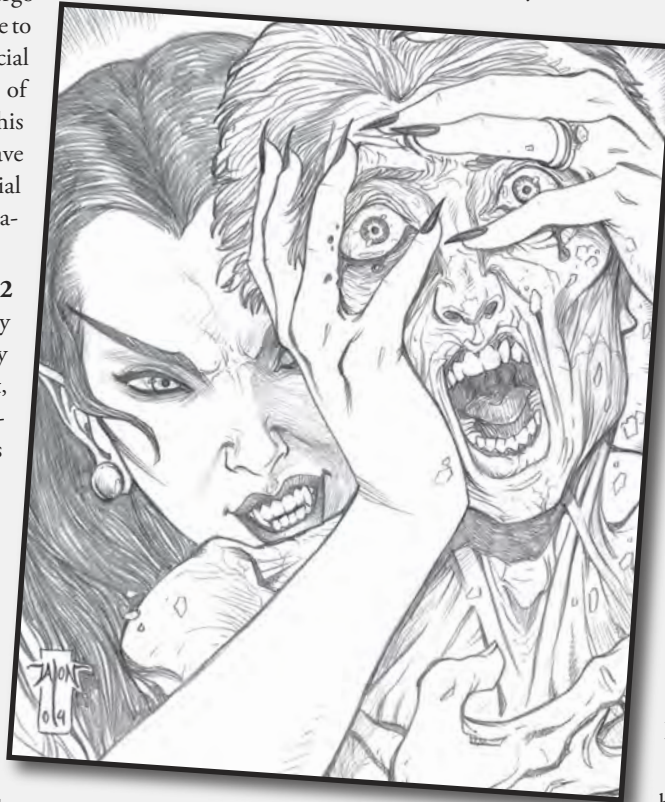
Price (1): The character must fulfill certain obligations in order to use the Special Ability. Perhaps when using Water Breathing, the character must remain in the water for at least 24 hours for every 24 hours out of it or suffer -4 modifier per rank in this Limitation to his damage resistance total for changing environments so quickly. Alternatively, there could be a Character or Fate Point fee of three Character Points per rank or one Fate Point per rank in the Limitation.

Restricted (1): The Special Ability is hindered in a way not covered by any other Limitation. The more restrictive the situation, the greater the number of ranks in this Limitation. For instance, a Natural Weapon (either kind) may only be useful against certain items.

A Special Ability may have multiple variations of this Limitation, each representing a different restraint.

Side Effect (2): One of the character's Special Abilities has some sort of annoying side effect that appears with its use, such as constant whistling, a continuous glow, or a terrible stench. Add 4 per rank to the difficulty of all *stealth* attempts when the Special Ability is in use, as everyone can figure out she's coming. This will also affect interaction attempts, adding at least a +1 per rank to the difficulty.

Singularity (1 per Special Ability): The character may use only one of a group of two or more Special Abilities each round. It does not take an action to switch Special Abilities. He may change the Special



Ability in use at the beginning of his turn in a round, and he may rely on the chosen Special Ability until the next time he changes it. For a second rank (and an additional one point per Special Ability), it **does** take an action to switch Special Abilities. A Special Ability may not have more than two ranks in this Limitation and all Special Abilities in the same group must have this Limitation at the same rank. Not all of a character's Special Abilities need be in the same Singularity group.

Super-science (2): The Special Ability is contained in a piece of equipment — such as a gun, a staff, or a ring — developed through a technological means not readily available and certainly experimental. The item could be lent to another character or taken away with

a successful grab and used by someone else, though at a +5 to the difficulty. On a Critical Failure, the item malfunctions and requires repair. Unless combined with the Burn-out Limitation, a destroyed item may be recreated in a number of days equal to the total cost of the Special

Ability (including all ranks, Enhancements, and Limitations). Characters who wish to have Special Abilities in their cybernetic implants may not take this Limitation, as cybernetic implants are impossible to remove without serious and extended effort. (See the Cybernetic Limitation, described herein.)



Improving Characters

What's in this Chapter

Once players have taken their characters through an adventure or three, they'll want to improve or change them. This chapter provides guidelines for accomplishing that.

Learning and Improving Skills

When a player first creates a character, she should use the character creation guidelines for gaining attributes and skills.

Players whose characters have been through at least one adventure can use Character Points, accumulated from completing adventures, to learn new skills and improve old ones. Spending Character Points this way may be done only between adventures.

In addition to Character Points, the character needs experience with the skill, either through training or by attempting to use the skill (through rolling its die code or its governing attribute's die code, regardless of the outcome) during an adventure. If the gamemaster decides that there is a significant amount of training involved (such as improving a skill beyond 6D), or the character needs to find a suitable teacher, that might become an adventure's focus. (The teacher must have a skill die code higher than the one the potential student currently has.)

The cost of getting one pip in a new base skill equals the number before the "D" in the governing attribute's die code.

Example: If a character wants to learn *languages* after an adventure and he has a *Knowledge* die code of 3D, the first pip in *languages* costs him three Character Points. The hero then has a 3D+1 in his *languages* skill.

The cost of improving an existing skill is determined in the same way, except that the number of dice in the skill (instead of in the attribute) is used to determine the cost.

Example: A character has a *dodge* of 4D+2 and wants to increase it. To raise the skill by one pip to 5D, the character must spend four Character Points. To increase the skill to 5D+1 after the next scenario, the character must spend five Character Points.

The cost to get one pip in a new specialization equals one-half of the number before the "D" in the governing attribute or skill's die code. The cost to improve an existing specialization by one pip equals one-half of the number before the "D" in specialization skill's die code. (In both cases, round up.)

A character does not need the governing skill to get a specialization in it. However, if he does have one, getting a specialization in it acts as a bonus to the base skill when taking actions of that type, but it does not also improve all uses of the base skill.

Example: For a character with 6D in *missile weapons* to gain a *bow and arrow* specialization, he needs to spend three Character Points to get a +1 in the specialization. The full *missile weapons* skill, however, stays at 6D.

Specialization improves when the base skill improves.

A character may improve a skill or any of its specializations but not both. In other words, a character may improve as many specializations as he desires at the same time, though he cannot improve them at the same time as he's improving the governing skill. Skills and specializations may only be improved by one pip each in between each adventure.

Once characters reach 10D in a skill, gamemasters may choose to use the upper limit rule for improving attributes (see that section for details).

Extranormal skills cost twice as much to learn as other skills. Skills gained due to a Special Ability are not improved when that Special Ability is improved. Instead, they are increased as a normal skill.

Improving Strength Damage

As a character's *Physique* or *lifting* goes up or is altered by Special Abilities, Disadvantages, or Character Point expenditure, refigure the Strength Damage die code: take the character's new *Physique* or *lifting* (including any modifiers from Disadvantages or Special Abilities) and drop the pips. Divide by 2, and round up. This is the Strength Damage die code.

Improving Attributes

With the exception of *Extranormal* and *Funds*, the attributes you choose for your character usually represent her maximum potential. Most of the time, you'll improve your character's attributes by training in one particular aspect (improving skills), through temporary means (taking drugs), or with implanted equipment. Nonetheless, some freak industrial accident or bio-manipulation experiment might provide you with a reason to improve your character's base attributes. (Some characters, such as kids, might start with fewer attribute dice,

Effects of Character Options

When determining how many Character Points a player needs to improve his character's skills and attributes, ignore any modifiers provided by Advantages, Disadvantages, or

but their excuse for their attributes' improvement is puberty.) There are two ways to do this.

The first way is how kids improve their normal attributes and how everyone improves their *Extranormal* attributes. The gamemaster may choose to use this option for adult characters who want to increase their normal attributes.

In the first method, to boost an attribute by one pip costs 10 times the number before the attribute's "D" in Character Points. Generally, a single attribute may be raised only one pip per adventure, though it's possible that the effects of the situation influence the character's physical makeup for a while or the gamemaster may decide that the situation was so life-changing that more than one attribute may be boosted by more than one pip.

There is an upper limit using this method: Every time an adult character boosts a normal attribute, the player rolls that attribute's new die code and the gamemaster rolls one die less than the maximum die code for the species, including any appropriate Special Abilities. (The maximum for all attributes except *Extranormal* and *Funds* is 5D, unless altered by a Special Ability, so the gamemaster would roll 4D.) If the gamemaster's roll equals or exceeds the player's roll, the attribute improves. If it does not, the attribute does not improve, the character gets half the Character Points back, and the character has reached her upper limit for that attribute. Ignore this upper limit rule for *Extranormal* and *Funds* attributes.

In the second way, the gamemaster requires all adult characters to take the Increased Attribute Special Ability (discussed in the "Character Options" chapter) in order to improve their physical and mental attributes. There is no maximum with this method, aside from whatever roleplaying or adventure obstacles the gamemaster decides to include.

Improving Body Points

As a character's *Physique* goes up or is altered by Special Abilities or Disadvantages, you'll need to change the Body Points amount. Roll the dice indicated by the Special Ability or Disadvantage (if applicable), and add any pips or other modifier. Then add or subtract, as dictated by the Special Ability or Disadvantage, that number from the Body Points total.

Improving Wounds

As a character's Body Points go up or down, the Wound level changes. For characters who rely solely on Wounds, the only way to alter how quickly or slowly the character reaches each level is by changing his damage resistance total. This could be through a change in *Physique* or by acquiring more protective gear or protecting Special Abilities.

Gaining and Losing Character Options

As players take their characters through adventures and develop them, they may decide that the Advantages, Special Abilities, and Disadvantages the characters started with don't fit the current concept. To be flexible, there are ways you can accommodate your players' desire

to grow their characters. For example, an "enemy" might eventually be killed, a character might be able to negotiate a way out of Debt, or an Advantage Flaw might be "repaired."

Getting rid of and gaining Advantages, Special Abilities, and Disadvantages should only happen after the character has been used during several adventures and has had a chance to come up with reasons for character alteration.

These game mechanics for gaining Advantages, Special Abilities, and Disadvantages apply only to individuals who seek to have them. Because of an adventure or series of adventures, the members of a group may each acquire the same new Advantage or Disadvantage. In this case, each hero does not pay the cost or receive any Character Point benefits outlined here. The new Advantage can be considered a reward for participating in the team and the scenario, while the new Disadvantage would be a penalty.

Advantages

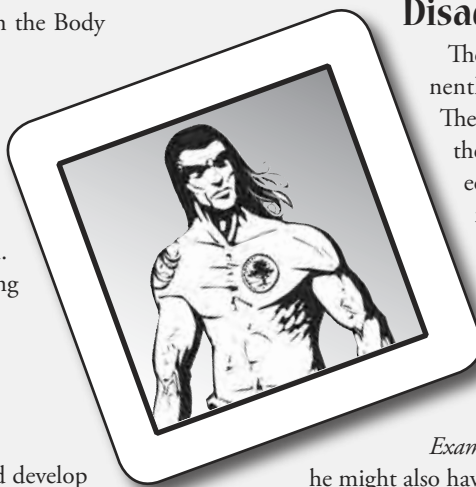
There are two methods for acquiring new Advantages: (1) The player pays, in Character Points, 5 times the rank of the Advantage. (2) The player takes an equivalent amount of dice in Disadvantages and pays a number of Character Points equal to the rank of the Advantage. In either case, the player must come up with a well-crafted story for getting the new Advantage that's backed by actual experiences in one or more adventures. The story, and its related Advantage, must be approved by the gamemaster.

Generally, a player may not remove an Advantage from a character, but it might be lost in the course of roleplaying due to player negligence (that is, continuously bad roleplaying or ignoring Disadvantages) or some tragic game-world mishap (such as a Patron's city being destroyed). If the loss occurred through no fault of the character, the gamemaster may give the player a consolation gift of three Character Points per rank in the Advantage, or may substitute an equally valuable Advantage. Gamemasters should not reward the loss of an Advantage through player negligence.

Disadvantages

There are also two methods for permanently overcoming a Disadvantage: (1) The player pays 10 times the die code of the Disadvantage. (2) The player loses an equal number of Advantages and pays a number of Character Points equal to the die code of the Disadvantage. As with Advantages, the player must have a good tale and adequate adventuring experience before the gamemaster should approve the loss of any Disadvantage.

Example: If a character had Equipment (R3), he might also have a Rank 3 Disadvantage tied to it. If the character can get rid of the equipment (which he might not be able to do in some settings — a cursed sword or a cybernetic spine, for example), then the Disadvantage goes away.



When a player wishes to add another Disadvantage to her hero, she receives an immediate bonus for this choice if she isn't using the Disadvantage to help her get a new Advantage. For the new Disadvantage, the character receives a number of Character Points equal to 3 times the die code of the Disadvantage. However, the hero now has a new limitation to contend with!

Special Abilities

Unless the gamemaster decides to reward a character with a Special Ability, it costs 5 times the sum of the Special Ability's base cost plus the current number of ranks in Character Points — and a really good excuse — to acquire or improve a Special Ability after character creation. A character may improve a Special Ability by only one rank after each adventure, unless there is some compelling reason to allow otherwise. Gamemasters may disallow increases in Special Abilities if they feel the reason for the improvement isn't good enough.

Example: A character has Accelerated Healing at Rank 1. She decides to spend some time in a monastery, learning how to improve it. The cost in Character Points to increase her Special Ability to Rank 2 is 16 (5 times the sum of the base cost of 3 plus the current rank of 1).

Characters can have their Special Abilities weakened and occasionally even lose them entirely, and they get no reward for this. In other circumstances, the character could wish to use all his mental and spiritual resources to defeat an otherwise unstoppable force.

In these instances, by sacrificing one rank in a Special Ability, a character receives in Character Points 2 times the base cost of the Special Ability. If the player wants to remove completely a Special Ability from the character, however, he reduces the Special Ability to one rank, receiving Character Points for each rank lost, as above. In sacrificing the final rank of the Special Ability, the character receives in Character Points 7 times the initial cost of the Special Ability. Costs of Enhancements and Limitations are ignored. The character also, of course, loses all Enhancements and Limitations associated with that Special Ability when he permanently sacrifices it. (Getting the Special Ability back requires the character to spend Character Points for it as a new Special Ability.)

The act of losing Special Abilities does not typically count as an action. Even so, some circumstances may justify a Moderate *willpower* roll or the character's complete concentration for a full round to simulate the character summoning his deep inner resources.

The player can combine losing Special Abilities with gaining Special Abilities to simulate an event that alters the character's extraordinary abilities completely. In this case, if the gamemaster accepts the player's explanation, simply trade the hero's current Special Abilities for Character Points and spend them on the desired new Special Abilities.

Gaining and Losing Special Ability Enhancements and Limitations

It is possible for a character to gain or lose control over a Special Ability, beyond what increases in skill and Special Ability rank allow.

Unlike Advantages and Disadvantages, Special Ability Enhancements and Limitations are fundamental to a Special Ability's manifestation in a character or item. Enhancements and Limitations must be purchased or overcome with Character Points, representing the character's greater understanding of the Special Ability. Also, the

gamemaster may not allow some Limitations to be bought off without an excellent plot-related explanation, especially if the Limitation is physical in nature.

Unless the Enhancement or Limitation relates to the character's understanding of the Special Ability, such as many Minor Stigmas, a reasonable explanation of how the Special Ability has changed is also required.

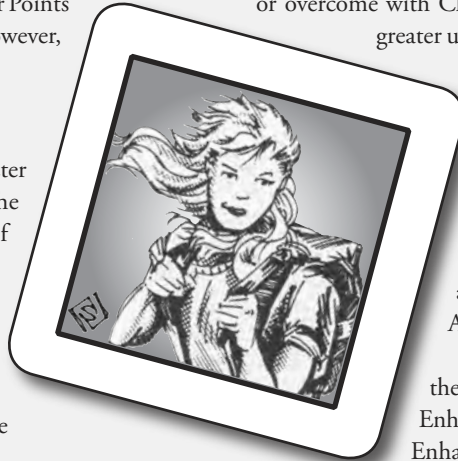
Gaining a new Enhancement costs 8 times the desired rank times the base cost of the Enhancement in Character Points. Although most Enhancements have several possible ranks that can be purchased in stages, common sense should apply.

A Special Ability may obtain new levels for the same Enhancement, but the nature of previously added Enhancements cannot be altered, unless the Enhancements are removed.

Example: An Enhancement that provides an additional effect must be purchased at the full cost of each desired effect. A player could not, for instance, buy the one rank of energy sustenance for Attack Resistance, and then later spend more Character Points to increase the Enhancement rank and change it to attack reflection. However, a character with an additional effect of stickiness on the Natural Ranged Weapon Special Ability could purchase additional ranks of the Enhancement.

Eliminating a Limitation costs 10 times the die code of the Limitation in Character Points. As with Enhancements, it is possible to buy off a Limitation in stages, if the stages are related. The Debt Limitation probably couldn't be bought down one level at a time, but a Flaw with multiple ranks could be, if the Narrator allowed. The gamemaster may disallow buying off certain variations of Limitations because they are inextricably tied to the related Special Ability.

A character can also remove an Enhancement or acquire a Limitation after character creation. A character who purposely removes an Enhancement from a Special Ability receives 4 times the rank times the base cost of the Enhancement in Character Points. The character can't rely on the Enhancement until the player buys it again. A character who takes a Limitation for a Special Ability after character creation gains 5 times the rank times the base cost of the Limitation in Character Points. Since it is unlikely (though not impossible) that a character would do either of these deliberately, the player must come up with a reasonable explanation for how the Special Ability has become less useful. Again, the gamemaster may take away Enhancement or Limitations based on the adventure situation and does not necessarily have to award points for it.



Game Basics

What's in this Chapter

This chapter defines how to play the game, from rolling the dice to using skills. The basic unit of game time, order of play, and what players can have their characters do on a turn are explained. Suggestions for determining the difficulty of actions are offered, including some examples.

The introduction offered an overview of how the game works, so some of this may look familiar. However, this chapter clarifies a lot of special situations that will undoubtedly come up during play.

Rolling Dice

A die code shows how good a character is in a particular area, how harmful a weapon is, how useful a Special Ability or tool is, and so on. Each die code (also known as a value) indicates the number of six-sided dice you roll (1D, 2D, 3D, 4D, 5D, etc.), and sometimes an added bonus of “+1” or “+2” — referred to as pips — you add to the total result you roll on the dice.

An Advantage, Special Ability, or piece of equipment may provide a bonus to the roll. If the bonus is in the form of a die code (such as +1D), then you add the listed number of regular dice to the amount you would roll. If the bonus is in the form of a number (such as +2), then you add the amount to the total that you rolled on the dice.

Example: A shovel adds 1D to digging attempts. A character who decides to dig a hole uses her *lifting* skill. If your character has a *lifting* skill of 4D, you would roll five dice to determine how well your character dug the hole with the shovel.

Wild Die

Whenever any player, including the gamemaster, makes any roll, one of the dice must be different from the rest (in size or color). Designated as the Wild Die, this odd die represents the vagaries of life — like the direction of the wind affecting the flight of a bullet — that are too small to warrant their own difficulty modifiers.

Example: Your character's *Reflexes* attribute is 3D+1, so if your character tried to jump onto a table, you would roll two regular dice and one Wild Die.

If the player has only 1D to roll, then that one die is always the Wild Die.

If the player rolls a 6 on the Wild Die, this is called a Critical Success and she may add the 6 to her total and roll the Wild Die again. As long as she turns up Critical Successes on that die, she may continue to add

them to her total and continue to roll. If she rolls anything other than a 6, she adds that number to the total and stops rolling.

If the player rolls a 1 on the initial toss of the Wild Die, this is called a Critical Failure, and the gamemaster may choose one of two options for the result, depending on the gravity of the situation.

1. The Critical Failure cancels out the highest roll. Then the player adds the remaining values, and the roll is determined normally.

2. Add the dice results normally, but a complication occurs. The gamemaster gauges the significance of the complication by the total generated — from a funny, “nearly didn't do it” result for a high total to a serious, “we have a problem” obstacle for a low total.

When using the second option, make certain the complication chosen relates to the task attempted. It should serve as an extra, minor obstacle the characters must now deal with or, more often, as a place to insert a bit of comic relief. Only on rare occasions (such as numerous poor decisions by the players) should a complication be without solutions or even deadly. The complications can also serve as opportunities to bring nearly invincible characters down to a more reasonable level.

Note: Unlike rolling a Critical Failure initially on the Wild Die, no complications occur when a 1 shows up on later tosses of the Wild Die in the same roll.

Improving a Roll

The average person fails at average activities nearly half of the time. Characters aren't average people, so they need ways to beat those odds. Thus, they have Character and Fate Points, which represent those surges of adrenaline, sudden insights, and other unexplained helpful acts of chance.

Players may not trade Character Points for Fate Points, nor may they trade Fate Points for Character Points. A player may only spend her Character and Fate Points on her character's rolls. She may not spend more Character or Fate Points than the character has listed

Alternate Dice Rolling Option

Some gamemasters prefer rolling fewer dice. To this end, a die code simplification chart has been included in an appendix of this book. It offers two solutions for reducing the number of

on her sheet. Except when allowed by the gamemaster for exceptionally cinematic situations, players may not use Character Points and Fate Points on the same roll.

Character Points

Whenever a player makes any roll (attribute, skill, damage, Special Ability, and so on), he has the option to spend Character Points to increase the total rolled. He may spend one Character Point for each extra Wild Die rolled, to a maximum decided upon by the gamemaster and based on the challenge level of the adventure. (For adventures with easy challenges, the maximum is two; for more cinematic adventures, the maximum is five; for universe-shaking ones, the maximum is unlimited.)

A player may choose to spend Character Points before or after he makes a roll — or both — but always before the gamemaster determines the result. The gamemaster need not tell the player whether he should spend more points to improve a roll.

Extra Wild Dice gained from spending Character Points each work like a normal Wild Die except that a Critical Failure counts as a 1; it does not adversely affect the roll. Because of the special nature of Character Point Wild Dice, the player may wish to roll these dice separately from his normal Wild Die.

Once used, the character loses the point. Players get Character Points for their characters by overcoming obstacles, roleplaying well, and having fun. They can also use Character Points to improve skills (see the “Improving Characters” chapter for details).

Fate Points

Each players’ character has a personal moral code, generally involving a sense of honor and justice. The devotion to this code is represented by Fate Points. Violating that code takes a little bit away from that nature, which is represented by a loss of Fate Points.

Example: Heroic characters receive Fate Points for doing good, such as protecting innocents, bringing an evil character to justice (regardless of the justice system’s final decision), preventing damage, and saving a life (except the character’s own). Heroic characters lose Fate Points for performing evil actions, such as stealing, maliciously destroying property, taking a life, and other terrible acts, especially if they use Fate Points to accomplish that harm.

Individual ethical codes may differ from the heroic code, but the more well-defined the code is, the easier it is for the gamemaster to determine when to reward Fate Points — and when to take them away.

When a player feels she needs even greater help for her roll, she may spend a Fate Point to double the number of dice she normally



gets for that roll. However, the player only rolls one Wild Die. Furthermore, anything that’s not part of the character — weapon damage die codes, equipment bonuses, and so on — is **not** doubled.

Example: Your character has a *demolitions* skill with a die code of 4D+2. Normally, you would roll three regular dice and one Wild Die and add two pips to the total. But this time, you want to make sure the villain’s car doesn’t ever move, so you spend a Fate Point. This allows you to roll seven regular dice and one Wild Die and add four pips to the total (for a total of 8D+4, or twice what you’d normally roll).

Usually, a player may use only one Fate Point per roll per round, though a character may improve several different actions in a round with Fate Points. Particularly beneficial or malicious deeds presented and roleplayed well by the player or gamemaster may warrant additional Fate Point expenditures. In the general course of play, a Fate Point is useful for one roll only. However, once per game session, a player may choose to spend a Fate Point *climactically*, which doubles *all* of the character’s rolls for that round. The gamemaster also may allow players to spend Fate Point climactically several times during the highest point of the adventure (the climax), even if it takes place over multiple game sessions.

Players may only spend Fate Points before making a roll. Furthermore, double the initial number **before** applying any die code penalties and bonuses.

Once used, the character loses the Fate Point — but she may earn it back at the end of the game if it was used for a deed that supported her moral code. However, if the character used a Fate Point to go against her moral code, the gamemaster may decide that it costs an additional Fate Point.

As characters become more experienced, the gamemaster may include further restrictions on Fate Point use. Gamemasters might allow moderately experienced characters (those with at least 6D in several skills) to spend Fate Points only on actions that promote the story line, while highly experienced characters (those with at least 9D in several skills) might be permitted to use Fate Points only during climactic moments in the campaign.

Using Skills

At those times when there’s a chance that a character may fail at an action, that character must make a skill check. The player decides what she wants her character to do and which skill is best for accomplishing the task (sometimes with the help of the gamemaster). The gamemaster determines a suitable difficulty number, which the player must meet or beat by rolling the number of dice in the skill and adding the results.

Game-Enhancing Cards —

In this rulebook, you'll occasionally find references to "card use." One of the unique features of certain West End Games systems is their game-enhancing card decks. These cards can help players and gamemasters alter outcomes, influence initiative, and make dramatic scenes even more dramatic. You can include one of these decks in your *D6 Adventure* games with a little tweaking. Check the West End Games Web site, www.westendgames.com, for more information, including deck availability.

Untrained Skill Use

If a character doesn't have dice in the skill required to attempt an action, she generally may use the die code of the attribute under which that skill falls. This is sometimes referred to as **defaulting** to the attribute or using the skill **untrained** or **unskilled**. The gamemaster may include an **unskilled modifier** to the difficulty. This modifier takes into account that people who aren't trained or don't have experience in certain tasks usually have a harder time doing them. Typically, this modifier is +5, but it could be as low as +1 for simple tasks or much higher for complex plans. The gamemaster may rule that some situations, such as building a spaceship or performing brain surgery, are impossible for anyone to attempt without the proper training and the correct skills.

When attributes are given in the text along with the skill, such as in spell descriptions, resisting Wounds, and so on, do not apply the untrained modifier. This also includes most uses of *dodge* and *brawling* in combat situations, attempts to find clues in a room with *search*, and resisting interaction attempts or mental attacks with *willpower*.

Alternate Attribute Option

Sometimes it makes more sense to base a skill on a different attribute than the one it's under by default. In such cases as the gamemaster designates, subtract the skill value from the attribute value to get the number of skill adds. Then add those skill adds to the new attribute and roll away. Some example alternate skill-attribute combinations (and the reason for using each attribute) include:

- **Climbing, jumping, running, swimming:** *Physique* for distance; *Reflexes* for obstacles
- **Command:** *Presence* for leading others; *Knowledge* for determining tactics
- **Disguise:** *Perception* for creating the disguise, especially on someone else; *Presence* for pulling off a disguise
- **Flying:** *Physique* for wings or to represent the physical strain of rapid movement; *Reflexes* for obstacles
- **Medicine:** *Knowledge* for information and diagnosing; *Coordination* for performing surgery
- **Security:** *Knowledge* for information and recognizing systems; *Perception* for installing systems

Game Time

Generally, time in a roleplaying game doesn't matter too much. A character may spend several hours searching a library, though only a minute passes as far as the players and gamemaster are concerned. To keep the story line moving, sometimes it's necessary to skip the tedious parts.

More intense scenes require more detail. In these cases, time slows to units of five seconds called rounds. Each character may take one action in the round with no penalty. Unless the character has special skills or abilities, additional actions increase the difficulty of performing each task; this concept is dealt with later, in the "Multi-action Penalty" section. Once a round ends, the next one begins, continuing until the scene ends (with the task completed, the opponent subdued, and so on).

Since all characters in a scene are making actions in the same five-second round, the actual length of game time taken up by an action is usually less than five seconds. This is obviously the case when a single character is performing multiple actions, but it is also true when one character reacts to what another character is doing. Actions in rounds are not simultaneous (actions out of rounds sometimes are).

Initiative

Once rounds have been declared and depending on the situation, the gamemaster applies one of three methods to determine in what order everyone goes. Determining initiative does not count as an action.

Method 1

The first method is to allow whoever makes the first significant action (such as those surprising other characters in an ambush) to act first in the rounds. The characters retain the same order until the scene ends.

Methods 2 and 3

The other two ways start out the same, by requiring the characters involved to make *Perception* rolls to generate initiative totals. The gamemaster makes one *Perception* roll for each character or group of characters he controls, depending on the number and how important each character is to the adventure. The character with the highest roll takes her action first. The character with the second highest roll then takes his action, and so on. After the last character performs her action, the round ends and a new one begins. Note that a character rendered unconscious, immobile, or otherwise unable to act loses his action for that round if he hasn't taken it already.

The gamemaster may choose then to have everyone roll initiative once for the entire scene (the faster method) or roll at the beginning of each round (the more realistic yet slower way).

The gamemaster and players may use Character Points, but not Fate Points, to increase their initiative rolls if they want. Spending one Character Point, for example, allows the player or gamemaster to add the result of one extra Wild Die roll to the initiative roll.

Ties/No Rolls

In the event of ties, or if the gamemaster chooses not to have the players roll to determine initiative, comparing attribute and skill die

codes can decide the order of actions. The character with the highest value in the characteristic goes first, and so on. Once a character has a spot in the order, it doesn't change, regardless of how other characteristics compare. Ties are broken by moving to the next factor and looking at those values. The order: (1) ability or talent that allows the character to go first, (2) *Perception*, (3) *search*, (4) *Reflexes*, (5) *dodge*, (6) special equipment or situation that allows the character to go before another character.

Optional Initiative Bonus

For every 2D over the base attribute in *search* (round down) or 4D in *Reflexes* (round down), a character receives +1 to his initiative roll. Every six ranks in a Skill Bonus or Increased Attribute Special Ability that affects *Reflexes* or *search* provides a +1 bonus.

Performing Actions in Rounds

A character does not need to declare what she intends to do until her turn comes up in the round. Once the character decides to take her turn, she may use as many actions as she wants, but her player must decide on the total number of actions that the character wishes to take in that round, which is used to figure the multi-action penalty (see the next section for details). The character does not need to declare when determining the number of actions what she intends to do with all of them.

Note that waiting counts as an action (once per each time the character wishes to wait). The character may take no additional actions once the multi-action penalty is figured. Any actions calculated into the multi-action penalty but that the character did not use by the end of the round are lost.

A character may take a few actions, wait, take a few more, wait again, and so on, as long as the player has declared a sufficient number of actions in which to do everything she wants her character to do (including waiting).

A character may only interrupt another character's action if she has waited and after that character has made the skill roll and spent any points but before the gamemaster declares the result.

Example: A character surprises a thug. Because she got the jump on him, the gamemaster decides the character may act first in this round. The character decides to wait and see what the thug will do, choosing to take one other action this turn. The thug takes a swing at her, so the character decides to *dodge*. If the character has no ability that gives her extra actions, she may take only one action without penalty. She used that one action on waiting. When she makes her *dodge* roll, it's at -1D, because it's the second action she's taking this round.

Only a few instances exist in which the gamemaster may permit a character to "move up" her turn and react to another character's actions. These include catching a thrown object, resisting certain mental attempts, and other situations that the gamemaster deems appropriate. These do take the character's action, though the player can declare that her character will perform multiple actions in the round. For the most part, having a turn later in the round than another's simply means that another character could take advantage of the situation faster.

Multi-action Penalty

Characters may attempt to perform several tasks in a single round, or, if the action takes longer than one round to complete, in the same minimum time period. The more they try to do, however, the less care and concentration they can apply to each action. It becomes more difficult to succeed at all of the tasks. Thus, for most characters, for each action taken beyond the first, the player must subtract 1D from all skill or attribute rolls (but not damage, damage resistance, or initiative rolls). Thus, trying to do four actions in one round gives the character a -3D modifier to each roll. For characters with an ability that increases their base number of actions, the multi-action penalty doesn't take effect until the character uses up his allotment of actions. For example, if a character with an action allotment of eight per round wants to do nine actions, each of the nine actions is at -1D.

Only equipment and weapons suited for quick multiple actions may be used several times (up to the limit of their capabilities) in a round. Some examples include semi-automatic guns or items with little or no reload time, like hands or small melee weapons.

A character may not rely on any skill or attribute reduced to zero.

Actions that Take Time

Each entry on this nonexhaustive list counts as one action taking no more than five seconds to perform. The gamemaster may decide that certain types of actions offer a bonus or special effect and, thus, have requirements to perform. The suggested skill to use with each action is included at the end of the task's description.



Bash: Hit an opponent with a blunt weapon. (*melee combat*)

Catch: Stop the movement of a thrown or dropped object or person. (The catcher must act later in the round than the person doing the throwing or dropping. This is one of the few cases where a character may “move up” his turn.) (*throwing*)

Choke: Grab a person's neck and gripping tightly. (*brawling*)

Communicate: Relay plans or exchange complex ideas and information with other characters (more than a few words or one sentence). (an interaction skill or only roleplaying)

Disarm: Remove an object from an opponent's hand. This action is treated as a called shot. (*brawling, marksmanship, melee combat, missile weapons, throwing*)

Dodge: Actively evade an attack. (*dodge*)

Entangle: Throw an entangling weapon at an opponent. (*throwing*)

Escape: Break a hold. (*lifting*)

Grab: Latch onto an opponent. Depending on where the opponent was grabbed, he can take other actions. (*brawling*)

Kick: Strike out at an opponent with a foot. (*brawling*)

Leap: Jump over an opponent or onto a table or any other such maneuver. (*jumping*)

Lunge: Stab forward with a pointed weapon, such as a sword or a knife. (*melee combat*)

Move: Maneuver 51% of the character's Move or more around the area. The gamemaster should call only for a roll if the terrain is challenging or the maneuvering complex. During some rounds, the gamemaster may decide that existing factors dictate all movement, regardless of length, require an action. (*running, swimming*)

Parry: Block an opponent's blow. (*brawling, melee combat*)

Pin: Trap an opponent by either holding him to the ground or tacking a piece of his clothing to a wall or other nearby object. When pinning the whole opponent, this is the same concept as tackling. Pinning prevents the victim from using the fastened part. (*brawling, melee combat, missile weapons, throwing*)

Punch: Strike out at an opponent with a fist. (*brawling*)

Push: Forcibly move an opponent. (*brawling*)

Ready a Weapon: Draw or reload a gun or bow, unsheathe a knife, and similar actions. This generally does not require a skill roll, but the gamemaster may chose to require one related to the weapon in question for particularly stressful situations.

Run Away: Flee from the scene. (*running*)

Shoot: Fire a missile or projectile weapon. (*marksmanship, missile weapons*)

Slash: Swing an edged weapon. (*melee combat*)

Switch a Weapon or Equipment's Setting: Although rare, some weapons and equipment have more than one damage or effect setting. It takes an action to change the setting. This generally does not require a skill roll, but the gamemaster may chose to require one related to the item in question for particularly stressful situations.

Tackle: Bodily overcome an opponent. Once tackled, the opponent can do no other physical actions other than speak or attempt to break the attacker's grip. (*brawling*)

Throw a Weapon or Object: Toss something at an opponent. (*throwing*)



Trip: Quickly force one or both of an opponent's legs upward. (*brawling*)

Use a Skill or Ability: Perform a quick action related to a Special Ability the character possesses or a skill he wants to use. A character may not use a Special Ability he does not have, though he may use a skill he has no experience in (possibly at a penalty). Note that some

skills and Special Abilities take longer than one action or one round to perform, so trying to do them in five seconds incurs penalties.

Vehicle Maneuver: Perform a stunt in a moving vehicle. (*piloting*)

Waiting: Watch for a better opportunity to perform an action. This does not require a skill roll, but it does take concentration.

Free Actions

Free actions are anything a character can automatically perform except under the most extreme conditions. They don't require a skill roll or much effort. If the gamemaster thinks a task requires concentration (and has a possibility of failure, thus requiring a skill roll), it's not a free action.

A few examples of free actions include:

- speaking a few words to someone nearby
- a quick glance around a room (and possibly a roll of *Perception*)
- moving 50% or less of the character's Move over an easy area or up to a meter over more challenging terrain

Additionally, the following player actions do not count as character actions:

- determining initiative
- rolling to resist damage
- rolling *willpower* or *Presence* to determine the emotional effects of the environment on the character

Related Skills

In some situations, two or more skills seem to suit the task at hand. The gamemaster can declare that only one is suitable for the current circumstances. Or he can choose the primary one and decide which other skills are appropriate secondary, or related, skills that the character can use to improve his chances with the primary skill. The gamemaster sets difficulties for each skill. The character first performs the related skills, and then he attempts the primary one.

To determine the related skill's modifier to the primary skill, the gamemaster subtracts the difficulty from the total rolled with the related skill; this determines the number of result points from the roll. Then he divides that number by 2, rounding up, to get the modifier to the total rolled with the primary skill. The minimum related skill modifier is 1. If the skill total was *less* than the difficulty, the modifier is subtracted from the primary skill total. If the skill total was *equal to or greater* than the difficulty, the modifier is added to the primary skill total.

The character may perform the related skills and the primary skill successively, but the related skill modifier is only good for the one initially intended attempt and the character must make that attempt within a short time of using the other skills. Should the character decide to perform the primary skill and the related skill at the same time, he takes the multi-action penalty.

Example: Your character has to carefully place some charges on a wall. You decide that the character first examines the wall for weaknesses (using the *search* skill). Once examination has been completed and the *search* roll has been made, you apply the modifier to your *demolitions* roll only, which must take place immediately after your character's examination of the wall.

Gamemasters also can use the related-skills guidelines for deciding how well one person can help another person.

Preparing

A character willing to spend twice as much time to complete a task receives a +1D bonus for the die roll for every doubling of time, up to a maximum bonus of +3D. However, the character can do nothing else or be otherwise distracted (such as getting shot at) during this time.

Rushing

A character can also attempt to perform an action that normally requires two or more rounds (10 seconds or more) in less time. The difficulty increases depending on how much less time the character puts into the task: +5 for 25% less time, +10 for 50% less time, and +20 for 75% less time. A character may not perform any task in less than 75% of the normally needed time. Thus, to rush an hour-long surgery into 30 minutes, the difficulty increases by +10.

Of course, not every task can be rushed. If in doubt, the gamemaster should ask the player to justify how the character can speed up the task.

Groups



To save time, gamemasters may choose to roll one action for a group of characters he controls. Any number can belong to the group. Each member of the group does not have to perform exactly the same maneuver, but they do need to take similar actions. A gamemaster could make one roll for a pack of wolves who attack different characters, but he would have to separate the pack into those attacking and those circling if the gamemaster wanted to have them perform those distinctly different activities.

Choosing Difficulties

There are two possibilities for assigning difficulties to a specific action: a difficulty number or an opposed roll. Generally, the adventure specifies the difficulty and what skill is needed, but the gamemaster may come across circumstances that were not foreseen. In such cases, use these guidelines to decide what to do.

Certain circumstances (typically involving a character attempting a task without a force actively opposing her, such as climbing a wall or piloting a boat) may call for a static difficulty number. In these cases, select a **standard difficulty** or use a special difficulty. Circumstances involving an actively opposing force call for an **opposed difficulty**.

Standard Difficulties

A standard difficulty is a number that the gamemaster assigns to an action based on how challenging the gamemaster thinks it is. Existing conditions can change the difficulty of an action. For instance, walking has an Automatic difficulty for most characters, but the gamemaster may require someone who is just regaining the use of his legs to make a Very Difficult *running* roll to move even a few steps.

The numbers in parentheses indicate the range of difficulty numbers for that level.

Automatic (0): Almost anyone can perform this action; there is no need to roll. (Generally, this difficulty is not listed in a pre-generated adventure; it is included here for reference purposes.)

Very Easy (1–5): Nearly everyone can accomplish this task. Typically, only tasks with such a low difficulty that are crucial to the scenario are rolled.

Easy (6–10): Although characters usually have no difficulty with these tasks, an untrained character may find them challenging.

Moderate (11–15): There is a fair chance that the average character will fail at this type of task. Tasks of this type require skill, effort, and concentration.

Difficult (16–20): Those with little experience in the task must have a lot of luck to accomplish these actions.

Very Difficult (21–25): The average character only rarely succeeds at these kinds of task. Only the most talented regularly succeed.

Heroic (26–30), Legendary (31 or more): These kinds of tasks are nearly impossible, though there's still that chance that lucky average or highly experienced characters can accomplish them.

Opposed Difficulties

An **opposed difficulty** (also called an opposed roll) applies when one character resists another character's action. In this case, both characters generate skill totals and compare them. The character with the higher value wins, and ties go to the initiator of the action.

In an opposed task, since both characters are actively doing something, both the initiator and the resisting character use up actions. This means that the resisting character can only participate in an opposed task either if he waited for the initiating character to make a move or if he was actively preparing for the attempt. Otherwise, the gamemaster may allow a reaction roll of the appropriate skill as a free action in some circumstances, or he may derive a difficulty equal to 2 times the target's appropriate opposing skill.

Special Difficulties

There are two special and optional difficulties: **Wild Die Only** and **derived**.

Wild Die Only: The standard difficulty of an action may be so much lower than a character's skill value that rolling and totaling dice would waste time. However, the gamemaster may feel that the situation is such that a complication could greatly affect the outcome of the scene. In such cases, the game master may require the player to roll the Wild

Die. A Critical Success result indicates that some special bit of good fortune occurred, while a Critical Failure indicates a minor complication. Any other result shows that the result is successful, though nothing special.

Derived: Any

time one character does something to another character or animate creature or object, the base difficulty equals 2 times the target's relevant opposing attribute or skill and add the pips. Gamemasters may further modify derived values, as the situation warrants. Derived values do not get the unskilled modifier if they are determined from the governing attribute.

Example: Your character attempts to intimidate a thug. The gamemaster could use the standard *intimidation* difficulty of 10 or she could derive one from the thug's *willpower* skill, or, if he doesn't have one, the governing attribute, *Presence*. If his *Presence* has a die code of 3D, then the base derived difficulty is 6.

Generic Standard Difficulties —

Level	Number
Automatic	0
Very Easy	1–5
Easy	6–10
Moderate	11–15
Difficult	16–20
Very Difficult	21–25
Heroic	26–30

Generic Difficulty Modifiers —

Modifier	Situational Example
+16+	Overpowering disadvantage: Something affects the skill use in an almost crippling fashion (repairing a vehicle without any proper tools).
+11–15	Decisive disadvantage: The skill use is very limited by circumstance (trying to find someone in complete darkness).
+6–10	Significant disadvantage: The skill use is affected negatively (tracking someone through drizzling rain).
+1–5	Slight disadvantage: There is an annoying problem (picking a lock by flashlight).
-1–5	Slight advantage: A tool or modification that makes the skill use a little easier (really good athletic shoes for <i>jumping</i>).
-6–10	Significant advantage: A tool or modification that makes the skill use much easier (rope with knots is used for <i>climbing</i>).
-11–15	Decisive advantage: A tool specifically designed to make the job easier (complete language database used for <i>languages</i>).
-16+	Overpowering advantage: An exceptional tool or modification that specifically makes the skill use much easier (complete set of wilderness tools and equipment specially designed to help with <i>survival</i>).

Generic Modifiers

The modifiers offered in a skill's list or a pre-generated adventure may not cover all the gamemaster's needs. When conditions arise for which there aren't pre-established modifiers, use the chart herein to help at those times. Gamemasters can add these modifiers to opposed, standard, or derived difficulty values.

Good Roleplaying Modifier

Gamemasters should reward good roleplaying by lowering the difficulty a few points. The better the roleplaying — and the more entertaining the player makes the scenario — the higher the modifier the gamemaster should include.

Unskilled Attempts

Remember that someone without training or experience might, with blind luck, do better than someone with experience — but generally only that one time. There is no guarantee of future success. When a character defaults to the attribute, figure in not only a difficulty modifier of +1, +5, or more, but also adjust the result accordingly: the result won't happen as precisely or stylishly as someone with skill.

Determining Success

If the total rolled on the dice is greater than the difficulty, the attempt was a success. Ties generally go to the initiator of the action, but certain circumstances dictate otherwise (such as the use of some Special Abilities or determining the amount of damage done). The description of the ability, challenge, or activity explains the results.

Result Points

Result points refer to the difference between the skill roll and the difficulty. The gamemaster can use the result points to decide how well the character completed the task; the “Result Points and Success” sidebar for suggestions. The gamemaster may allow a player to add one-half of the result points (rounded up) as a bonus to another skill roll or *Extranormal* or Special Ability effect. One-fifth of the result points from an attack roll can be included as bonus to damage. (Round fractions up.)

Second Chances

As characters tackle obstacles, they'll find ones that they can't overcome initially. Gamemasters must rely on their judgment to decide whether and when a character may try an action again. For some actions, such as *marksmanship* or *running*, the character may try the action again the next turn, even if she failed. For other actions, such as *repair* or *con*, failing the roll should have serious consequences, depending on how bad the failure was. A small difference between the difficulty number and the success total means the character may try again next round at a higher difficulty. A large difference means that the character has made the situation significantly worse. She will need to spend more time thinking through the problem or find someone or something to assist her in her endeavor. A large difference plus a Critical Failure could mean that the character has created a disaster. She can't try that specific task for a long time — perhaps ever. This is especially true with locks and computer programs.

Gamemaster's Fiat

The rules are a framework upon which the gamemasters and their friends build stories set in fantastic and dynamic worlds. As with most frameworks, the rules work best when they show the least, and when they can bend under stress. Keeping to the letter of the rules is almost certainly counterproductive to the whole idea of making an engaging story and having fun. To keep a story flowing with a nice dramatic beat, gamemasters might need to bend the rules, such as reducing the significance of a modifier in this situation but not in another one, or allowing a character to travel a meter or two beyond what the movement rules suggest.

Common Difficulties and Modifiers

You can find the more commonly referenced difficulties listed on the Reference Sheet at the back of this book. With these and the generic difficulties and modifiers described previously, you can run just about any adventure. The next several chapters include more, and more detailed, difficulties.

Result Points and Success —

Here are some guidelines for describing different levels of success. Use the result points of the roll — the difference between the skill total and the difficulty — to decide on the exact level.

Minimal (0): The total was just barely enough. The character hardly succeeded at all, and only the most minimal effects apply. If “minimal effects” are not an option, then maybe the action took longer than normal to succeed.

Solid (1–4): The action was performed completely, but without frills.

Good (5–8): The results were better than necessary and there may be added benefits.

Superior (9–12): There are almost certainly additional benefits to doing an action this well. The character performed the action better, faster, or more adeptly than expected.

Spectacular (13–16): The character performed the action deftly and expertly. Observers would notice the ease or grace with which the action was performed (if applicable).

Incredible (16 or more): The character performed the skill with such dazzling quality that, if appropriate to the task, it could become the subject of conversation for some time — it's at least worth writing home about. Gamemasters should dole out some significant bonuses for getting this large of a roll.

Example: A character who trying to use the *survival* skill to forage for food gets a *minimal* success — she finds “subsistence level” food; it's barely better than garbage. The next day she gets a *spectacular* result — not only does she find good, wholesome food, but she finds enough for two days instead of one.

Movement

What's in this Chapter

Getting from here to there by any means – running, swimming, flying, using a vehicle, you name it – is what this chapter's all about.

Running

The difficulty to cover rapidly a distance on foot is determined by the number of extra movements the character takes. One movement equals the character's Move value; two movements equals twice the Move value, and so on. For each movement beyond the first, add 5 to the base difficulty of zero.

Example: A character with a Move of 10 meters per round who wants to move 20 meters in one round has a *running* difficulty of 5, while a character who wants to move 40 meters has a difficulty of 15. A character who fails his *running* roll covers only his Move or may even trip.

Swimming

A hero's swimming Move equals half his normal Move (rounded up). One movement while swimming equals the swimming Move, two movements equals twice the swimming Move, and so on. Increasing this rate likewise increases the base difficulty of 5 by +5 for each movement beyond the first. Thus, the difficulty for a character to move 2 times his swimming speed is 10 (5 for the base difficulty plus 5 for the additional movement).

Without preparation, a character may hold his breath for a number of seconds equal to 5 times a roll of his *Physique* or *stamina*. Pre-oxygenating his lungs gives a character a bonus. The maximum any character can hold his breath with preparation is a roll of his *stamina* in minutes, though this requires having the *stamina* skill. The bonus should be much less for the average person.

Climbing

Characters who have the *climbing* skill can move up a surface at their normal Move (barring adverse environmental factors) with a base difficulty of 5. Those without such a skill move at half their normal movement rate. Increasing the rate increases the difficulty by +10 for each additional one-half of the base climbing Move (rounded up).

Example: A character with a running Move of 10 meters and without the *climbing* skill wants to move quickly up a tree. His base climbing Move is 5. To increase this to eight meters per round means a difficulty of 20 (10 to climb the tree plus 10 to increase the movement by one-half, or three meters, of his base climbing Move).

Additional modifiers can be found in the "Example Skill Difficulties" chapter.

Jumping

A character's total leaping distance (vertically and horizontally) from a standing position equals one-quarter of his Move in meters (rounded up). The base difficulty is 5 to move this distance, and +10 for each additional two meters (vertically and horizontally) the character hopes to cover. If there is enough room, the character may try running before jumping. The character may add 5 to his skill total per round of the running start, up to a maximum of +10 (two rounds). The character must have beat the *running* difficulty in both rounds in order to get the full bonus.

Additional modifiers can be found in the "Example Skill Difficulties" chapter.

Short Distances

A character may move up to 50% of his movement rate (swimming, flying, or base Move) without this counting as an action. Thus, a character with a base Move of 10 could move five meters on land or 2.5 meters in the water with no action penalty.

Maximum Movement

Characters may perform only one movement action of each type per round, unless a Special Ability allows them to do otherwise.

Gamemasters may choose to limit the speed at which characters may travel to 4 times the Move rate for each type of movement.

Accelerating and Decelerating

When it becomes important to the scenario, such as a race or a chase scene, the gamemaster may choose to include acceleration and deceleration maximums.

A character may increase or decrease his current movement rate by up to 2 times that rate, regardless of whether his movement roll would allow him to travel a greater distance. The minimum increase or decrease is 2 times the character's base Move for that type of movement.

Example: A character with a base walking Move of 10 has minimum swimming change of 10 — 2 times his swimming Move of 5.

Example: A character with a Move of 10 is chasing a thief, who just swiped her pocketbook. In the first round, she may move up to 20 meters, which has a *running* difficulty of 5. In the second round, she can increase her speed to 40 meters, which has a *running* difficulty of

Movement Difficulty Modifiers

Base Difficulty for Characters: 5

Situation	Modifier
Easy terrain (flat surface, smooth water, using a ladder, light breeze, light rain or fog)	0
Moderate terrain (uneven surface, small obstacles, choppy water, climbing a tree, strong winds, heavy rain or fog)	+5
Rough terrain (large but negotiable obstacles, strong undercurrent, climbing a rough wall, unyielding obstacles — pillars, trees — to flight)	+10
Very rough terrain (dense and large obstacles, stormy weather, a few airborne hazards, hail)	+15
Hazardous terrain (minefield, narrow walkway, many airborne hazards, large waves, climbing a smooth surface, complete darkness)	+20
Very hazardous terrain (corridor filled with falling debris and explosions, swimming or flying in a hurricane)	+25 or more

15. If, in the second round, the player generates a *running* total of 20, by the acceleration rules, she may only move 40 meters, even though her *running* total meets the difficulty to move 50 meters.

Similarly, if a character does not make a movement roll that would allow him to move at the previous round's rate, that character automatically slows by two times his base Move. In other words, subtract two times the base Move from the current movement rate to get the new movement rate. If this makes the current movement zero, then the character stops. If it's less than zero, the character trips.

Example: The character chasing the thief increased her speed to a rate of 40 meters per round. To maintain this speed, her player needs to continue generating a total of 15 with the character's *running* skill. If the player gets less than 15, then her character's speed drops to 20 meters per round (40 minus 2 times her base Move of 10).

Fatigue

Keep in mind that most characters cannot move rapidly for long periods of time. Determine a suitable length of time depending on existing conditions, the *Physique* of the character, and any relevant Special Abilities she has. Any additional fast movement beyond that predetermined length requires a fatigue modifier of +3 to the difficulty for each additional round that she continues running. The modifier is cumulative. Thus, one round beyond the maximum is +3, two rounds is +6, and so on.

The gamemaster may use the fatigue modifier for any repetitive action performed for an extended period of time. They can also use

it as the modifier to a base difficulty of 5 when using the *stamina* or *willpower* skill in an attempt to overcome the fatigue.

Other Movement Options

The gamemaster may include additional modifiers or require an additional related skill roll for any form of movement, depending on surrounding conditions, such as high winds, numerous obstacles, slick surfaces, sharp turns, and so on.

Vehicles and Aerial Characters

Vehicle actions work like normal character actions, with some additional game mechanics for special situations.

Much of the information found in this section applies equally well to flying characters, particularly the details on stunts.

Vehicle Movement

Vehicles have five speeds of movement: stopped, cautious, cruising, high, and all-out. They may make one movement action per round.

- *Stopped:* The vehicle is motionless. This requires no roll. Air vehicles should be on the ground when at this speed level.

- *Cautious:* The vehicle travels at half its Move. This is generally a free action requiring no roll, but terrain conditions may increase it from its base difficulty of zero. Air vehicles at this level must be attempting to reach a higher or lower altitude at this speed; they cannot maintain altitude at *cautious*.

- *Cruising:* The vehicle travels at its Move. This requires an action, but since it has a base difficulty of zero, the character need only roll if movement conditions dictate otherwise.

- *High:* The vehicle travels at twice its Move. This requires a *piloting* roll with a base difficulty of 5, modified by existing conditions.

- *All-out:* The vehicle travels at four times its Move. This requires a *piloting* roll with a base difficulty of 10, modified by existing conditions.

Vehicles may travel anywhere between half their current speed and the full current speed at each level. Rapid acceleration and deceleration are considered stunts and dealt with later in this section.

Character Flying Movement

Characters who fly travel at the base rate designated in the Special Ability or equipment description. To increase this rate, use the same rules as for running, except that the character relies on the *flying* skill. Characters may not use this skill unless they have a means of propelling themselves through the air or they are in a zero-gravity environment.

Stunts

For normal vehicle use or casual flying under ideal conditions, a character need not make a skill roll. When the conditions turn less than favorable or he decides to attempt a fancy maneuver, his *piloting* skill plus the vehicle's Maneuverability code or his *flying* skill determines his success.

Rapid acceleration and deceleration also warrant rolls, enhanced by the vehicle's Maneuverability, to see if the operator maintains control. These maneuvers have an initial difficulty of 10, adjusted based on

existing conditions (see the “Stunt Difficulties and Modifiers” chart for some suggestions). A vehicle or flying character may reduce or increase movement by two levels in one round. Failing this roll means that the character has lost control for one round. If some immovable force doesn't stop the vehicle or character during that round, he may attempt to regain control (with a base difficulty of 15) on the following round.

If a character wishes to perform any other actions in addition to *piloting* or *flying*, he must make the appropriate skill rolls for all actions, reduced by the multi-action penalty, regardless of the situation. The base difficulty for normal operation becomes 5. Stunts still have their established base difficulties.

Ramming and Sideswiping Vehicles

Ramming is done with the nose of a vehicle, while sideswiping is done with its side. The character makes the appropriate vehicle roll, including the vehicle's Maneuverability. If the character fails the roll, the vehicle misses and spins. Land and vehicles turn up to 180 degrees and lose power, while space vehicles continue spinning. The character must then spend one round starting it or regaining control and another getting back in the right direction. Should the character instead succeed, she keeps the vehicle reasonably straight and may try for another sideswipe or ram on the next turn. The pilot of an air vehicle that rams or sideswipes another vehicle automatically loses control. About the best she can hope for is to make a successful, but rough, landing.

Both vehicles take damage (the mechanics of this are explained later in this section) in a successful ram or sideswipe.

Vehicle Attacking and Dodging

The base difficulty to hit a vehicle 10, modified by distance and the sizes of the attacker and the defender (using the scale modifier listed in the “Combat Options” chapter). That means a person shooting a car has a +6 to his attack total, while a car sideswiping another car has no modifier.

If the driver wishes to fire a weapon, he must make both an Easy *piloting* roll (modified by the vehicle's Maneuverability code) and a *marksmanship* roll. Because he's doing two actions, he also incurs a multi-action penalty to both rolls. Passengers may shoot with few or no penalties. (Note that these actions would not be possible in some vehicles.)

A character may also attempt to maneuver the vehicle out of the way of incoming projectiles or other vehicles. Instead of the *dodge* skill, the character uses his *piloting* skill plus the vehicle's Maneuverability code. Use the active partial or full defense rules for characters to determine the new defense total. The defense total becomes the new combat difficulty and is in effect until the character's turn in the next round.

Vehicle Damage

When a vehicle takes damage from a weapon or another vehicle, it's the level of destruction that matters. Use the following guidelines and compare the result to the “Vehicle and Passenger Damage” chart. Modify the damage total of the attacker or the damage resistance total of the target by the scale modifier, as appropriate for the situation.

Stunt Difficulties and Modifiers —

Stunt	Difficulty
Docking (water), parking (land)	6
Landing (air vehicles)	10
Moving on a straight way	0
Regaining control (in situations other than ramming or sideswiping)	15
Sideswiping	10
Easy turn (less than 45 deg. from current direction)	5
Fast 45-degree turn	9
Fast 90-degree turn	15
Fast 180-degree turn	21
Condition	Modifier
<i>For All Vehicles</i>	
Moving in reverse	+6
Ramming	+10
<i>For Land and Water Vehicles</i>	
Moved or moving over curb or debris	+3
Limited parking or docking area	+3
<i>For Land Vehicles Not Designed for Off-Road Conditions</i>	
Off-road	+6
<i>For Air Vehicles and Aerial Characters</i>	
Unlimited landing area	-3
Limited landing area	+3
Almost no landing area	+6
Rough or unsteady landing area	+3 or more
Climb or dive of 45 degrees or more from current direction	+6 or more

Terrain Conditions

For modifiers due to various terrain conditions, use the “Movement Difficulty Modifiers” table.

Vehicle Familiarity

Use the following table when a character is not familiar with the vehicle she needs to operate. If the character does not have the *piloting* skill at all, these difficulties are in addition to the untrained modifier.

Vehicle Type	Modifier
Very common or simple (car, pickup, bicycle)	+3
Common (farm tractor, motorcycle, motorboat, snowmobile)	+6
Moderately common (speedboat, bus, semi tractor)	+8
Uncommon (ultralight plane, tank, hang-glider, unicycle)	+11
Unusual (prop plane, glider)	+14
Rare (jet, submarine)	+17
Exotic (fighter plane, space shuttle)	+20
Has a manual for the vehicle in a language	

A vehicle's damage resistance total equals its Toughness plus the value of any armor. Character Points or Fate Points may not be spent on this roll.

With weapons, compare the weapon's damage total to the target's damage resistance total.

When vehicle collides with something else, decide how fast it was going when it made the collision and modify it based on the circumstances of the collision. Compare that to the damage resistance total. Should two vehicles be involved, both take damage. See the sidebar for the speed and collision modifiers.

Crew and Passenger Injuries

Depending on how badly damaged the vehicle becomes, the crew and passengers may be harmed, too. Use the "Passengers Suffer" column of the "Vehicle and Passenger Damage" chart as a guideline. Adjust it based on how much of the passengers is exposed (for example, motorcycles and canoes offer little protection to their cargo).

Leaping Out of a Vehicle

Leaving a land or water vehicle moving at less than 5 miles per hour is a Very Easy *acrobatics* or *Reflexes* roll (or *jumping* if the character leaps from the vehicle). If the vehicle is moving faster than that, the base difficulty becomes 15, with +1 added to it for every 10 kilometers per hour the vehicle is traveling (rounded down). Additionally, the character takes damage from the fall, at a rate of 1 for every 15 kilometers per hour the vehicle is moving (rounded up) minus the result points from the roll.

Speed Damage Modifier —

Level*	Damage
Stopped	2D
Cautious	4D
Cruise	6D
High	8D
All-out	10D

*Level at which the damaged vehicle is traveling.

Collision Damage Modifier —

Situation	Modifier
Head-on	+3D
Rear-end, sideswipe	-3D
Nose to side	0
Into something very hard	0
Into something yielding	-1D or more

Note: Modifiers are cumulative. Situation is the one in which the damaged vehicle is.

Example: If the driver of a car traveling at 90 kilometers per hour decided to leave the vehicle before it hit the tree it was traveling toward, the difficulty would be 24 ($90/10 = 9$, plus the base difficulty of 15). She would also take 6 points of damage unless she sufficiently succeeded at her jump ($90/15 = 6$).

Vehicle and Passenger Damage —

Damage Total > Resistance Total By	Vehicle Damage	Passengers Suffer...
1-3	Very Light	No damage
4-8	Light	1/4 Damage Total
9-12	Heavy	1/2 Damage Total
13-15	Severe	3/4 Damage Total
16+	Destroyed	All Damage Total

Note: All modifiers are cumulative. A vehicle may take an unlimited number of Very Light and Light levels of damage. At Heavy or above, any additional level of damage above Very Light bumps the damage to the next level.

Gamemasters may include or substitute damage to other systems if the vehicle has them (ex., weapons, navigation, or sensors).

Very Light: Vehicle loses 1D from Maneuverability for this round and the next.

Light: Vehicle loses 1D from Maneuverability or, if at 0D in Maneuverability, top move speed is decreased by one level. The loss or modifier remains until repaired.

Heavy: Vehicle loses 2D from Maneuverability or, if at 0D in Maneuverability, top move speed is decreased by two levels. The loss or modifier remains until repaired.

Severe: Vehicle is out of control, decelerating by two levels each round until it comes to a stop or crashes into something.

Destroyed: The vehicle will never operate again.

Repairing a Vehicle

The difficulty to repair a damaged vehicle depends on the amount of damage and availability of parts and tools. See the *repair* skill description in the "Example Skill Difficulties" chapter for difficulty and modifier suggestions.

Combat

What's in this Chapter

This chapter provides an extended description of one of the most rules-intensive aspects of roleplaying: combat.

When resolving a situation calls for force, time becomes broken into rounds, which were discussed in the last chapter. Within these rounds, three steps occur: (1) generating initiative; (2) attacking and defending; (3) determining damage; (4) repeating the steps, if necessary. Discover herein what happens in each of those steps.

Step 1: Generating Initiative

As discussed in the “Game Basics” chapter, determine initiative based on the first significant action or on initiative rolls. Then go on to Step 2.

Step 2: Attacking and Defending

This is where the interesting stuff happens. The person whose turn it is gets to decide what type of action her character is going to do. Once she chooses, she makes a skill roll.

Note that a character need not attempt to engage in combat, but this chapter only discusses what to do if the player decides to attack, defend, or (typically with a multi-action penalty), do both.

Base Combat Difficulty

The base difficulty to attack someone is 10 (called the target's passive defense value) or the target's active defense value, modified by range and other factors.

Active Defense

The target character can opt to use an “active defense,” which affects all attacks that occur after the defender's turn in the current round but before the defender's turn the next round. Active defenses are defensive maneuvers that the target consciously exercises, such as dodging, blocking, or parrying. Each of these is represented by a skill and counts as an action.

A character may make an active defense only when his turn comes up in the initiative line, but the total for the roll is effective for all relevant attacks made against the character that occur after the character's current turn but before his turn in the next round.

Remember: if a character acts later in a round than the character attempting to hit him, he cannot take his turn sooner and use an active defense to replace the passive defense value — his reactions just weren't fast enough.

If the roll is lower than the passive defense value, the character has succeeded in making himself easier to hit — by miscalculating where the attack would be placed and actually getting in its way.

The active defense total is modified as the situation dictates.

Dodge: The character attempts to anticipate the final location of an attack from any source and be in another place when it comes. This is done by rolling the *dodge* skill.

Block/Parry: The character attempts to stop his opponent's attack by intercepting it and either stopping it with a block or deflecting it with a parry. The character may roll his *brawling* or *melee combat* (if he has something in his hands) to block it. If the character uses a sharp or energized weapon (sword or dagger, for example) to parry an unarmed blow and is successful at the block, the attacker takes damage from the weapon. However, do not add the defender's *Physique* to the listed weapon damage score when determining injuries inflicted this way.

If the opponent strikes at the character with a bladed or energized hand weapon and the character uses any part of his body to intercept the attack, the defender always takes the weapon's damage total. If the block was successful, then the attacker's Strength Damage is not added to the listed score. If the block was unsuccessful, then the target character takes damage as normal. The character may avoid this aspect by having armor, a special ability, or a suitable close combat specialization in *melee combat*.



Full Defense

A character who foregoes all of her actions for a round to completely protect herself from attacks makes a **full defense**. The total rolled by the skill plus 10 takes the place of the base combat difficulty from the time the character makes the full defense on her turn to her turn in the next round.

Full active defense value = any active defense skill roll + 10

Partial Defense

A character who chooses to do something else in addition to guarding against attacks may take a **partial defense**. In this case, the active defense roll replaces the base combat difficulty from the time the character takes his turn in one round to his turn in the next round.

Partial active defense value = any active defense skill roll

Since the character is taking multiple actions, the multi-action penalty applies.

The gamemaster may call for a partial defense roll (as a free action) if he decides that the character might have a little awareness of an impending attack, yet not enough foresight to prepare for it.

Optional Defense Modifier

For every 2D in *Reflexes* or *dodge* above 4D (round up), a character receives a +1 to her passive defense value. This modifier does not affect the character's active defense total. For every 2D in *acrobatics* above 4D (round up), a character receives a +1 to her active or passive defense value for attacks at Short range or greater. Every six ranks in a Skill Bonus or Increased Attribute Special Ability that affects *Reflexes*, *dodge*, or *acrobatics* provides a +1 bonus, as specified for the skill in question.

Example: A character with 4D in *Reflexes* gets no bonus, while a character with 7D in *acrobatics* has a +2 bonus.

Combat Difficulty Modifiers

Here are a few of the most frequently used modifiers to the combat difficulty. Others are discussed in "Combat Options" chapter. Regardless of the number of modifiers used, the total combat difficulty may never go below 3.

The gamemaster rolls the indicated modifier and adds it to the combat situation. A standard modifier is included in parentheses after the die modifier, should the gamemaster prefer not to roll.

Range: The effectiveness of a punch, weapon, Special Ability, or any other attack made at a distance depends on its range. All range modifiers are added or subtracted from the combat difficulty.

Note that, unless a special maneuver allows otherwise, characters may use unarmed close combat attacks at Point Blank range only. In most cases, this is true for using various melee weapons as well, though the distance can be increased to Short range if the weapon is longer than two meters. For instance, a character with a support beam can whack an opponent at Point Blank or Short range.

Cover: When a target is protected by something — poor lighting, smoke, fog, a table — it makes her harder to hit. This is represented by a cover modifier, which is added to the combat difficulty.

Aiming: Aiming involves careful tracking of the target. Characters may perform it against moving targets, but they cannot themselves do anything else in the round in which they aim. Each consecutive round of uninterrupted aiming adds 1D to the character's *marksmanship*, *missile weapons*, or *throwing* skill, up to a maximum bonus of +3D.

Determining Success

Once the combat difficulty has been determined, the attacker rolls the die code in his character's combat skill and compares the total to

Combat Difficulty Modifiers — Common Range

Range	Distance to Target	Modifier
Point Blank	0–3 meters	-5
Short	3 meters to first value*	0
Medium	First to second value*	+5
Long	Second to third value*	+10

*Values refer to values given in the weapon's range listing.

Estimating Ranges

Gamemasters who aren't interested in looking up weapon ranges and figuring out the distance to the target can estimate what modifiers to use with these guidelines.

- A target within a few steps of the attacker is a Point Blank range.
- An attacker firing a rifle at a target across a rather large chamber shoots at Short range, while an attacker with a handgun shoots the same target at Medium range.
- Most projectile combat taking place outdoors is at Medium to Long range.

Cover

Situation	Modifier
Light smoke/fog	+1D (+3)
Thick smoke/fog	+2D (+6)
Very thick smoke/fog	+4D (+12)
Poor light, twilight	+1D (+3)
Moonlit night	+2D (+6)
Complete darkness	+4D (+12)
Object hides 25% of target	+1D (+3)
Object hides 50% of target	+2D (+6)
Object hides 75% of target	+4D (+12)
Object hides 100% of target	*

*If cover provides protection, the attacker cannot hit the target directly, but damage done to the cover might exceed the Armor Value it gives the target, and, indirectly, the target receives damage. Most of the time, the attacker must eliminate the cover before having a chance to hit the target.

Vehicle Combat —

When characters use vehicles, the basic combat rules are the same; the difference exists in which skill to use. Vehicles cannot block or parry. The driver may only make defensive maneuvers (“dodge”); he uses his *piloting* plus the vehicle’s Maneuverability rating to determine the new combat difficulty. Ramming or sideswiping with a vehicle requires the driver to make a *piloting* roll (see the “Vehicles and Aerial Characters” section of the “Movement” chapter for details).

the combat difficulty. If it equals or exceeds the combat difficulty, the attack hit, probably doing damage or having another effect that the attacker intended. If it was less than the combat difficulty, then the attack missed.

Step 3: Determining Damage

If a character successfully hits his target, he may have done damage to it. To determine the amount of injury caused, roll the damage die code for the weapon, including any modifiers from a special combat action, such as a sweep attack or hit location. Some weapons list their score as a die code with a plus sign (“+”) in front of it; in this case, add the damage die code to the attacker’s Strength Damage die code, add modifiers, and roll. If the gamemaster chooses to use the optional damage bonus, this is added to the total at this time.

After the player or the gamemaster has figured out how much damage is done, go to the “Damage” chapter to determine how much of that damage the target sustained.

Determining Strength Damage

To figure the Strength Damage die code, drop the pips from the character’s *Physique* or *lifting* die code (but include any relevant Disadvantages or Special Abilities), divide the number by 2, and round up. The Increased Attribute: Physique Special Ability affects the total.

Example: A character with 3D in *Physique* has a Strength Damage of 2D. A character with 6D+2 in *lifting* has a Strength Damage of 3D.

Optional Damage Bonus

The combat skill roll is supposed to reflect the accuracy of an attack. Therefore, gamemasters may reward high rolls for players’ characters and significant gamemaster characters with a bonus to damage. Subtract the difficulty of the successful attack from the skill total and divide this number by 5, rounding up. Add this damage bonus to the damage total before comparing it to the resistance total. If the gamemaster uses the damage bonus in combination with a called-shot hit location, the bonus is in addition to the damage modifier except for attempts on an arm, leg, or hand. In those cases, ignore the damage bonus.

For Special Abilities and *Extranormal* skills that require a combat roll to target them, the gamemaster may allow the combat roll’s damage bonus to apply to the ability’s roll.

Step 4: Repeat

If the fight isn’t finished after one round, then return to Step 1 in the “Combat” chapter and do it all over again. Repeat these steps until the fight is resolved in favor of one side or the other.

Combat Summary

You can find a summary of the information in this chapter on the Reference Sheet included in the back of this book.

Combat Example

To give you an idea of how all this works, here’s a typical exchange between a player’s character and one of her opponents.

Gamemaster: Okay, we’re in combat rounds now. Everyone make a *Perception* roll. (All players and the gamemaster roll their dice.) Anyone roll higher than 20?

Rachelle: Yeah, I rolled a 23!

Gamemaster: All right, what do you want to do?

Rachelle: Ah, that depends. What’re the mercs doing?

Gamemaster: As one runs across the warehouse toward you, the other two set up some kind of large, tripod-mounted weapon near the entrance, which is about 15 meters away from you.

Rachelle: I’m going to take two actions. First, I’ll shoot at one of the mercs with my rifle, and then I’m going to dodge out of the way.

Gamemaster: Okay, you lose 1D from each action and you don’t get the full defense bonus, since you’re taking two actions.

Rachelle: (Rolls her character’s *marksmanship* dice.) I rolled a 6 on the Wild Die! (Rolls the Wild Die again.) All right: that’s a total of 21!

Gamemaster: Let’s see... he’s at Short range, which doesn’t modify the base combat difficulty of 10. So, you nailed him! Roll damage.

Rachelle: (Rolls her rifle’s damage dice.) I rolled an 18.

Gamemaster: (Using the Wounds system, he rolls the merc’s *Physique* to resist the damage.) Whoops! I rolled a 1 on the Wild Die. That leaves a total of 2. Well, that’s 16 points over the resistance total, putting him at the Dead level! Your rifle shot catches him right in the chest and he’s thrown backward into the wall. Okay, now make your *dodge* roll. (Note that if the gamemaster had decided to use the *Body Points* system, the merc would not have made a resistance roll, instead taking the full 18 points of damage.)

Rachelle: (Rolls her character’s *dodge* dice.) Well, I rolled a 13, but something tells me that’s not going to be high enough, so I’m going to spend a Character Point.

Gamemaster: Okay, roll another die and add it.

Rachelle: (Rolls one more die.) I rolled a 5, so that’s a total of 18. I’ll stick with that.

Gamemaster: Okay, the mercs get to go now. The one rushing toward you fires his handgun. (Checks range and then rolls the merc’s *marksmanship* dice.) That’s a 17.

Rachelle: I rolled an 18 for my *dodge* this round. Good thing I spent that Character Point!

Gamemaster: That’s right. As the bullet heads straight toward you, you just barely manage to jump out of the way. On to the next one...

Damage

What's in this Chapter

Injury can come from all sides. This chapter describes two methods of figuring out how hurt a character is, plus a few sources of damage other than weapons.

Body Points versus Wound Levels

The Body Points system has the advantage of a gradual fall into death and a more noticeable healing process. It also does not require a chart, though it can be used with Wound levels. The Wound levels system brings the end on faster and is slower to heal. Which the gamemaster chooses to use depends on how deadly he wants the game.

Furthermore, gamemasters should feel free further adjust the deadliness of their games. See the sidebar on page 64 for some suggestions.

Damage and Body Points

Once the player or gamemaster has her character's damage resistance total (see the next section), subtract the attacker's damage total from the target's damage resistance total and subtract that number from the total Body Points the character has remaining. If the gamemaster chooses, she may compare the number of Body Points the character has remaining to the "Wound Level" table to determine what level of injury the defender sustained and what its effects on the character are.

If the damage resistance total is greater than or equal to the damage total, the defender incurs no injuries (beyond an annoying bruise, a shallow scrape, a light burn, or dinged protective gear).

Damage Resistance Total

The damage resistance total equals a roll of the target character's die codes from armor or Special Abilities (such as Increased Attribute: Physique) minus any modifiers from disease, ingested poisons, or other

Damage and NPCs —

To reflect the average nonplayer character's relative unimportance to the universe, gamemasters may wish to lower the NPC's Body Points or Wounds. For pure cannon fodder any damage over a roll of their *Physique* might cause them to keel over, while the main villain and her most important henchwomen should get the full complement.

Miscellaneous Damage —

Here is a small selection of various other harmful things that players may encounter during their adventures. Generally, no attack roll is necessary for any of these to affect a character, though a such roll would be required if a person could somehow attack with it. The gamemaster determines what, if any, benefit armor and similar protection provides. Some equipment may even increase the damage! Damage is otherwise determined as per the combat rules.

Except falling, all damage is done per round of close contact. The gamemaster may decide that certain types in certain situations also affect characters at a distance.

Type	Damage
Botulism (severe case)	4D
Cold (extreme)	1D
Cyanide (fatal dose)	8D+2
Electricity (standard wall outlet)	1D
Electricity (major power line)	9D
Falling	1D per
(for fall of 3 meters or more)	1.5 meters
Fire (torch-size)	1D
Hydrochloric acid (undiluted, any amount)	2D+1
Radiation (intense)	3D

debilitating circumstances (such as Reduced Attribute: Physique or an appropriate Hindrance). A player may improve his character's resistance total by spending Character Points or a Fate Point on this roll.

If the character has no armor or Special Abilities, then the character has a damage resistance total of zero, and the player makes no roll. However, they can still spend Character Points, using them as a base damage resistance total. Spending a Fate Point allows the player to roll his character's *Physique*. Totals determined from spending points are adjusted as normal, including negative and positive damage resistance modifiers.

Killing Blow

A killing blow by massive damage entails a damage total equal to 91% of the character's maximum Body Points in one blow or 100%

of the character's maximum Body Points in a single round. Use the damage total after subtracting the damage resistance total to determine whether the attack delivered a killing blow.

Stun Damage

For weapons that do stun damage, after the damage total is determined but before applying it, subtract a roll of the target's *Physique* or *stamina* from the damage total. If the victim suffers at least one point of damage, that character goes unconscious for a number of minutes equal to the difference between the resistance total and the original damage total.

Equipment that does stun damage only has no effect on inanimate, nonelectrical objects, though it does tend to disrupt electrical components.

Damage and Wound Levels

Once the player or gamemaster has her character's damage resistance total (see the next section), compare the damage total to the damage resistance total on the "Wound Level" table to determine how much injury the defender sustained and what its effects on the character are.

If the damage resistance total is greater than or equal to the damage total, the defender incurs no injuries (beyond an annoying bruise, a shallow scrape, a light burn, or dinged protective gear).

Damage Resistance Total

The resistance total equals the target character's *Physique* plus any bonuses from armor or Special Abilities (such as Increased Attribute: Physique) minus any modifiers from disease, ingested poisons, or other debilitating circumstances (such as Reduced Attribute: Physique or an appropriate Hindrance). Do not include any Wound level modifier when attempting to resist damage. A character also may improve her resistance by spending Character Points or a Fate Point on this roll.

Killing Blow

A killing blow by massive damage entails a Mortally Wounded result with one blow or gaining the Dead level in a single round. Use the damage total after subtracting the damage resistance total to determine whether the attack delivered a killing blow.

Stun Damage

For weapons that do stun damage, after the number of Wounds have been determined but before applying the level modifiers, reduce the weapon's damage by two Wound levels, with a minimum level of Stunned. The character also goes unconscious for a number of minutes equal to the difference between the resistance total and the damage total.

Equipment that does stun damage only has no effect on inanimate, nonelectrical objects, though it does tend to disrupt electrical components.

Unconsciousness and Death

If the character's Body Points reach a few points or he has attained the Mortally Wounded level but the character wasn't struck with a killing blow, he is still gravely injured and falls unconscious. For every minute he is at this level, his player makes a *Physique* roll against a difficulty equal to the number of minutes the character has been Mortally Wounded.

Sufficient medical aid to bring the character to at least 10% of his maximum Body Points can possibly rescue the imperiled character. If

Wound Levels —

Effect	Wounds*	Body Points†
	Damage Total ≥ Resistance Total By:	Body Points Left
Stunned	1–3	80% – 60%
Wounded	4–8	59% – 40%
Severely Wounded	4–8**	39% – 20%
Incapacitated	9–12	19% – 10%
Mortally Wounded	13–15	1% – 9%
Dead	16 or more	0

*Note: Any additional damage less than the character's current level moves the character up by one level.

**A character moves to the Severely Wounded level if the difference is between 4 and 8 and she already has the Wounded level.

†Note: This is an optional chart for use with Body Points. The "Body Points Left" column is based on the character's maximum Body Points. Round so no overlap exists between levels.

Penalties imposed by each level are not cumulative; do not include them when determining the stun or damage resistance total or any total not involving a skill or attribute.

Stunned: -1D for all remaining actions this round and next round or may only defend or retreat in the next round.

Wounded: -1D to all actions until healed.

Severely Wounded: -2D on all actions until healed.

Incapacitated: The character is severely injured. As a free action before losing consciousness, he may try to stay up with a Moderate (15) *stamina* or *willpower* roll. If the character succeeds, he may continue to act, but all actions have a -3D penalty. If he fails, he is knocked out for 10D minutes.

Mortally Wounded: The character is near death and knocked unconscious with no chance to keep up. Roll the character's *Physique* each round, the character finally dying if the roll is less than the number of minutes a character's been Mortally Wounded.

Dead: The character is toast. Sorry.

Fast Combat Option: Gamemasters who wish to give the players' characters and their major opponents an edge in battles, make the game more realistic, or simply save themselves trouble should apply the modifiers in the first round of combat and then reassess the levels after combat is complete.

suitable medical aid is administered within four minutes, the character recovers without undue harm. If the medical aid is given within four to 10 minutes, the player rolls his character's *Physique* or *stamina* against a difficulty equal to the number of minutes he was Mortally Wounded. If the roll succeeds, the character revives but he loses 1D from all of his skills, though the skill cannot go below the attribute's die code. If the medical aid is given within 10 to 15 minutes, the player rolls his character's *Physique* or *stamina* against a difficulty equal to the number of minutes he was Mortally Wounded. If the roll succeeds, the character revives but he loses 2D from all of his skills, though no skill can be reduced below the attribute's die code. In any case, should the roll fail, the character dies.

Characters who receive their total Body Points in additional damage after reaching zero Body Points cannot be revived (by normal means, anyway).

Gamemasters who prefer a more rapid exit out of the mortal coil may ignore these rules, instead declaring that once the character reaches the Dead level or zero Body Points, the character is history.

Negative Damage Resistance Total

It is possible for the damage resistance total to be a negative number. Spell feedback, poisons, and sickness can all contribute negative modifiers that might take the damage resistance total below zero. In this case, the character's body is working against him, compounding the additional damage done. Gamemasters have three options for handling this: (1) They may use the negative damage resistance total as a positive bonus to all difficulties until the character is healed. (2) They may have the negative damage resistance total add positively to the amount of injury caused. This is a good method for simulating gritty adventures, as well as a way of getting low-level gamemaster's characters out of the way. (3) Have the damage resistance total equal zero. This last way works best for adventures of the comic book or action flick types.

Massive Damage Option

If a character incurs two Wound levels or the Body Points equivalent within a single round, not only do the normal modifiers for the greatest level apply, the character also can do nothing but defend or run away on the next two rounds. In either of these rounds, the character may make an Easy *stamina* or *willpower* attempt, as an action, to try to recover from the blow and shake off the penalty. If this is declared as a multi-action for the round, then the character takes the multi-action penalty. If not, and the *stamina* or *willpower* roll is successful, the character may act as normal in the next round.

Descriptive Damage

So a character is down by a few Body Points or has a couple of Wound levels — so what? What does that mean in descriptive terms?

Adjusting the Deadliness —

Changing the Body Points system is fairly obvious: More Body Points lead to longer character life spans, while fewer points bring about the end quicker. Altering the Wound level system is a little more involved and can be handled in a few different ways.

Gamemasters who want to add Wound levels may include additional versions of the same level, similar to the way Wounded and Severely Wounded are handled currently. Alternatively, they may add additional levels between each one by spreading out the points currently needed to reach each level, or even add further point levels between Mortally Wounded and Dead.

Gamemasters who wish to remove Wound levels may include the lower limit of a deleted level in the next level up or the upper limit in the next level down. Or they may simply take levels out of the bottom or middle and shift all remaining levels down.

It depends on what caused the harm. The following list supplies some general guidelines for describing what might have happened to the character's body when he was hurt. Use the "Wound Levels" chart to decide on the character's current Wound level.

Stunned: Moderate bruise or minor sprain; laceration; muscle tear; minor dislocation of joint.

Wounded: Severe abrasion or sprain; deep laceration; torn ligaments; major dislocation or minor break.

Severely Wounded: Broken bone; gaping wound; ripped cartilage and muscle; concussion.

Incapacitated: Multiple fracture; laceration in vital area; heavy concussion.

Mortally Wounded: Above options combined with multiple internal injuries.

Dead: Broken neck; punctured lung; eviscerated.

These are just a few examples. Really interested gamemasters can come up with charts, tables, or detailed descriptions of damage for those players who absolutely must know. The gamemaster may also assign different modifiers than the general ones listed in the "Wound Levels" sidebar that more appropriately indicate the type of injury that was suffered.

Healing

What's in this Chapter

There are many different ways that characters can regain their health. Characters may never get back more than their maximum number of Body Points or Wounds.

Body Points

Natural Healing

The body heals naturally during the course of the day. The more rest characters get, the faster their wounds heal. Using the “Body Points Healing” chart, the character rolls her *Physique* plus a modifier based on how much rest she's had that day. A character gets a modifier of +1D on each full day of rest (sleeping, reading, or other sedentary activities). If she is involved in light activity, such as walking or singing, the modifier is zero. However, if most of the day is spent fighting and running, the modifier is -1D. The character receives the Body Points back at the beginning of the next day.

Optionally, the gamemaster may require an injured character to complete a period of rest before making the natural healing roll. Use the “Rest Period” chart and the character's Wound level to determine how long the character needs to wait before attempting the natural healing roll. The gamemaster then multiplies the result by 3 to figure out how many Body Points were healed.

Skill

Characters can heal others or themselves with some basic field procedures for treating wounds. Such attempts don't require a medi-

cal kit. Simply roll *medicine* to help an injured comrade, and find the results on the “Body Points Healing” chart. A successful roll heals the character the listed amount. A character using a medical kit may add its bonus to the roll.

A character may only attempt to heal a patient once per day. Other characters may also try to help the patient, adding their expertise to the first healer's.

Wounds

Natural Healing

A character can heal naturally, but this process is slow. The character must rest a specified amount of time and then can make a natural healing roll: roll the character's full *Physique* and find the result on the



Body Points Healing —

Medicine or Physique Total	Body Points Recovered
0	0
1-5	2
6-10	1D
11-15	2D
16-20	3D
21-25	4D
26-30	5D
30+	6D

Rest Period —

Level of Wound	Rest Period
Stunned*	1 minute
Wounded	3 days
Severely Wounded	3 days
Incapacitated	2 weeks
Mortally Wounded	5 weeks

**Those using Body Points should use this level for characters who have no Wound level.*

chart related to the character's current Wound level to see if the character heals.

Healing characters can do virtually nothing but rest. Characters who try to work, exercise, or adventure must **subtract** 1D from their *Physique* when they makes their natural healing roll. Any character who opts to take it easy and do virtually nothing for **twice** the necessary time may **add** 1D to the *Physique* roll to heal.

Skill

Characters can heal others or themselves with some basic field procedures for treating wounds. Such attempts don't require a medical kit. Simply roll *medicine* to treat wounds in the field, and find the results on the Assisted Healing chart.

A successful roll heals the character up one level: for instance, a successful *medicine* roll on someone who's Wounded would bring him back to Stunned. A character using a medical kit may add its bonus to the roll.

Medicine Modifier Option

Before the beginning of the technological and pharmaceutical boom, which started in the 1940s, medicine was handled in a crude fashion and ideas such as sterilizing were only beginning to catch on. To reflect this, gamemasters may wish to impose a -5 penalty to the total when attempting to use the *medicine* skill before the 1940s or in primitive conditions.

Wounds Healing —

Natural

Stunned

A stunned wound is automatically recovered after one minute (12 rounds) of complete rest.

Wounded

Physique Roll

Critical Failure

2-5

6+

Result

Character worsens to Severely Wounded.

Character remains Wounded.

Character is fully healed.

Severely Wounded

Physique Roll

Critical Failure

2-5

6+

Result

Character worsens to Incapacitated.

Character remains Severely Wounded.

Character improves to Wounded.

Incapacitated

Physique Roll

Critical Failure

2-7

8+

Result

Character worsens to Mortally Wounded.

Character remains Incapacitated.

Character improves to Severely Wounded.

Mortally Wounded

Physique Roll

Critical Failure

2-7

8+

Result

Character dies.

Character remains Mortally Wounded.

Character improves to Incapacitated.

Assisted

Injury Level

Stunned, unconscious

Wounded, Severely Wounded

Incapacitated

Mortally Wounded

Difficulty

Easy (10)

Moderate (15)

Difficult (20)

Very Difficult (30)

Combat Options

What's in this Chapter

Players sometimes want their characters to do some pretty fancy maneuvers during combat. This chapter offer guidance with several common ones.

Using the Modifiers

All modifiers listed in this chapter and in the “Combat” chapter are cumulative, though the gamemaster doesn't need to include all of them. Modifiers may never adjust the total combat difficulty below 3.

The gamemaster rolls the indicated modifier and adds it to the combat situation. A standard modifier is included in parentheses after the die modifier, should the gamemaster prefer not to roll.

Marksmanship Options

Burst Fire as Single: A character may perform this attack only with a weapon capable of burst fire (like an assault rifle) and switching to single fire. The firer fires only one shot instead of a burst; it is primarily used to conserve ammunition.

Full Auto: This attack is only possible with weapons that can fire at fully automatic settings (such as assault rifles, submachine guns, and machine guns). Since the character is taking quite a bit of time to “hold down the trigger” and pump ammo into the air, the extra “to hit” and “damage” bonuses are somewhat compensated for by the modifier to the character's defensive value during the round he is performing a full auto attack.

Single Fire as Multi: The character fires a weapon (such as a pistol) several times in a round at the same target. Characters may use this option only when a weapon automatically reloads itself after firing a single shot or when it is fairly easy to ready it for firing again (such as a .45 automatic, which puts a new cartridge in the slide as soon as the first one clears the barrel). It increases the character's chance to hit a target, as well as the damage. It does not count as a multi-action as long as the shot is taken at the same target. One target, one die roll, one damage total.

Sweep (Ranged): The character wants to “spray an area” with ammo. Only characters with weapons that go *full auto*, *burst*, or *single fire as multi* (in general, just about any automatic weapon) can perform this maneuver. The gun uses the amount of ammunition needed by whichever setting is used. They gain a positive modifier to hit (because of the sheer volume of shots), but this “non-targeted” attack results in a lower damage total.



Combat Difficulty Modifiers

Option	Difficulty Modifier	Damage Modifier
Marksmanship		
Burst fire as single	0	-2D
Full auto	-2D (-6)	+2D
Single fire as multi	-1D (-3)*	+1D*
Sweep	-2D (-6)	-3D

*Modifiers are per additional round of ammunition, up to maximum that the weapon holds.

Brawling, Melee Combat

All-out	-2D (-6)	+1D
Grab	+2D (+6)	*
Lunge	+1D (+3)	-1D
Knockdown, trip	+2D (+6)	*
Push	+1D (+3)	*
Sweep	-2D (-6)	-3D
Tackle	+1D (+3)	*

All Attacks

Low gravity	-1D (-3)	0
No gravity	-2D (-6)	0
Heavy gravity	+3D (+10)	0

Called Shot

Target is...		
10 to 50 centimeters long	+1D (+3)	*
1 to 10 centimeters long	+4D (+12)	*
Less than a centimeter long	+8D (+24)	*

*See text for options.

Other Modifiers

- **The attacker is blind or blinded:** +4D (+12) to the combat difficulty.
- **The target is blind or blinded:** -4D (-12) to the combat

the target, but, in that round, the attacker cannot perform any other action at all — not even to actively defend.

Lunge: The character takes a step forward to jab at an opponent, usually with an edged weapon. This adds about a half-meter (more or less depending on the stride) to the range of the attack, but it lowers the effectiveness of the attack.

Knockdown/Push/Trip: Using *brawling* or a blunt melee weapon in the usual way, the attacker causes his target to stumble and, instead of taking damage, the opponent loses 2D from her next *Reflexes* or *Reflexes*-based skill roll. If this is a knockdown or trip attempt, she must also spend one action to stand up again. Generally, unless the character has special training, he may only knockdown or push a character whose *Physique* (including Special Abilities or Disadvantage modifiers) is equal to or less than his own.

Sweep (Close Combat): These attacks, usually foot sweeps or roundhouses, are used when the character wants to make certain she hits the target, regardless of how much injury is caused.

Tackle: Tackling is much like grabbing, except that the attacker seeks to overcome the target entirely. Characters may perform this with *brawling* only. If successful or the target chooses not to struggle, the character captures the target and may, if desired, do normal damage. The target, meanwhile, may make no other actions than attempt to escape (see the escape rules herein). On subsequent rounds, the attacker may choose to do her Strength Damage only (no modifiers).

Grab: The attacker physically grasps a target. Few melee weapons allow this option, so it is used generally only in *brawling* attacks. What effect this has on the target depends on the type of grab. (The ones listed here are *choke*, *flip*, *hold*, *slam/throw*, and *arm pin*.) See the escape rules in this chapter for details on getting out of grabs. On subsequent rounds of a grab, attackers who defeat an escape attempt or against a defender who chooses not to resist may do their Strength Damage only (no modifiers except those from Special Abilities or equipment). Some grab variations may offer other options.

Choke: Ropes and hands can cut off the target's source of air. Damage on the first round equals the character's Strength Damage plus any modifiers. See the general *grab* rules for damage on subsequent rounds.

Flip: The character reaches out, grabs his opponent's wrist, arm, leg, or similar body part, and jerks violently, causing the opponent to fall to the ground. The opponent takes 3D in damage from slamming into the ground and must spend the next round getting to her feet (if she can).

Hold: The character does less damage (-3D or more, at the player's option, to the damage total), but she has hold of the target with a successful attack.

Slam/Throw: The character grabs or picks up his opponent and hurls him into the ground, a wall, a bus, or another obstacle. Lifting the opponent counts as an action (using the *lifting* skill), as does slamming or throwing the target (which uses the *throwing* skill). The character must be strong enough to pick his opponent up to use this maneuver.

Once slammed into an object, the target takes the damage score of the object (usually determined by its Toughness, but the gamemaster may adjust this) plus the attacker's Strength Damage. The object being slammed into takes the Strength Damage of the opponent.

Brawling and Melee Combat Options

Acrobatic Tricks: *Acrobatics* can also enhance *brawling* and *melee combat* attacks. The character must perform the acrobatics trick and the attack on the same turn. The gamemaster determines the exact difficulty of the *acrobatics* attempt. The player may add one-half of the difference (rounded up) between the difficulty and the successful *acrobatics* roll to the amount of damage done (not to the combat skill roll). One *acrobatics* trick roll can affect one attack only.

All-out Attack: The character attacks with no thought to the consequences. This maneuver increases the chance of the character striking

Arm Pin: The hero grabs his target's arm and forces it around behind her, pinning it there. After the first round, the player has three choices as to what his character can do. Each option counts as a separate action.

Option 1. The character does his Strength Damage only for each round he has the arm pinned.

Option 2. The character tries to break the opponent's arm. The attacker must make a successful *Physique* or *lifting* roll versus a breaking difficulty.

If the opponent does not resist, the difficulty equals two times the target's *Physique* or *lifting* die code plus the pips plus any relevant protection. Failing to beat the breaking difficulty in this case means the target takes damage as in option 1.

If the target chooses to resist, she may make no other action in the round, but she may move her turn up. Instead, the player rolls her character's *Physique* or *lifting* and adds 5 and any relevant protection to the total to generate the breaking difficulty. Failure by the attacker to beat the breaking difficulty in this case means that the target wrenches free and may freely take action on the next round.

Option 3. The character may attempt to force the target to the ground while maintaining his hold on the arm. The attacker rolls his *brawling* against a submission difficulty.

If the opponent does not resist, the submission difficulty equals two times her *Reflexes* die code plus the pips. Failing to beat the breaking difficulty in this case means the target takes damage as in option 1.

If the target chooses to resist, the opponent may make no other action in the round, though she may move her turn up. Instead, the player rolls her character's *Reflexes* and adds 5 and any relevant modifiers to the total to generate the submission difficulty. Failure by the attacker to beat the difficulty in this case means that the target wrenches free and may freely take action on the next round.

Options for Various Combat Skills

Breaking Things

Use the *demolitions* skill guidelines in the "Example Skill Difficulties" chapter for determining the effect of damage on items.

Called Shot

The character chooses a specific target, like a gun in a thug's hand, and aims for that. This is represented by a called-shot modifier, which is added to the combat difficulty. On a successful attack, he knocks the item out of the target's hand, grabs the limb, pins the target to a wall, or does +1D (or more, at the gamemaster's discretion) to the damage. The exact result depends on the situation and the player's intent.

Disarm

If the disarm attempt is successful and the target character has not made an action yet, she may move up her action to try and keep a grip on the item she's holding. The defending character makes a *Physique* or *lifting* roll against the amount of damage done. If the defender's roll is greater than the damage, the target character retains the item. If it is less than or equal to the damage, she drops it.



Entangle

A hero throws an entangling weapon at her opponent. On a successful *marksmanship*, *missile weapons*, or *throwing* roll (as appropriate), the end of the weapon wraps itself around the target. Unless the weapon is spiked, electrified, or enhanced in some other way, it does no damage, but it prevents the target from doing any action except for trying to break free. The target may escape by snapping the bonds or slipping free, each of which counts as an action. To break the weapon, he must make a *Physique* or *lifting* roll that meets or beats the damage total of the weapon. To slip free, he needs to roll a *Reflexes* total equal to or higher than the weapon's damage total.

Escape

To break free from any hold, the character must make a successful opposed *Physique* or *lifting* roll versus the holder's *Physique* or *lifting*. This counts as an action.

Group Attack

This is a coordinated action. See the description of the *command* skill in the next chapter for details.

Hit Locations

Hit locations are a special kind of called shot that allows a character to shoot or strike a specific point on his target's body. The table is used to determine the modifiers for hitting a target of Human proportions in different areas of his body. Note that aiming at an arm or leg actually causes less damage — this is because the character took extra care to shoot an area that is “less vital.”

Knockout

This option does only half of the normal damage, but it can render the target immediately unconscious with a successful attack. It requires a successful called shot to the head. If, after the resistance total has been subtracted, the target sustains at least two Wound levels or 50% of his maximum Body Points in damage, then he falls unconscious for a number of hours equal to difference between the combat skill total and the combat difficulty or until he's awoken by some external force, whichever comes first. The target receives only half the Wound levels or Body Point damage inflicted (round down).

Multiple Weapons

Weapons that characters can use with one hand and in either hand, such as knives or most guns, may be employed at the same time in the same round. The character incurs a multi-action penalty.

Prone and Crouching

Attacking a target that is crouched on the ground adds 1D (3) to the combat difficulty. If the target is moving while crouching, then the combat difficulty increases by 2D (6), but the defending character's normal Move, free Move, or *running* result is halved.

For prone targets, subtract 2D (6) from the combat difficulty when attacking at Point Blank or Short range, but add 2D (6) to combat difficulty when attacking at Medium or Long range.

Hit Locations —

Modifiers

Option	Difficulty Modifier	Damage Modifier
Head	+1D (+3)	+12
Heart	+4D (+12)	+12
Chest, abdomen	0	0
Left or right arm	+1D (+3)	-2
Left or right leg	+1D (+3)	-1
Left or right hand	+4D (+12)	-2

Effects

At the gamemaster's discretion, sufficient damage to a particular hit location can affect the target's ability to use that part. Except for blows to the chest, the modifier lasts until the character heals that portion (which typically takes a few days, as Body Points or Wounds are recovered for the body as a whole, not just a specific part). When the medicine skill or a healing spell is applied, it can be specified to repair one particular location.

Hit location modifiers are in addition to Wound level modifiers. If you are using them instead of the Wound level modifiers, then all -1 modifiers increase to -1D modifiers.

Chest: The character can do no more than passively defend in the next round.

Foot or leg: -1 to all *acrobatics*, *sneak*, movement, and initiative totals.

Hand or arm: -1 to all *acrobatics*, *brawling*, *climbing*, *melee combat*, *missile weapons*, *sleight of hand*, *throwing*, *lifting*, and any other rolls involving the hand or arm.

Head: -1 to all *Knowledge*, *Perception*, and initiative totals.

Characters who willingly get low to the ground or make themselves small may get into and out of the position as a free action. However, character forced into that position, such as a result of being thrown, need to make an effort to stand, which counts as an action.

Quick Draw

This option allows the character to act rapidly or draw and fire a weapon in the same round as one action. The character may use any combat skill or appropriate specialization. If she is also using a weapon, it must be suitable for quick drawing (a bow and arrow, a loaded pistol, a dagger, a shuriken).

Before initiative is rolled, the player must announce that she intends for her character to draw her weapon quickly. The player may then take some of the skill dice and add them to the *Perception* die code for purposes of increasing initiative for that round only. The player must leave at least 1D in her skill. If the character wants to make multiple attacks, she subtracts 1D for each attack beyond the first from the

number of dice in the skill she's using before the player moves dice around. She does not take a penalty for the draw.

All attacks by the hero in the same round must be made with the same skill, though the results are determined differently and they all occur at the same die code because the multi-action penalty was already figured in.

Example: A crime fighter wants to smack her arch-nemesis with her shuriken before the villain can draw his weapon. The crime fighter has 4D in *Perception* and 8D in *throwing*. She may take up to 7D and add it to her *Perception* die code to determine initiative. The crime fighter, however, wants to throw two shuriken. After subtracting 1D for the extra attack, she now has 7D in the skill, which allows her to add up to 6D to the initiative roll. She decides to move only 3D. This gives her 7D in *Perception* to determine initiative and 4D in *throwing*. Now both the hero and the villain make their initiative rolls.

Once initiative is determined, at the character's turn in the round, she uses the remaining dice in the skill to determine her accuracy.

Ready a Weapon

It takes one action per item to draw a gun, unsheathe a knife, reload a rifle, or something similar. Although this generally does not require a skill roll, the gamemaster may require one related to the weapon in question for particularly stressful situations. Additionally, drawing and using the weapon in the same round incurs a multi-action penalty. The gamemaster may add further modifiers for attempting to get out an item from a restrictive location or ready an unwieldy weapon.

Scale

Occasionally, objects of vastly different sizes get involved in fights. The scale modifier accounts for the fact that bigger items are easier to hit, and usually can take more damage, than smaller ones. Use the accompanying chart as a guide for determining the appropriate value for the two combat participants. Gamemasters may further subdivide between levels.

If both opponents are either larger than or equal to a Human **or** smaller than or equal to a Human, subtract the larger number from

Scale —

Example Participant Size	Value
Aircraft carrier	50
Jumbo jet	46
Eight-story building	24
Four-story building	20
Two-story house	14
City bus, tank	10
Elephant	8
Average car	6
Motorcycle, horse	3
Average Human	0
Human child, guard dog	3
Bread box, house cat	6
Fashion doll, rat	9
Action figure, mouse	12
Plastic army figure, coin	15
Ant	21

the smaller one to calculate the scale modifier. If one opponent is smaller than a Human while the other is larger, then add together the two values.

For most cases, use these rules: If the attacker is larger than the defender, then the scale modifier is added to the combat difficulty and the damage total. If the attacker is smaller than the defender, then the scale modifier is added to the attacker's combat skill total and the defender's damage resistance total.

Example: A thief has snuck into a laboratory defended by toy tanks with working weapons. The tanks have a scale value of 6. With the thief's scale value of the zero, the scale modifier is 6 (6 - 0). Because the tank is smaller than the thief, the tank gets a +6 to its *marksmanship* roll, while the thief gets a +6 to his damage resistance total. When the thief attacks the tank, the scale modifier is added to the thief's combat difficulty and to his damage total, if he manages to step on it.

In some cases, the object may be large but lightly constructed (such as a parade balloon). At these times, the gamemaster should not add the scale modifier to the damage resistance total.

Typically, a weapon's scale when determining how much damage it does is the same as the person holding it or the thing it's mounted on. So, a rifle has a scale value of 0, while a full-size tank's gun has a scale of 10. These would differ if someone targeted just the weapon.

Surprise

A hero who surprises her opponent may either act first in the round (if initiative hasn't already been determined) or gain a +1D or more to her action. Attacks from behind, an ambush, or unexpected sources (such as a companion) make up the most common sources of surprise.

Unwieldy Weapon

Melee weapons longer than 60 centimeters, objects that are hard to throw or grasp, ones relying on technology with which the user is unfamiliar, or any weapons otherwise difficult to wield may incur a +5 or more modifier to the combat difficulty. The gamemaster may decide that such factors as experience, strength, and features of the weapon (such as a well-balanced sword) lower this modifier.

Example Skill Difficulties

What's in this Chapter

The “Character Basics” chapter provided brief descriptions of each skill (and you will need to return to that chapter for a refresher). When the generic difficulties aren't enough, look up various skills in this chapter to get even more ideas on the challenge level for using those skills in common situations. Of course, not every possibility has been covered, but this provides a terrific foundation.

Using the Example Difficulties and Modifiers

Unless otherwise stated, all listed modifiers are to the difficulty. Modifiers may be cumulative, depending on the situation — the tenser they are, the more important the minutia become. The associated attributed is listed after the skill name.

Extranormal Skills

Descriptions and difficulties for *Extranormal* skills are found in their own chapters.

Knowledge-Based Skills

Skills covered: *business*, *scholar*, *tech*

The *Knowledge* attribute assists characters in finding out how much they know about a certain field, modified depending on the situation. For this reason, one chart of general difficulties can serve most uses of *Knowledge*, *business*, and *scholar*, some uses of *tech*, and *investigation* attempts involving researching a topic.

Gamemasters can employ the “Information Difficulties” chart in one of two ways: by picking a difficulty based on what the character seeks or wants to recall, or by comparing the skill total rolled to the difficulties (whichever level the character meets or beats is the amount and type of information collected or recollected). Realize that the less well-defined the skill is, the less information the character knows or finds.

One high roll in any of these skills does not necessarily make the character an expert in that field. The roll represents only what the character recalls at the time. A high roll could reveal a specific detail of the information sought, as well as some hints for discovering more of what the character seeks.

Information Difficulties —

Amount of Information	Difficulty
Basic or common information; unconfirmed rumors	5
Theories; generalities	10
Complex concepts; moderately detailed information	15
Professional level; extensive (though not complete) information	20
Cutting-edge topics; extensive information, including peripheral details and extrapolations	30
Condition	Modifier
Age of information (per century in the past)	+5
Closely guarded secret	+15

Characters may be assumed to have a general knowledge of their home country, culture, and era, including basic geography, famous people, and common etiquette.

Perception-Based Skills

Skills covered: *search*, *tracking*

Gamemasters can rely on the “Observation Difficulties” chart on the next page for situations involving the gathering of information. They can be used as difficulties to beat or as a means of reading the results of a dice toss.

To see if a character notices details of a scene or situation, the game-master may have the player make a *Perception* roll. Unless the characters are actively eavesdropping, searching, tracking, or performing a similar activity (and thus using the *search* or *tracking* skills), this passive observance of a scene does not count as an action. Use this chart as a guideline for how much the character notices. If the skill total meets or beats the difficulty, the character gains that much information.

Observation Difficulties —

Situation	Difficulty
Noticing obvious, generic facts; casual glance	5
Noticing obvious details (ex. number of people)	10
Noticing a few less obvious details (ex. gist of conversation)	15
Spotting a few specific details (ex. identities of individuals)	20
Spotting a few obscure details (ex. specifics of conversation)	25
Noticing many obscure details	30 or more

Presence-Based Skills

Skills covered: *charm*, *con*, *intimidation*, *persuasion*

Characters use one of several Presence-based skills to influence other people that they meet. The typical difficulty is 10, modified based on the dispositions of the characters involved, but a gamemaster may base it on a skill roll. See the “Mental Defenses” sidebar for more information on this; suggested difficulty modifiers are listed below.

Die rolls alone should not determine interactions between players’ and gamemaster’s characters. Gamemasters should have their players detail what their characters say and do to before rolling the dice. The better the player acts the role of his character, the greater his chance of success should be, which gamemasters can reflect by allowing up to a +1D modifier to the skill roll.

See also the individual entries in this chapter for *charm*, *con* (listed with *charm*), *intimidation* (also listed with *charm*), and *persuasion*.

Mental Defenses —

In general, the resistance difficulty for any *Psionics* or interaction skill equals 10. The target cannot actively resist unless he knows that a psychic or interaction skill is being used on him by another character. If the gamemaster decides that the target suspects but does not know for certain that someone is attempting to influence him, the gamemaster may allow the character to take an action earlier than his turn in the round and roll his *willpower* or *Presence* to generate a new resistance difficulty. Should the character decide to actively defend against mental intrusion or personal interaction, he may devote all of his actions for the round to that task and roll his *willpower* or *Presence*, adding +10 to the score to get the new resistance difficulty. However the interaction resistance difficulty is determined, gamemaster may further modify the number as the situation warrants (such as stress, surprise, or character relationship).

Interaction Modifiers —

Situation	Modifier
Target is friendly or trusting	-5
Target is neutral toward character or of equal standing	0
Target is hostile or has superior standing	+5
Target is an enemy	+10
Target is in weakened position	-10
Request is something target would do anyway or target feels is of minor importance	0
Request is illegal or highly dangerous	+10
Target is on guard or actively resisting*	+10

*Do not include this modifier if you are using the active mental defense described in the “Mental Defenses” sidebar.

Interrogation Modifiers —

Target...	Modifier
Feels information is unimportant	-10
Feels information is of minor importance	0
Feels information is important	+5
Feels information is very important	+10
Would rather die than reveal information	+10 or more

Interrogation Attempts

Characters may use *intimidation* or *persuasion* to get information out of someone. Use the rules for mental defenses to determine the difficulty and base interaction modifiers. Further modify the number by how important the information is to the target. (See the accompanying chart for suggestions.) A separate *intimidation* roll to scare the target can complement an interrogation session.

Combat Skills

Skills covered: *brawling*, *dodge*, *marksmanship*, *melee combat*, *missile weapons*, *throwing*

Difficulties for these skills are included in the “Combat” chapter. For *throwing*, see also that skill’s entry in this chapter.

Business, Scholar (Knowledge)

See the “Knowledge-Based Skills” for difficulties and modifiers related to using this skill.

Charm, Con, Intimidation (Presence)

Charm, *con*, and *intimidation* can enhance a character’s attacks and defenses. The player adds one-half of the difference (positive or negative) between the difficulty and the *charm*, *con*, or *intimidation* roll to any one attack or defense attempt (not both) made at Point Blank or Short range. The character must use the benefit from scaring (*intimidation*),

tricking (*con*), or seducing (*charm*) the target on the same turn as or on the round after the interaction endeavor.

The user's appearance and demeanor can also affect *charm*, *con*, or *intimidation* attempts. The more threatening the character looks or seems, the less effective *charm* and *con* actions are, while *intimidation* attempts are more effective. Use the "Generic Modifiers" table in the "Game Basics" chapter to decide how much the appearance and demeanor affect the target, if a Disadvantage or Special Ability doesn't already provide one.

See also "Presence-Based Skills" for other difficulties and modifiers for these skills.

Flying (Reflexes), Running, Swimming (Physique)

Difficulties for these skills are included in the "Movement" chapter.

Hide (Perception), Sneak (Reflexes)

The difficulty for a *hide* or *sneak* attempt is usually the opponent's *Perception*, *search* (for *hide*), or *tracking* (for *sneak*), either as a die roll (if the opponent is actively trying to find the object or person) or as a derived value equal to the number in front of the "D" in the opponent's attribute or skill times 2 and add the pips.

Condition	Modifier
Heavy rain or snow	-3
Dawn, dusk, fog, many trees, large crowd, etc.	-2
Night	-5
Inattentive observer	-5
Dense concealment (thick jungle, crowd of people in costume)	-5
Many distractions (party, parade, combat)	-5
Attentive observer	+6
Open terrain	+6
Good lighting	+6
Several observers	+9

Acrobatics (Reflexes)

Using acrobatics can also improve many of a character's *climbing*, *jumping*, and *running* attempts. The gamemaster determines the difficulty of the *acrobatics* stunt. One-half of the difference (rounded up) between the difficulty and the *acrobatics* roll is added to the complementary skill. The acrobatics attempt and the *climbing*, *jumping*, or *running* try must be done on the same turn.

Instead of adding a modifier to the *running* or *swimming* difficulty for particularly challenging obstacle courses, the gamemaster may have the hero make an *acrobatics* roll in addition to a *running* or *swimming* roll.

Acrobatics can make a character appear more intimidating. The player may add one-half of the difference (rounded up) between the difficulty and the successful *acrobatics* roll to her *intimidation* attempt. The intimidating attempt may be made on the same turn as the *acrobatics* roll or on the next round.

During a fall, *acrobatics* may be used to reduce bodily harm. If the character has not already used his turn for the round, he may rely on *acrobatics* in an attempt to land properly. The character generates an



acrobatics total. For every five points over the base difficulty number of 10, the hero reduces the damage total by one point, in addition to a base reduction of one point. The damage total, however, cannot be lower than zero.

Maneuver	Difficulty
Somersault; pirouette	5
Handspring; cartwheel; handstand	10
Swing over a obstacle	10
Round-off; backflip	15
Vaulting over an obstacle	15
Bouncing off a surface to reach a specific destination	20
Walking up a wall*	30

*The character may "walk" a maximum of her Move in one round; she must have a flat surface to stop on at the end of her turn or she falls and takes damage from the fall.

Condition	Modifier
Flat surface to flat surface	0
Unlimited landing area	-3
Limited landing area	+3
Almost no landing area	+6
Rough or unsteady landing area	+3 or more
High surface to low surface	+3
Low surface to high surface	+6
Slippery surface	+3
Strong wind	+3
Add a twist of the body (per twist)	+3
Performing the maneuver underwater or backwards	+3

Performing the maneuver in the air (such as on a trapeze or bars)	+9
Performing the maneuver on a narrow surface	+6

Note: Characters may combine one or more maneuvers in the same action. In this case, use the difficulty of the most challenging maneuver, add 3 for each additional maneuver (up to five additional maneuvers), and include modifiers as if the complex stunt was one maneuver.

Animal Handling (Presence)

When attempting to get an animal to do a trick, the character must also roll against its *willpower* roll (the gamemaster generates this). Examples of tricks include rolling over, getting into a cage, jumping up, and obeying commands. The character's *animal handling* total may be modified by the attitude of the animal toward the character. The success of tricks are determined by a roll of the animal's attributes or skills.

Animal's Attitude toward Character	Skill Modifier
Friendly or trusting	+5
Neutral	0
Hostile	-5

Willpower >

Animal Handling	Result
1-2	Animal looks at the handler in a confused way.
3-6	Animal lies down for one round.
7-11	Animal lies down for two rounds.
12+	Animal snaps at the handler; if hit, the beast will attack the handler until subdued.



Artist (Perception)

Quality of Piece	Difficulty
Amateur	9
<i>Time required:</i> A few minutes to half hour	
Professional	15
<i>Time required:</i> Minimum one day	
Emotionally moving	18
<i>Time required:</i> Minimum one day	
Prize-winning	24
<i>Time required:</i> Minimum one week	
Complexity of Piece	Modifier
Simple; has one or two parts	-5
Moderate; has a few parts	0
Complex; has many parts	+10

Climbing (Reflexes)

Difficulties for this skill are included in the "Movement" chapter. Note that taking care in climbing and carrying 50% or more of the character's body weight slows the character down by two meters or more per round.

Condition	Modifier
Taking care in climbing	-5
Less than a 90-degree angle	-3
Less than a 60-degree angle	-6
Less than a 45-degree angle	-9
Prepared for climbing	-6
Carrying 25% of body weight	+3
Carrying 50% of body weight	+6
Carrying 100% of body weight	+15
Many handholds	-10

Command (Presence)

The *command* skill governs the act of convincing individuals to comply with specific directions, as well as maintaining morale during group undertakings (such as combat or building large pieces of equipment). This skill is typically used only with the gamemaster's characters, though it can be sometimes attempted with the players' characters (such situations should be roleplayed first, with a bonus or penalty to the *command* roll based on how well the group participated in the activity together). A high *command* roll can complement individual participants' rolls in a group activity, while a low *command* roll can impose negative modifiers. It generally requires at least one round of planning to perform effectively.

Characters can use this skill to combine their attacks. One person is designated the leader and makes the *command* roll. If successful, everyone goes on the leader's initiative. Participants make their attacks with the hit location modifier (to reflect that they're aiming at a designated location), but the target resists the combined total of all damage done it. If the *command* roll fails, determine initiative and actions individually.

Complexity	Difficulty
Uncomplicated; imprecise	3
Easy; minimal precision required	7

Requires effort or precision	12
Difficult; requires high degree of precision	17
Requires much effort or extreme precision	22
Requires care and thoughtfulness, or exacting precision	28

Team	Modifier
All members willing to follow leader's orders no matter what	-20
All members willing to sacrifice life for others	-15
Trained together frequently to work as unit	-10
Trained together briefly to work as unit	-5
Work together regularly, or willing to work together	0
Worked together on a few occasions	+5
Seldom work together	+10
Never worked together before, or more than half of the members hate each other	+15
No interest in working together; all members despise each other; or members can't communicate with each other	+20

Contortion (Reflexes)

The chart below contains sample difficulty numbers for escaping from various kinds of restraints. Modify the difficulty based on the circumstances of the escape, such as the conditions the character works under or specially designed restraints. The character may not use this skill if completely immobilized. If in multiple restraints, the character must make a separate roll for each one. A Critical Failure indicates that the character has pulled a muscle (and he does his Strength Damage to himself). The gamemaster decides whether he may try again.

Note that this skill does not substitute for the *lockpicking* skill. The character may be able to pull his arms over his head to use his hands, but he may not be able to slip out of the handcuffs unless they are improperly secured.

Sample Restraints	Difficulty
Ropes	13
Wires, chain	15
Handcuffs	16
Straitjacket	18

Demolitions (Knowledge)

The base difficulty is 5. For extra damage and special effects, the character must spend one round per difficulty number setting up the explosives. The character also needs to indicate how much explosive she's using. If the attempt is successful, compare the skill total with the object's damage resistance total (its Toughness modified by size, thickness, flaws, supports, etc.). Items that take at least 13 points above their damage resistance total are severely damaged, if not destroyed. Items taking less than that are weakened, and another attempt may be made (with the object having a reduced damage resistance total and possibly other problems).

Remember that, while a character may think an object is constructed of one type of material, it may not be. Though this does not alter the difficulty of setting the explosive, it may change the results of special effects. For instance, an explosive set for thin wood won't do much good if that's only veneer for reinforced steel.

Example Result	Modifier
Rigging a bomb so a car explodes the next time it starts	0
Blowing something open without leaving permanent marks or burns	+5
Rigging an explosion so its force goes in a specific direction	+10
Rigging an explosion so that only a certain, small piece of a much larger object is damaged	+15
Extra damage	+5 per +1D

Familiarity with Target	Modifier
Very familiar or common (tree, wall)	0
Familiar (bulkhead, bridge support)	+5
Unfamiliar (building of unknown construction)	+10
Completely unknown item or construction	+20 or more

Object Construction	Toughness
Flimsy (plywood door)	1D
Tough (hard wooden door, most guns)	2D
Sturdy (bolted steel door, personal safe)	3D
Very sturdy (a few layers of steel)	4D
Reinforced (numerous layers of steel)	6D

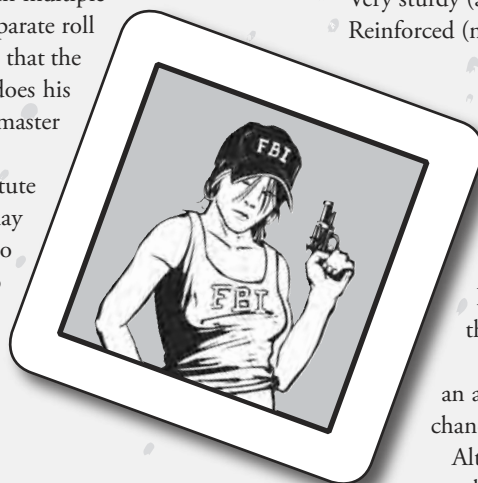
Disguise (Presence)

A character's skill total in creating the disguise serves two related purposes. First, the higher the roll, the less likely an observer will be to question the disguise. Second, the total becomes the difficulty number for *Perception* or *investigation* efforts to see through it. If the *investigation* check is higher than the *disguise* total, the disguise has been penetrated.

If at any time while the character is disguised she performs an action inconsistent with the disguise, any observer has a chance to see through it.

Although one character may use *disguise* on another character, the disguised character must actively work at keeping up the disguise using her own *disguise* skill or *Presence*.

Condition	Modifier
Specific person	+15
Other sex	+6
Different race or species	+3
Great age difference	+3
Much larger build	+5
Much smaller build	+10
Resembles the disguise already	-5
Using skill on another character	+6
Using skill unaided	+3



Forgery (Knowledge)

The *artist* skill may complement this skill, or the gamemaster may require it to be used instead, with the *forgery* modifiers applied as appropriate. Reduce the amount of time spent on creating a forgery if the character has repeatedly succeeded at creating similar items in the past.

Forger

Item Forged

Unofficial note or correspondence	Difficulty	6
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Time required: 10 minutes or more

Signature	Difficulty	12
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Time required: 5 minutes

Official document (driver's license, legal tender)	Difficulty	18
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Time required: 20 minutes or more

Familiarity with Item

	Modifier
Intimately familiar or has sample	-10
Somewhat familiar; has seen it quite often	-5
Slightly familiar	0
Has only had it described	+5
Guessing blindly	+15

Tools

	Modifier
Have necessary tools and some special ones	-5
Have necessary tools	0
Have some tools	+5
Missing important tools	+10
	or more

Forgery Inspector

Familiarity with Item Forged

	Difficulty
Intimately familiar	6
Moderately familiar	12
Unfamiliar	18
Completely unfamiliar	24

Situation

	Modifier
Have sample	-5
Have special tools for detecting forgeries	-5
Item poorly forged*	0
Item well forged*	+5
Item superiorly forged*	+10

*The gamemaster may add one-half (round up) of the number of points above the forging difficulty to the inspector's difficulty instead of using one of these modifiers.

Gambling (Perception)

Gambling doesn't affect games that are purely random, but does influence games with an element of strategy, like poker. All characters make opposed *gambling* rolls, without spending Character or Fate Points, and the highest roll wins. A character may cheat by using Character or Fate Points on the roll, and the gamemaster may give bonuses to rolls for people looking for a cheater or helping the cheater. The gamemaster should consider as many "angles" as possible when using the *gambling* skill, and add these as modifiers to one or more participants' rolls.



Investigation (Perception)

When used to research a topic, a separate roll must be made for each source checked.

Research

Situation	Difficulty
Common knowledge	7
Requires searching through several sources; introductory theories	12
Sources are of varying reliability; cutting-edge information; specific information about harmless individual or event	18
Esoteric information; specific information about dangerous individual or event	24

Condition

	Modifier
Information closely guarded	+5
Character unsure of information sought	+5
Character knows exactly what information is sought	-5

When used to figure out clues from a scene, the base difficulty is 10. The character must use *search* first to find the clues or evidence (or have them pointed out); *investigation* helps the character figure out what they mean.

Situation

	Modifier
Information about subject/event is sketchy	+15
Information about subject/event is extensive	-15
Evidence is fairly clear; many clues; familiar objects with expected use	-6 or more

Evidence is only partly clear; several clues; familiar objects with uncommon use, or unfamiliar objects with common use	0
Evidence is obscure; few clues	+3
Evidence is unusual or with no apparent significance; uncommon objects with uncommon use	+6
Repeatedly commits similar crimes (per crime)	-3
Distance between crimes (per 50 miles)	+3
Time between crimes (per 6 months*)	+3

*While the crimes may have been committed over a greater time interval, the maximum value for this modifier is +30.

Roll >

Difficulty	Result
0-2	Basic information about the situation (a rope was used, type of gun).
3-6	Precise information about situation (probable manufacturing origin of evidence, small details about items in room).
7-11	Previous results plus how all items in an area were put to use.
12+	Reconstruction of events from the evidence.

Jumping (Reflexes)

Difficulties for this skill are included in the "Movement" chapter.

Condition	Modifier
Flat surface to flat surface	0
Unlimited landing area	-5
Limited landing area	+5
Almost no landing area	+10
Rough, slick, or unsteady landing area	+3 or more
Uphill (more than 30 degrees)	+6
Carrying 50% of own weight	+6
Carrying 75% of own weight	+9
Carrying 100% of own weight	+12

Know-how (Perception)

To use this skill to help with an activity covered by another skill (which the character does not have), the character spends the round before examining the situation, performing no other actions, and making a roll of this skill versus the difficulty set for the action. The character gets neither the unskilled modifier nor the preparing modifier. Within the next 30 seconds (six rounds), the character may add the difference between the difficulty and the *know-how* skill roll to total roll for the attribute dictated by the actual skill required. The character may not use this skill in place of a skill she already has. The gamemaster may limit the number of times per hour this skill may be used on the same action.

Languages (Knowledge)

Characters with a specialization in the language they are using who succeed at the skill roll receive a +3 bonus to determining the comprehension level.

Situation	Difficulty
Idea is very simple, consisting of a short phrase	3
Idea is simple; no slang; children's book	7
Idea is of average complexity; most adult nonfiction	12
Idea is complex; slang involved; most adult fiction	18
Idea is very complex; technical jargon involved; academic writing	24

Situation	Modifier
One or two common, basic words	-5
Has a translating aid (book, computer program, electronic pocket device, hand signals)*	-5
Different dialect of own language	0
Language is derived from common root language (ex., understanding Spanish if you understand French)	+5
Completely foreign language (ex., Chinese has nothing in common with English)	+10
Obscure language; reading lips	+15
Language is unique to an uncontacted culture, from a dead culture, or unpronounceable by the character trying to understand	+20
Language includes many concepts nearly beyond the character's understanding or experience	+25

*Translation aids might provide their own bonuses, which are used instead of this.

Roll >

Difficulty	Comprehension Level
0-2	Gist of idea; most words understood or conveyed properly; word usage seems stilted
3-6	Literal translation; slang expressed/translated incorrectly
7+	Subtle connotations

Lifting (Physique)

At the gamemaster's discretion, a player may make a *lifting* check when his character first picks up an object. (Generally, if the object's weight would give it a difficulty equal to or greater than one-half of the character's lifting, rounded up, or the object is being lifted hastily or under stress, the gamemaster should require a *lifting* roll.)

For each round the object is carried, the character makes another check to see if he can continue to carry the object. If the player fails the roll, his character is too exhausted and must put the object down. If the character is doing anything else at the time (other than walking slowly or talking), continuing to carry the object counts as a multiple action.

Abridged Lifting Table

Weight	Difficulty
1 kg	1
10 kg	3
50 kg	7
100 kg	12
120 kg	13
200 kg	17
250 kg	18

500 kg	23
750 kg	28
1000 kg (1 ton)	33
1100–2000 kg	34–43
(+1 to base of 33 per 100 kg over 1000 kg)	
2500–10,000 kg	44–59
(+1 to base of 43 per 500 kg over 2000 kg)	
15,000–100,000 kg	60–77
(+1 per to base of 59 per 5000 kg over 10,000 kg)	

The gamemaster may further subdivide the lifting chart if desired to include the weights for the difficulties not listed here.

Lifting Fatigue Modifier

Time	Skill Modifier
1–6 rounds	0
7 rounds to 3 minutes	-5
3–10 minutes	-10
10–30 minutes	-15
30–60 minutes	-20

Note: After the first hour, the character must make a check once per hour at the same difficulty as one hour. If the character fails the roll, then he must rest for twice as long as he was lifting the weight.

Lockpicking (Coordination)

Characters may not attempt to pick locks without some kind of tools (hairpins, wire coat hanger, telekinesis, etc.). Improvised tools do not add to character's skill roll, but specialized tools will.

Type of Lock	Difficulty
Simple key lock	6
Complex key lock	12
Combination lock	18
Lock Condition	Modifier
Poorly constructed	-6
Well constructed	+2
Military or security style	+6
High security style	+9
Lock blueprints and diagrams	-4

Medicine (Knowledge)

For game mechanics on using *medicine* to heal damage, see the end of the "Healing" chapter.

Medicine Diagnosing

Action	Difficulty
Determine existence of disease or injury	7
<i>Time required:</i> 1 round	
Determine toxicity of substance	7
<i>Time required:</i> 1 minute	
Determine type of disease, toxin, or injury	12
<i>Time required:</i> 1 minute	
Determine medicine, procedure, or antidote required	18
<i>Time required:</i> 1 round to 1 hour	
Determine cause	24
<i>Time required:</i> 1 day to 1 week	

Navigation (Knowledge)

The base difficulty is 10.

Condition	Modifier
No idea which way is north	+10
General idea which way is north	0
Familiar with terrain	0
Terrain completely foreign	+5
Completely lost	+10
Have a compass or similar navigational tools	-5
Plotting a way through a simple course	0
Plotting a way through a complex course	+6
Plotting a way through a dangerous course	+9
Determine exact location	+15
Condition	Skill Modifier
Have a poorly drawn map	+1D
Have a sketchy but accurate map	+2D
Have a well-drawn map	+3D

Persuasion (Presence)

Characters can use *persuasion* to "pay" another person to behave dishonorably, such as through ignoring duty, looking the other way, or divulging secret information. Success depends greatly on the target. A target who is loyal or wealthy or fears being caught is less likely to accept bribes. Use the difficulties listed under "Presence-Based Skills"





and further modified by such factors as the value of the money, goods, or information offered, the extent of favors given and received, and the target's attitude toward the bribe.

See also "Presence-Based Skills" for other difficulties and modifiers for this skill.

Value of Bribe	Modifier
Less than 50% of what is reasonable	+10
50% to 90% of what is reasonable	+5
Larger than expected	-5
Significantly larger than expected	-10

Piloting (Coordination)

See the "Movement" chapter for details on using this skill.

Repair (Perception)

The base difficulty to fix or modify any piece of equipment or vehicle is 10. The amount of damage sustained, the character's familiarity with the item, availability of parts, and complexity of the task can modify the difficulty. The gamemaster may require a separate *tech* roll to determine whether the character can figure out how to repair an unknown item. Destroyed parts must be replaced, which raises the difficulty. Additionally, if the character rushes the job, not only is there an increased chance of failure, but the item could also break again soon after its next use.

Situation	Modifier
Light repairs/modifications	0
Heavy repairs/modifications	+5

Extensive repairs/modifications	+10 or more
Built or modified item	-10
Has item's designs	-5
Common item	0
Has seen but not used item	+5
Has never seen item	+10
All parts available	0
Some parts available	+10
No parts available	+20
Correct tools*	0
Makeshift tools	+15

*Tool kits might provide their own bonuses, which are used instead of this.

Riding (Reflexes)

When a character first mounts a rideable animal, she must make a *riding* roll against the creature's *willpower* roll (the gamemaster generates this). The character's *animal handling* total may be modified by the attitude of the animal toward the character. The character stays in control if she ties or beats the beast's roll. If she fails, consult the table below for what occurs.

When attempting to get the beast to perform a special maneuver or during events that might frighten it, the character must also roll against the animal's *Presence* or *willpower*. Examples of special maneuvers include jumping a fence, crossing a raging river, moving faster, or slowing down quickly. (The success of special maneuvers are determined with the animal's attributes or skills.)

Characters attacking from the back of a beast take a multi-action penalty for having to both control the mount and use their weapon.

Animal's Attitude toward Character	Skill Modifier
Friendly or trusting	+5
Neutral	0
Hostile or wounded	-5

Willpower >

Riding	Result
1-2	Beast stops and refuses to move for 5 seconds.
3-6	Beast stops and refuses to move for 10 seconds.
7-11	Beast bolts in a random direction for 1D rounds.
12+	Beast bucks rider; rider must make a Moderate <i>riding</i> roll to avoid being thrown off.

Search (Perception)

When used to eavesdrop on or secretly watch an event or another character, the skill total indicates the amount of information gained from the surveillance. Use the "Observation Difficulties" table. A Critical Failure could mean anything from no information obtained to being immediately spotted by the character being observed, depending on the situation.

When searching for a hidden object or person, the difficulty is generally the *hide* roll used to conceal the target. Otherwise, the base difficulty is 5, modified by the table below.

See also "Perception-Based Skills" for more difficulties and modifiers for this skill.

Situation**Modifier**

Character knows target's exact location	0
Character knows target's approximate location	+5
Character has vague information about the target or its location	+15
Character has only general idea of what she's looking for; searching for small objects	+20
Character has no idea what she's looking for; searching for obscure or tiny objects	+25
Searching for microscopic objects*	+30

*Might not be possible without special equipment or abilities.

Security (Knowledge)

To install a security system, use the chart select an appropriate difficulty number. The gamemaster may award one-half of the points above the difficulty as a modifier to future disarm rolls. This represents the character adding a few extra improvements to the base system.

To disarm or circumvent a system, the character first needs to find an access to it, which requires applying the *search* skill. Once found, the character rolls her security against this chart, modified by how well it was originally installed.

Type of System**Difficulty**

No special protection	4
Regular security system	8
High-quality system	14
Bank	20
High-security complex	25
Cutting-edge security measures	30

Disarm Situation**Modifier**

No special system set-up*	0
Good system set-up*	+5
Superior system set-up*	+10

*The gamemaster may add one-half (round up) of the number of points above the security setting difficulty to the disarmer's difficulty instead of using one of these modifiers.

Sleight of Hand (Coordination)

The difficulty for a *sleight of hand* attempt is usually the opponent's *Perception* or *search*, either as a die roll (if the opponent is actively watching for tricks) or as a derived value equal to the number in front of the "D" in the opponent's attribute or skill times 2 and add the pips.

Situation**Modifier**

Watchful target; few distractions	+9
Observant target; light crowd	+6
Suspicious target	+3
Challenging act (such as palming a baseball)	+6 or more
Unobservant target; target constantly jostled; major distractions	-9
Confused or distracted target; crowded conditions; minor distractions	-6
Simple act (such as palming a tiny object or sliding a hand into one's own pocket unnoticed)	-6 or more

Stamina (Physique)

Gamemasters may allow a character to make a multi-action *stamina* roll to complement a strenuous activity, such as lifting or running. The difficulty equals 5 times the current fatigue modifier. The character may add one-half (rounded up) of the difference between the successful *stamina* roll and the difficulty. The strenuous activity still receives the fatigue modifier.

Whenever a character fails a *stamina* roll, she is fatigued; all actions are at -1D for every *stamina* check failed until the character rests for as long as she exerted herself.

Characters can still continue if they are fatigued, until they fail a third *stamina* check. At this point, the character is completely exhausted and must rest for *twice* the amount of time that she exerted herself to remove the penalty.

To avoid the effects of a toxin (inhaled, ingested, or absorbed) or disease (encountered in any manner), a character makes a *stamina* roll. (The first attempt after initial exposure does not count as an action; subsequent attempts to resist the toxin do.) Several factors figure into the difficulty of the attempt, including the deadliness and dosage of the poison in question. For example, a fatal bout of botulism has a difficulty of 9, while a killing dose of cyanide has a difficulty of 42.

Gamemasters might call for *stamina* rolls against falling asleep or unconscious. (This counts as an action.) Resisting sleep is a difficulty of 5 per hour beyond the normal awake time, modified by environmental factor (too warm or too cold, noise level, etc.). For unconsciousness caused by wounds, see the "Wound Levels" table in the "Damage" chapter.



Streetwise (Perception)

Streetwise helps characters get around urban environments. Some situations call for seeking out those living outside the local law, while others can be handled through upstanding citizens. Generally, the modifiers are the same for each situation, but the gamemaster should adjust them depending on the circumstances. It is possible, though generally unlikely, that a character would be well-liked by both upstanding residents and local criminals.

Example: In a village, a character would find it easier to gather information about a particular person (and thus the city-size modifier would be -15 instead of +15), but he might have a harder time getting someone to trust him enough to tell him about it (making the tolerance modifier +15).

Seeking...	Difficulty
Things that are usually easy to find (ex., directions to the nearest police station)	4
Things that require discretion or careful investigation (ex., asking if the local law is straight or crooked)	7
Risky services; finding illegal and well-regulated items (ex., finding out an appropriate bribe for the local law)	14
Services of unusual skills; finding dangerous or carefully controlled items (ex., seeking a fence or a safecracker)	18
A specific criminal in hiding; finding items whose possession means immediate imprisonment	28
Size of City	Modifier
Large city (one million or more citizens)	0
Small city (several hundred thousand citizens)	+5
Town (several thousand citizens)	+10
Village (several hundred citizens)	+15
Amount of Law Enforcement or Tolerance of Residents	Modifier
Martial law or no tolerance for criminals or outsiders	+15
Criminal activity overlooked as long as it's discreet; slight tolerance of outsiders	+10
Criminal activity overlooked as long as it's not dangerous to the general public; tolerance of outsiders	+5
Criminal activity overlooked as long as it's not dangerous to the local government; outsiders welcome	0
Anarchy; outsiders given same respect as residents	-10
Reputation of Seeker	Modifier
Never been to the location; no contacts; not trusted by local underworld or residents	+10 or more
Rarely visited; only passing knowledge of how the local underworld operates	+1-9
Minor contacts; knows what to avoid; criminals or residents have no reason not to trust character	0
Somewhat favorably known by local underworld or residents; several contacts	-1-9
Well-known and liked by underworld or residents	+10 or more



Survival (Perception)

Character can rely on *survival* to figure what to eat, where to sleep, how best to deal with native dangers, and other information needed to get out of wilderness situation alive. (Use *streetwise* for help in urban situations.)

Situation	Difficulty
Woods	4
High mountains, ocean (near floor)	12
Desert, ocean (above)	15
Polar region	18
Different, non-Earth-like dimension or planet	25
Space	35
Situation	Skill Modifier
Has been to this location frequently	+1D
Has been to this location within the past 10 years	0
Has never been to this location	-1D

Tech (Knowledge)

The base difficulty is 10. The difficulty charts for computer and programming can give gamemasters an idea of how to make tables for other complex pieces of technology. If using this skill to operate

communication or sensor equipment, refer to the “Observation Difficulties” or “Information Difficulties” charts to determine how much information the character has learned.

Complexity of Device	Modifier
Simple	0
Average	+4
Complex	+7
Prototype	+10
From a culture with a lower technological level	-5
From a culture with a much higher technological level	+10
Consists of many integrated systems	+5
Consists of hundreds of integrated systems	+10
Has a manual for the device in a language the character can understand	-3

Roll >

Difficulty	Result
0–2	Basic idea of what the device can do, but not how to operate it.
3–6	Basic idea of what the device can do and how to operate it; may add the result point bonus to using the device on the next round if the character does <i>not</i> have an appropriate skill to use the device.
7–11	Previous result and may add the result point bonus to a <i>repair</i> attempt on the device, if proper tools and materials are available.
12+	Previous two results and can design a similar device, if proper resources are available.

Computer Use Situation	Modifier
Open-access personal computer or mainframe	0
Networked computer	0
Isolated computer	+3
Accessible by a few people	+3
Accessible by owner only	+6
Password protected	+3
Firewall protection	+6
Files encrypted	+3 or more

Programming Situation	Modifier
Simple programming language	0
Complex programming language	+3
Encrypting program	+6
Number of tasks program designed to accomplish (per task)	+3
Designed to work on multiple operating systems (per additional system)	+6

Condition	Modifier
Character unfamiliar with the program’s language	+3
Character experienced with the program’s language	-3

Throwing (Coordination)

In addition to being useful for tossing items, the *throwing* skill enhances a character’s ability to grab projectiles out of the air. The difficulty of catching an object is typically the thrower’s *throwing* or *missile*

weapons roll. If the thrower wants the catcher to get the object, and thus takes care to throw well, reduce the thrower’s skill total by 9.

Combat difficulties for this skill are included in the “Combat” chapter.

Tracking (Perception)

The base difficulty is 10 or the target’s *sneak* roll, if the target is actively trying to hide her trail. Characters can also use *tracking* to shadow a target. A shadowed character can attempt to spot the shadow with a *search* roll versus the shadowing character’s *tracking* roll. Gamemasters may opt to include relevant *hide* modifiers to the *tracking* roll, if the shadow is being cautious.

Condition	Modifier
Trail is a day old	+3
Trail is a few days old	+6
Trail is a week old	+9
Tracking during inclement weather	+6
Soft dirt, mud, snow	-3
Grassland	0
Forest, thin crowd	+3
Rain forest, dense crowd	+6
Desert, arctic wasteland, hard surface	+9
Number of people being tracked (for every 2 people)	-3
Tracking a wheeled vehicle	-6
Per additional vehicle	-3

Willpower (Presence)

Willpower is generally used to resist interaction attempts and mentally damaging attacks. See the “Mental Defense” sidebar earlier in this chapter for details. Characters with this skill may generally use it instead of *stamina* to resist fatigue, sleep, and unconsciousness, though there may be some situations the gamemaster restricts its substitution. See the *stamina* entry in this chapter for information on difficulties.

Gamemaster can also use *willpower* (or *Presence*) to determine the reactions of players’ and gamemaster’s characters to each other and to their surroundings. The more the gamemaster believes that the character should be at ease or frightened, the greater the difficulty. Use the descriptions of standard difficulties to determine the level. This passive application of *willpower* is not an action.



Magic

What's in this Chapter

This chapter covers the ability to manipulate the paranormal forces of the universe for extraordinary effects. The *Magic* skills are available only to characters with the *Magic Extranormal* attribute.

Although this chapter discusses guidelines for creating magical spells, gamemasters may still include unexplainable magic. Since unexplainable magic doesn't have to be explained — it just *is* — its use is out of the players' characters' control. Only the gamemaster knows how it works.

Obtaining Access to Magic

There are only two ways for players' characters to get magical abilities. The first is to put dice in the *Magic* attribute and skills at character creation, which costs the same as obtaining other attributes.

The second is to obtain the gamemaster's permission after play has begun. If the player can come up with a reason for the character to learn or gain magic abilities (such as they were latent or were a gift from a supernatural being) and the gamemaster agrees, then the player may purchase them for the character. The cost to get the initial 1D in *Magic* is 20 Character Points. After that, it is 10 times the number in front of the "D" to improve this attribute by one pip. The player must still purchase *Magic* skill pips separately, though a player may buy one pip in one *Magic* skill for the character at the same time as he initially gets the attribute after character creation.

Gamemasters are discouraged from allowing characters to have multiple *Extranormal* abilities, but it is possible, especially if the character has several Disadvantages that show up frequently in each session.

Learning and Improving Magic Skills

Magic skills may be learned between adventures, like regular skills. The cost for a *Magic* skill, in Character Points, equals *twice* the normal cost for gaining or improving a normal skill. This cost is doubled again if a teacher — simply another magic user with the skill at a higher level — is not available to instruct the character. A character may learn or improve one *Magic* skill after each adventure.

Magic Skills

All spells require one of these skills in order to cast them. When casting a spell, the character generates a *Magic* skill total and tries to beat the spell's difficulty. If the skill total equals or exceeds the difficulty, then the spell works (to a greater or lesser extent).

Alteration

Alteration governs magic involving *change*. Change means taking something that exists and modifying it or mutating it into something else. A magic spell used to increase a character's *Physique* attribute would be an *alteration* spell, as would one that converts a simple flame into an exploding fireball. *Alteration* could enhance, reduce, or restrict a character's existing skills.

Alteration must work with things that are *already there*. An *alteration* spell can only modify existing characteristics. It could be used to change a person into a bat, but it would not give the person the ability to fly; *conjunction* would also be necessary to give the character the *Flight* Special Ability, something he didn't have before.

Apportation

Apportation governs magic involving *movement*. For example, a telekinesis spell, by which a character could "grab" an object and move it using magic, would be an *apportation* spell. Calling a dagger from a box at home to your hand is *apportation*, as is teleporting yourself to another place. *Apportation* can also cause a person or creature to move from one place to another under its own power. Spells that restrict movement would also be *apportation* spells.

Apportation is not *conjunction* — the object or the creature summoned is in existence at the time the spell is cast, the *apportation* spell simply "calls" the object or creature.

Characters or creatures may either be *apported* by compulsion (and come under their own power), moved by the spell's power, or teleported. When the *apportation* spell uses compulsion, the skill total is compared to the target's *willpower* or *Presence* in much the same way a *persuasion* attempt would be used — the target's attitude toward being *apported* must be assessed, and the spell works as if it were "persuading" the target.

Other Magic Systems —

Gamemasters allowing magic users created with another *D6* magic system to transfer to this one may find it easier to rely on the rules from that version for those characters rather than switching to the *D6 Adventure* rules.

However, characters using other magic rules may not rely on the *D6 Adventure* rules — and vice versa. Think of each magic rules set as a different and distinct way people manipulate the esoteric forces of the universe.

For *apportation* spells with the speed less than the range, the target is moved by the spell's power. The spell lifts up the target and brings her to the caster. For *apportation* spells with the speed equal to the range, the target is teleported. In either case, the *apportation* skill total has to overcome the target's weight value. (Look up the target's mass on the "Spell Measures" table.) The target can resist by rolling her *Physique* or *lifting* and adding it to her weight value (theoretically, she tries to make herself harder for the spell to grasp). (Resisting does not count as an action for the target character.) If the *apportation* total is equal to or higher than the weight value, the character is teleported. This goes for self-teleportation as well (though the character is not likely to resist).

Conjuration

Conjuration magic involves *producing something from nothing*. A spell that produces gold out of thin air is *conjuration*, as is one that imbues an inanimate object with animate features (such as creating a stone man and giving it the attributes of a person). Conjured items and characteristics remain in existence for the duration of the spell.

Conjuration is used for only one purpose: creation of something out of nothing. For example, if you wanted to animate a plant and give it the power of speech, you would use *conjuration* — you would have to "create" in it the ability to talk and the *Knowledge* and *Perception* necessary to speak. *Conjuration* is *not* used to bring things from one place to another — that is *apportation*.

Divination

Divination governs magic involving *obtaining knowledge*. For example, scrying spells, "far-sight" spells, and "speak with the dead" types of spells are all covered by *divination*. Spells that block the obtaining of knowledge are also *divination* spells.

Characteristics of a Spell

There are eight characteristics of a spell, and the precalculated spells are formatted using these categories of information.

Skill Used: The *skill* selected is the one necessary to cast the spell. A different one might be necessary to target or use the spell.

Difficulty: The *difficulty* is the skill total a character must generate to get a spell to work.

Effect: The *effect* describes the primary features of the spell (amount of damage, amount of protection, distance moved, etc.), plus the value of the effect.

Duration: *Duration* specifies how long a spell's effect will last. The duration is given in both "real" time (minutes, seconds, hours, etc.) and in a time value (as read on the "Spell Measures" table).

Range: The maximum distance the effect travels from the magic user's casting location is called the *range*. (If the magic user moves, the starting point of the range does *not* go with her.) In most cases, the character using the spell can only use it at this range or less. Often, the caster can choose the exact range when the effect is used. Sometimes, the character must use the spell at this range *exactly*. Ranges are given in meters and in distance values (as read on the "Spell Measures" table).

Speed: The *speed* indicates how quickly the spell travels from the caster to the target.

Untrained Magic —

Characters might have spurts of inspiration in areas in which they have no training. For those who have some training (that is, pips or dice in any *Magic* skill), the difficulty increases by +5 to cast a spell using a skill in which they have no experience. For those who have no training (that is, no pips or dice in any *Magic* skill but they do have dice in the *Magic* attribute), the difficulty increases by +5 for all spell casting and the character must include one additional Negative Spell Total Modifier (casting time increase, gesture, community, etc.) worth two or more. This additional modifier does not reduce the difficulty of the spell, regardless of its level.

Casting Time: This aspect indicates how long the character must spend creating the spell's effect. During the period of *casting time*, the character may be performing related actions (like concentrating, performing rituals, arranging components, etc.), but no other skills can be used during the casting time.

Other Aspects: *Other aspects* of the spell encompass modifiers, including components and expanded effects, that influence the spell's effect and adjust its difficulty.

Description: The *description* tells what skill is needed to create the spell, what the spell does, what any success levels mean, and so on. The description may be very short, or it may include tables and precise explanations of effects.

Using Spells and Their Effects

Roll the spell skill for the spell in question to get a skill total. If the total is higher than the difficulty number, the spell has succeeded and the caster may use the spell's effect.

Which skill the spell requires is either decided when the effect is developed or listed with a precalculated spell.

Remember that players may spend Character and Fate Points to make sure they have sufficiently high skill totals to cast the spell.

Targeting or Using the Spell

Many spells require separate targeting or manipulative skill totals when they are used. The most common of these are combat effects that act like weapons.

If the spell focuses on a target (such as a lightning bolt or telekinesis spell), the player and gamemaster must decide what skill (such as *marksmanship*, *melee weapons*, or *throwing*) to use to hit, if it's not already built into the spell or described with it, as well as the appropriate defense, if any. (Gamemasters who prefer to keep activation skills within the arcane arts could allow a separate *apportation* roll as the targeting skill.) Attack spells, for example, would use standard combat difficulties and modifiers for their defense (regardless of the targeting skill). Common sense should be used to determine which skill and defense to use.

Example: With a *fireball* spell, the gamemaster decides that the caster has to generate a *marksmanship* skill total to hit his target. Even though the fireball will go where he wants it to, there still has to be some way to determine whether or not anybody is hit by it.

This keeps effects from being automatic “killers.” Granted, most spells won’t need this — a spell that a character uses to take over a target’s mind needs no “to hit” total; it is instead the effect versus the target’s *willpower* or *Presence*.

Casting a spell at the same time as using its targeting or activation skill is **not** considered a multi-action. However, if the character wishes to cast an attack spell, which requires a targeting skill roll, and fire a gun in the same round, then the multi-action modifier of -1D (for taking two actions in the same round) is applied to the casting roll, the spell targeting roll, and the weapon targeting roll.

In general, any spell that works like a weapon requires this kind of control, and a few others might. Gamemasters in doubt may wish to assign a targeting skill check in addition to the spell skill difficulty.

Backlash Option

At the gamemaster’s option, characters who roll a Critical Failure with an abysmally small skill total becoming disoriented and lose all of their actions in the next round.

Applying the Effect

The effect is applied differently depending on its purpose.

Skill Simulations: Some spells provide the character with skills or bonuses to skills or attributes. For example, a “healing” spell might give a character a certain number of dice in *medicine*, and the result of using the spell’s skill gift would be compared to the normal difficulty for using *medicine* on a target. Any attribute bonuses affect the skills and specializations under them, and any skill bonuses add to the specializations under them (if the character has any).

Damage and Protection: The damage from any spell that causes injury is magical in nature, of course, while protective spells can defend against it. Thus, creatures and beings that are not normally affected by standard weapons can be harmed. Of course, unless the spell includes the appropriate option, nonmagical armor can protect against magically produced damage.

General Effects: When the spell offers a “general” effect, and thus has no targeting or manipulative skill associated with it, the gamemaster will have to make up levels of success for that spell. A minimal success, with the roll equal to the difficulty, means that the spell was slightly off or less than perfect. A solid success of one to five points over the difficulty usually gets the spell to do exactly what the caster wants the spell to do. A superior success of six points over the difficulty reveals that the spell worked better than usual; at this level, the gamemaster might even provide a bonus to its use.

Result Points

Unless the spell description mentions otherwise, the result points (the difference between the spell casting roll and the spell difficulty) applies to one basic aspect of the spell. The magic user must decide which one — effect, range, or duration — before casting the spell. Add one-half

of the result points as the bonus to the appropriate value and refigure the value’s measure or die code, if necessary. (Round fractions up.)

Artifacts and Legends

Every once in a while, the gamemaster will come up with a spell or magical item that is either too powerful for game balance, or she doesn’t want to explain how it works for some reason. In that case, the gamemaster should use the “artifacts and legends” rule.

The gamemaster can simply assign values and difficulties to a spell and state that the spell’s effect is “legendary” or part of an “artifact.” It only works the way it does because the *gamemaster* says it does. She can assign any side effects, rules, or whatever to the special artifact because it is a truly *special* case.

Precalculated Spells

The next chapter offers several common spells. You can use them right away or as inspiration for inventing your own.

Building the Spell

As you create each spell, you will keep track of a **Spell Total** and a **Negative Spell Total Modifier**. Certain elements, like the value and the range of the effect, cause the Spell Total to go up (that is, make the effect harder to cast), while other elements, like a longer casting time, add to the Negative Spell Total Modifier and (in the end) make the Spell Total go down (that is, make the effect easier to cast).

Note that Negative Spell Total Modifiers are designated within the spell design system as negative numbers to distinguish them from those modifiers added to the Spell Total. However, they add to the Negative Spell Total Modifiers total, which is subtracted from the Spell Total at the end of the design.

You will need a paper and pencil and an active imagination for this part, so get ready. You can find a blank Spell Design Sheet, including a worksheet to help you with the calculations, at the end of this chapter. A calculator might also help.

Determining the Desired Effect

At this point, write out what you want the spell to do — basically. What sort of effect are you trying to create? What range will you need? Will it need charges? How long will the effect last? Consider all things

Adjusting and Readjusting —

As you design a spell, you can always adjust any aspects you include, so that you can get the Spell Total (and the spell difficulty) that you want. So, if you decide to add charges to your wand of power after you’ve created the initial design but you don’t want the higher difficulty, you can go back and lower the range, increase the casting time, or tinker with another aspect, until you have a Spell Total you like.

Spell Effect Die Codes —

Values are cumulative, so, if the spell effect has a die code of 3D+1, the spell effect's value is 10. The type of characteristic the spell affects also modifies the spell effect's value. Round up fractions.

Die Code	Value
1 pip	1
2 pips	2
1 die	3 per whole die

Characteristic Type	Value Multiplier
Stand-alone damage*	x1
Stand-alone protection*	x1
Protection or damage modifier*	x1.5
Stand-alone die code or non- <i>Extranormal</i> skill	x1
Non- <i>Extranormal</i> skill modifier	x1.5
Non- <i>Extranormal</i> attribute modifier	x2
Stand-alone <i>Extranormal</i> skill	x2
<i>Extranormal</i> skill modifier	x2.5
<i>Extranormal</i> attribute modifier	x3

**To protect against or do damage as both mental and physical, each type, purchase each one separately.*

Note: To have damage ignore non-magical armor, add 0.5 to the value multiplier listed. To have protection against either magical or non-magical attacks (but not both), subtract 0.5 from the value multiplier listed.

along these lines. Having some general ideas up front will help you choose the values of the various aspects of your spell.

Basic Aspects

Use the Spell Worksheet to keep track of the Spell Total and all modifiers, aspects, and your own ideas.

Starting Spell Total and Starting Negative Spell Total Modifiers

Most Spell Totals begin at zero, but gamemasters who want magic less common and spells to be more difficult to cast should have a greater starting Spell Total. Negative Spell Total Modifiers always start at zero.

Effect and Skill Used

One you decide what the spell will do — damage, protection, skill bonus, and so on — determine its corresponding value using the “Die Code” table or “Spell Measures” table — or both, if the spell is intended to do more than one thing (such as create an animated golem). Here are some guidelines.

Damage spells affect character health (that is, their Body Points or Wounds). To hurt someone, 6D (which you

can determine, by using the “Die Code” table, has a value of 18) is a safe bet. To kill someone outright, 10D (which has a value of 30) is usually necessary.

Protection spells work similarly, though, obviously, they reduce the amount of damage taken. Checking out weapon damage die codes can help you determine the number of dice you need for your spell.

Both protection and damage have a visible component (such as a glowing aura) that indicates their use and, if relevant, trajectory.

Spells that increase, decrease, create, or otherwise affect attributes or skills are determined the same way. For example, a spell to take over someone's mind would give the caster a *persuasion* of +3D or more with a value of at least 14.

Spells may not create stand-alone attributes unless they are included in something that the spell has created (such as a creature). In this case, use the same level as the stand-alone skill.

Some spells' effects are best reflected by a Special Ability or a Disadvantage. With a Special Ability, the spell effect's value equals 3 times the Special Ability cost times the number of ranks in that Special Ability, plus the cost of any Enhancements and their ranks, minus the cost of any Limitations and their ranks. With a Disadvantage, the spell effect's value equals the 3 times the cost of the Disadvantage. Spells generally do not provide a target with Advantages or improved *Funds*, but the gamemaster may allow this in special circumstances, such as creating a friendship spell using Contacts.

Spell effects that don't fall into any category should be given a difficulty and the circumstance in which the difficulty can be beat. The difficulty equals the effect's value.

If the spell creates something, refer to the “Spell Measures” table to determine the spell effect's value for the desired amount of weight. Find the desired weight in kilograms, then read over to the corresponding value under the “Val.” column. Most offensive and defensive spells have a weight value of zero, but the gamemaster may require exceptionally heavy-duty spells to have a larger weight value.

Using the Spell Measures Table —

To determine the value for a measure, find the amount (in seconds, kilograms, meters, or meters per round) in the “Measure” column. Then read across to the number in the “Val.” (value) column.

If the desired amount is greater than one number but less than another, either lower your amount or select the bigger number.

Use the “Measure Conversions” chart if you have a measure in a different unit; you would like to get it to seconds, kilograms, meters, or meters per round; and you don't want to do the math before using the “Spell Measures” table.

Example: If you want a spell to last for one hour, you look up the number of hours in the “Measure” column. This gives you an hour value of 0. To convert this to seconds, which is what is needed for the spell duration value, add 18 to the hour value (which, in this case, is 0). If you look up the corresponding measure for 18, you'll see that it's 4,000, which is close enough to the number of seconds in one hour (that is, 3,600 seconds).

Spell Measures —

Val.	Measure	Val.	Measure	Val.	Measure
0	1	35	10 million	70	100 trillion
1	1.5	36	15 million	71	150 trillion
2	2.5	37	25 million	72	250 trillion
3	3.5	38	40 million	73	400 trillion
4	5	39	60 million	74	600 trillion
5	10	40	100 million	75	1 quadrillion
6	15	41	150 million	76	1.5 quadrillion
7	25	42	250 million	77	2.5 quadrillion
8	40	43	400 million	78	4 quadrillion
9	60	44	600 million	79	6 quadrillion
10	100	45	1 billion	80	10 quadrillion
11	150	46	1.5 billion	81	15 quadrillion
12	250	47	2.5 billion	82	25 quadrillion
13	400	48	4 billion	83	40 quadrillion
14	600	49	6 billion	84	60 quadrillion
15	1,000	50	10 billion	85	100 quadrillion
16	1,500	51	15 billion	86	150 quadrillion
17	2,500	52	25 billion	87	250 quadrillion
18	4,000	53	40 billion	88	400 quadrillion
19	6,000	54	60 billion	89	600 quadrillion
20	10,000	55	100 billion	90	1 quintillion
21	15,000	56	150 billion	91	1.5 quintillion
22	25,000	57	250 billion	92	2.5 quintillion
23	40,000	58	400 billion	93	4 quintillion
24	60,000	59	600 billion	94	6 quintillion
25	100,000	60	1 trillion	95	10 quintillion
26	150,000	61	1.5 trillion	96	15 quintillion
27	250,000	62	2.5 trillion	97	25 quintillion
28	400,000	63	4 trillion	98	40 quintillion
29	600,000	64	6 trillion	99	60 quintillion
30	1 million	65	10 trillion	100	100 quintillion
31	1.5 million	66	15 trillion		
32	2.5 million	67	25 trillion		
33	4 million	68	40 trillion		
34	6 million	69	60 trillion		

Benchmarks —

Value	Time	Weight	Distance
0	Second	1 kilo	1 meter
2		Owl	Tallest Human
3		Human baby	
4	Round	Small armadillo	
7		Stop sign	
9	Minute	Mailbox	Boeing 747
10		Human male	Football field
11		Lion	City block
12		Brown bear	Ocean cruise ship
13		Street light	Empire State Bldg.
15		Small car	Kilometer
16		Large car	Mile
17		Hippopotamus	
18	Hour	Elephant	
20		Empty delivery truck	
22		City bus	
23			Marathon race
24		Package-loaded delivery truck; M1A1 tank	
25	Day	Blue whale	
27		Boeing 747	
28		C5A Galaxy	
29	Week	Tramp freighter	
30		Small destroyer battleship	Length of Great Britain
32	Month	Six-flat building	Paris to Moscow
33			New York to L.A.
34			London to Tokyo
36		Fully loaded coal train	
38	Year	Loaded small oil tanker	Circumference of Earth
39		Ocean cruise ship	
41		Aircraft carrier	
43		Empire State Building	

Measure Conversions —

Add the value modifier to the measure's value to determine what it is in seconds, meters per round, meters, or kilograms, as appropriate to the conversion.

Measure is in units of	Value Modifier	Measure is in units of	Value Modifier
Seconds	0	Meters per round (5 seconds)	0
Rounds (5 seconds)	+4	Miles per hour	+2
Minutes	+9	Kilometers per hour	+1
Hours	+18	Meters	0
Days	+25	Feet	-3
Weeks	+29	Kilometers	+15
Months	+32	Miles	+16
Years	+38	Kilograms	0
		Pounds	-2
		Tons	+15

Skills and Sample Effects —

Here are some typical effects associated with each of the *Magic* skills.

Alteration: modifier to a skill or attribute; additional levels of a Special Ability the target already has; new Limitations or Enhancements on an existing Special Ability; damage modifier; Armor Value modifier; transmutation. Spells may not directly affect movement skills.

Apportation: weight of material moved; distance moved; speed at which target moves; modifiers to movement skills and Move.

Conjuration: amount of material created; new or stand-alone skills or attributes (skills or attributes that do not modify an existing skill or attribute); new Disadvantages; new Special Abilities; skills and attributes included in conjured items; damage or protection not based on an existing value.

Divination: time in the past or future; stand-alone *investigation*, *search*, or *tracking* skills to discern specific information.

The spell designer may choose to have certain characteristics of the spell (such as a golem's *Physique* and Body Points or Wounds) be determined by the points by which the spell skill beats the spell difficulty. (Subtract the spell difficulty from the spell skill total to determine the number of points.) Any attributes figured this way have a die code equal to the points above the difficulty (minimum of 1D). Body Points equal 10 plus the points above the difficulty, while Wound levels equal the points above the difficulty, divided by 2 and rounded up (minimum of one Wound level). There is no cost for Body Points or Wound levels and the first attribute decided with this method; each additional attribute ups the Spell Total by one.

A spell may contain more than one effect. Each effect is determined separately and added to the total. All of the effects must fall under the domain of the same skill. You should also list the skill used to cast the spell at this time. See the "Skills and Sample Effects" sidebar for suggestions.

Once you decide on a spell effect's value, write it down. This is the first element of your Spell Total.

Note on Attack and Protection Spells

By default, magical and nonmagical armor can defend against attack spells. To ignore nonmagical armor, double the value to add it. Damage is either physical or mental. To do both, each kind must be purchased separately.

Similarly, protection spells defend against both magical and nonmagical attacks. To be subject to one but not the other, half the value to add it (round up). The protection may be against physical or mental attacks. To resist both, each kind must be purchased separately.

Range

Determine how far away you want the caster to be able to affect things with the spell. Then read the measurement (in meters) on the "Spell Measures" table to get a range value. Add the value to your Spell Total.

Unless otherwise specified, the mage can use the spell (or its effect, if the spell was charged into an object) to target anywhere within that

range. The caster can aim at a spot or something mobile (such as a person or a car). If the caster hits a moving target within the range of the effect, and the target leaves the range of the spell before it ends, the effect disappears (unless you use the focus optional aspect, described herein). Even if the target comes back into range within the spell's duration, the spell has to be created again.

For purposes of determining the range modifier with ranges longer than 20 meters, consider anything from three meters up to one-third of the range to be Short range, anything from one-third to two-thirds to be Medium range, and anything from two-thirds to the full range to be Long range. (Round fractions up.) For ranges of 25 meters or less, distances from three meters to the full range are Short range.

Example: A spell has a range of 40 meters, which translates to a Short range of 3 to 14, Medium of 14 to 27, and Long of 27 to 40.

For *apportation* spells, range indicates either how far away the target is or how far a target may be sent. If the latter, the target must be no more than one meter from the caster.

Speed

Speed determines how fast the spell gets from the caster to the target. First, look at the range value (above). That is the maximum distance the effect travels. If you select a speed value equal to the range value, then the spell's effect travels from you to your target in one second, because the speed's unit of measure is meters per second.

You can select a lower speed value. Its corresponding measure indicates how quickly the spell's effect moves.

To see how long it takes the effect to reach a given target, subtract the speed value from the range value to the target (not the range value of the spell). Read the result as a value on the "Spell Measures" table. The measurement is the number of seconds it takes for the spell's effect to go from you to your target.

Example: A *projective telepathy* spell could allow one character to send thoughts to another. The player decides the range value of the spell is an incredible 30 (one million meters, or 1,000 kilometers). She makes the speed value, however, only 20 (10,000 meters per second, or 10 kilometers per second). The target is 400 kilometers away (a value of 28). The range of 28 minus the speed of 20 gives a result of 8. Reading this on the "Spell Measures" chart reveals that it takes 40 seconds for the effect to reach the target.

Sometimes, you'll use a lower speed to keep the Spell Total lower. However, quite often, especially with attack spells, you'll need that instantaneous effect. If you build an attack spell with a lower speed, you have to be aware that the spell will be less accurate — that is, the target will be able to get out of the way much easier.

The difference between the speed value and the range value of the target is added to the target's *dodge*, *Reflexes*, or combat difficulty when getting out of the way of a slow attack. So, in the previous example, not only would it take a value of 8 (40 seconds) to reach the target, the target would get a bonus of +8 to *dodge* on the round that the spell's effect reaches the area where the caster first believed the target to be.

A higher speed value than the range value provides no benefit. Add the speed value onto the Spell Total and keep going.

Duration

Duration indicates how long the effect lasts or continues to act upon a target. To determine how long the duration is, find the time value on the “Spell Measures” table and add it to the Spell Total. List the time measure with the spell, leaving it as seconds or converting it to rounds, minutes, hours, or whatever.

The minimum duration for any spell is one second (or zero value). Since the duration begins from the moment the spell is cast, the duration may have to be quite long, especially if it takes a while for the spell to travel to its target (determined by a lower speed value than its range value; see the previous section).

Casting Time

The last of the mandatory elements is casting time. This is the time the character must spend preparing the spell and performing any optional aspects (such as rituals, concentration, and so forth). This time must be spent every time the character casts the spell. The casting time for a spell cannot be rushed. A magic user may perform no other actions while casting a spell, unless the cast time is three seconds (value of 3) or less.

The minimum casting time is zero (one second). Unlike the other mandatory elements, casting time falls under the Negative Spell Total Modifiers.

Some Notes Regarding Casting Time: For a noncombat spell, or for a spell that will be built with charges (see the charges optional aspect), high casting times are good. The character can spend some time during or between adventures preparing and casting the spell and then release it using an activation.

Effects and Their Durations

Magic is not a science based on observations of the natural world. It is an art based on intervening in natural laws. Magical effects create a reality that temporarily supersedes the local laws of physics. When the magic wears off, the natural laws resume. In order for there to be a permanent effect, the altered reality has to stick around long enough for the natural laws to take over. As it is much easier to destroy something than to construct it, damage is instantly permanent while a conjured item usually disappears when the spell's duration ends. Thus, many spells, especially combat spells, may have the minimum duration because their effects are permanent.

Generally, once a natural process begins to break down the conjured or altered item, then the magic can return control of the reality to the local natural laws and the conjured or altered item will not return to its state before being affected by magic. Similarly, if it would require more work for nature to revert an altered item (such as closing an opened door or lock), then reality concedes the spell's effect and allows it to continue past the spell's duration.

If a character attempts to cast a spell over several days or several weeks, the physical and mental strain will take their toll on the magic user. When performing a lengthy ritual, the caster must make a *stamina* roll against a difficulty of 5 increased by +2 for each day the character continues the casting time past the first day. The gamemaster may have the character roll each day, or once at the end. Failure of a *stamina* roll means that the character could not maintain the ritual or concentration, and the casting of the spell fails.

Summary

To this point, you have created a basic spell. It has a set effect, a set duration, and a set casting time. It may be used at any range up to the maximum and can only affect one specific target (person, tree, car, spot of ground, etc.). There are no other controls or modifications.

If you don't wish to go any further, add the Negative Spell Total Modifiers to the Spell Total and then divide the total by 2, rounding up. This is the difficulty to cast the spell. See “Final Spell Total” later in this chapter for restrictions on the Spell Total. Then decide which *Magic* skill is necessary to cast the spell. Write these last few things on the Spell Worksheet, and you're done.

Of course, there's so much else you can do with the spell...

Optional Aspects

The caster may not care about having any options but without optional aspects, the spell is pretty limited.

With all optional aspects, the caster must define exactly what that particular spell calls for.

For those optional aspects that include a special roll (such as certain levels of gestures or incantations), the roll is made at the end of the casting time and it does not count as a multi-action, though the roll must be modified if the magic user is attempting some other, non-casting-related action in the round.

Area Effect

The effect of the spell travels out from a target. Add the area effect modifier to the Spell Total.

Adjust the effect by -1 (pip, point of damage, etc.) per full meter for characters outside of ground zero (within a half-meter of the target). Compare the targeting roll of spell against the defense total of characters not at ground zero; those who have a defense total greater than the targeting roll managed to dive for cover or protect themselves from the effect.

Example: A spell with a damaging effect and an area effect with a four-meter radius would do the full damage to between zero and one-half meter from the target, one point less to characters between one-half and one meter, two points less to characters between one and two meters, and so on.

Two-dimensional circle (a few centimeters thick): +1 per half-meter radius.

Three-dimensional sphere (for explosions and 3D illusions): +5 per meter radius and +1 bonus to hit one target (bonus is applied to the same target).

One alternate shape: +1 to area effect modifier.

Several alternate shapes (specific one chosen at time of casting): +3 to area effect modifier.

Fluid shape (shape may change any time during spell's duration): +6 to area effect modifier.

Change Target

The caster can move the spell's effect to a new target. Add the change target modifier to the Spell Total.

Only spells with durations of 2.5 seconds or longer may include this modifier. Changing a target requires a new targeting roll and, if done within the same round as the first targeting roll, incurs a multi-action penalty. If the old target moves out of range before a new one is acquired, the spell ends.

Change target: +5 per target (including first).

Change target with multi-target (multi-target aspect purchased separately): the change target modifier applies to each multi-target (ex., three change targets with four multi-targets is +60, or +5 x 3 changes x 4 targets).

Charges

The caster fixes the spell in his mind or in an object or another person. Add the charges modifier (see below for determining it) to the Spell Total.

The caster needs spend the time to cast the spell only once, but if there is a targeting or activation skill or requirement, then this must be done each time. The charge goes off in the round it was activated.

Charges: Look up the number of charges as a measure on the "Spell Measures" table; the corresponding value is the cost of putting the charges in. (Round fractional measures down; minimum value of 1.)

Wards: If the charge is activated by a certain set of situations (specified at spell casting) — such a phrase, a condition, or a time limit — then the charge costs an additional 10% (round up). Should a specific skill be able to circumvent the ward, the reduction equals -1 for a difficulty of 20 and an additional -1 for each one point below the starting difficulty. (So a difficulty of 15 gives a reduction of -6.) Only spells that have a speed less than the range (and therefore take at least one round before the effect occurs) may include wards that skills can circumvent.

Example: A magic user decides to give his fireball spell five charges. This has a value of 4, which is the charge modifier. Should the mage decide to charge a door frame with the spell, requiring that anyone who passes through the door sets off the spell, the charge modifier becomes 5.

Community

The spell requires helpers in order for it to be created. Use the accompanying tables to determine the amount to add to the Negative Spell Total Modifiers.

The number of helpers determines the basic community modifier. The "Number of Helpers" is a range of helpers the character has assisting him. The character must specify when the spell is created exactly how many helpers are necessary (along with what they must do and any skills associated with those actions). The tasks must be reasonable and appropriate to the spell's effect.

The participation of the helpers is determined by what the helper actually has to do during the casting time. Decide how much help the

Community —

Number of Helpers	Community Modifier	Difficulty Modifier
1	-1	0
2	-2	+2
3-4	-3	+4
5-6	-4	+6
7-10	-5	+8
11-15	-6	+10
16-25	-7	+12
26-40	-8	+14
41-60	-9	+16
61-100	-10	+18

Helper Participation

Helpers perform ...	Participation Multiplier
Simple actions	x0.5
Difficulty 11 action	x1
Difficulty 13 action	x1.5
Difficulty 15 action	x2
Difficulty 17 action	x2.5
Difficulty 21 action	x3

helpers lend (that is, how difficult their tasks are), and multiply the community modifier by the corresponding participation multiplier. The participants must be able to perform the tasks within the casting time.

The character creating the spell must declare what type of actions the helpers must perform. Simple actions include readying components, chanting mantras, passing tools, and so on.

A participation level with a difficulty means that the helpers actually have to execute some sort of complex action during the casting — perform a sacrifice, dance (and make an *acrobatics* skill roll), or whatever. Different helpers can be doing different things of the same difficulty for this purpose. Multiple groups of helpers might be performing different levels of actions, for multiple community multipliers.

Example: A magic user casts a spell to summon a spirit. There might be two communities involved. The minor apprentice members of his guild (a group of 31) might be chanting (a simple action). This gives a community modifier of 4 (8 x 0.5), while a cadre of five senior apprentices perform the sacrifice of a lamb (difficulty 11, for a modifier of 2 times 1 for 2). These are two separate modifiers worth 4 and 2 respectively, or a total of 6.

When the magic user finishes the casting time of a community-aided spell, the gamemaster generates a skill total for any communities involved (when necessary). The skill of the community should be fairly average, unless the gamemaster has reason to think differently (the minor apprentices, above, would probably have *artist* skills of around 2D+2, while the priests might have *melee combat* skill of 3D or so).

Add the difficulty modifier to the difficulty to determine the chance of having the *entire* group succeed (in a mass skill total). So, if the 31 minor apprentices in the above example had to generate a *artist* total of 11 (because they had to chant a long string of words correctly) using their average skill level (2D+2), the actual difficulty would be 22 (11 + 14). For this reason, it is best if large groups only participate by performing simple actions.

If the group is a small one (under six), or if the community role is being performed by players' characters or specific gamemaster-controlled characters, however, the skill totals can be made separately. No difficulty modifier should be added to the community difficulty when the skill totals are figured separately. If *any* community group or member of a community fails in his skill total, the entire spell does not work.

The "Community" table is based on the "Spell Measures" table, so you can extend the modifiers accordingly. To get the difficulty modifier, multiply the "base modifier" by 2 and subtract 2 from that.

Example: A spell that use 1,000 apprentices would yield a bonus of +15. The difficulty modifier would be +28 (15 x 2 = 30 -2 = 28).

Components

The spell requires one or more items or needs to be done in a certain location in order for the effect to go off. The items or location should be representative of the spell's effect. Use the accompanying table to determine the amount to add to the Negative Spell Total Modifiers.

Concentration

The caster needs to devote his complete attention to the creation of the spell in order for it to work. The length of concentration must

Concentration Distractions —

Level of Distraction	Modifier*
Completely isolated chamber	-2
Isolated, but some distractions (trees, birds chirping, pictures, white noise)	0
On a park bench, with a few passers-by	+4
In a room with a few other people who are being quiet	+6
Alone in a booth at a sparsely filled restaurant	+8
Alone at a table in the middle of a sparsely filled restaurant	+12
Alone at a booth in at a busy hour; in a telephone booth, with many people passing by	+14
At a restaurant booth with a few other people who are being quiet	+16
Packed ballroom	+18

*Modifier to willpower difficulty.

be equal to or less than the casting time. The minimum concentration time is 1.5 seconds.

Concentration: Use the "Spell Measures" table to determine the corresponding value for the concentration time measure; divide this value by 3 (round up) to determine the amount to add to the Negative Spell Total Modifiers. Add the concentration modifier to 6 to get the *willpower* difficulty, which the character rolls at the end of the concentration time. If the character fails the *willpower* roll, the spell fails. A Critical Failure on the *willpower* roll indicates that the caster takes any feedback associated with the spell, even though it didn't work.

Components —

Component is...	Modifier
Ordinary, easily obtained (rock, dirt, tree branch)	-1
Very common, easily purchased or traded for (match, wooden board, candle)	-2
Common, but must be purchased for reasonable cost (lighter, inexpensive clothing, oil, incense)	-3
Uncommon (rare in some places, common in others) (gun, computer chip, prescription medicine)	-4
Very rare (rare in most places or expensive) (valuable gem, precious metal, rare drug, exotic herb)	-5
Extremely rare (near-priceless gem, uranium, plutonium)	-6
Unique (King Tut's burial mask, a prototype weapon)	-7
Destroyed in casting or at end of spell's duration	x2
Number of Components	Multiplier*
1-3	x1
4-6	x0.75
7 or more	x0.5

*Multiply the total component modifier by this value and round up.

Countenance —

Change in Appearance	Modifier
Noticeable (gray pallor, foaming)	-1
Extreme (convulsions, psychic image)	-2

Countenance

The caster's body changes in response to the use of magic. Some go pale or even blue with a lack of blood flow to their skin, others shake uncontrollably or foam at the mouth, still others get bulging eyes or swollen lolling tongues. This alteration in appearance lasts until the end of the spell's duration. Use the accompanying tables to determine the amount to add to the Negative Spell Total Modifiers.

Nothing unreal can happen here: no glowing eyes, no flames from nostrils, no unearthly aura, except as a psychic illusion that only the target can see. The drawback to an illusory change is that, no matter what the victim's perceptions and predispositions were before the fact, after the image is seen, the victim is forever firmly convinced that the caster is an inhuman monster. Only those already endowed with a psychic or magic ability are capable of accepting

that image for what it truly is. Psychic illusions may be used only with living targets.

Feedback

The magic user lowers her resistance to taking damage when she casts the spell. This damage may not be defended by armor, Special Abilities, other spells, or any other means. It may only be healed by natural means (such as resting or sufficient food).

Feedback: -1 to the Negative Spell Total Modifiers for each -1 to the damage resistance total. The damage resistance modifier drops at a rate of one-half of a roll of the character's *Physique* per day, with the decrease occurring at the beginning of a new day.

Focused

When a spell is "focused" on a target, it stays with the target until the duration has ended. Add the focused modifier to the Spell Total.

The range of the spell, then, only determines how far away the target can be from the caster. Damage spells that are focused on a target do the same damage each round.

Focused: (value of effect + value of duration)/5, round down, minimum of +1, per target.

Example: A spell's effect is 5D in damage, so the effect has a value of 15, and the spell has a duration of 10 seconds (two rounds), so the duration has a value of 5. The cost of the focused optional aspect is $(15 + 5)/5$, or +4.

Gestures

The caster, a charge, or a ward requires that a gesture be made so that the spell will work. Use the accompanying tables to determine the modifier to the Spell Total. If there is a difficulty listed, the character must make an *acrobatics* or *sleight of hand* roll against that difficulty at the end of the casting time.

Incantations

The caster, a charge, or a ward requires that a word or phrase be said so that the spell will work. Use the accompanying tables to determine the modifier to the Spell Total. If there is a difficulty listed, the character must make an *artist* roll against that difficulty at the end of the casting time.

Gestures —

Complexity	Modifier
Simple (point finger, toss herbs, flip switch, etc.)	-1
Fairly simple (make circles with finger, etc.)	-2
Complex (action difficulty 11)	-3
Very complex (action difficulty 15)	-4
Extremely complex (action difficulty 19)	-5
Challenging and extremely complex (action difficulty 23)	-6
Also will offend most seeing it	-1

Incantations —

Complexity	Modifier
A few words or sounds	-1
A complete sentence or lengthy phrase	-2
A complex incantation (<i>artist</i> difficulty 11)	-3
Litany (<i>artist</i> difficulty 15)	-4
Complex formula (<i>artist</i> difficulty 19)	-5
Extensive, complex elements (<i>artist</i> difficulty 23)	-6
Also in a foreign tongue and character must have one pip in that <i>language</i> specialization	-1
Also must say it very loudly	-1
Also will offend most hearing it	-1

Multiple Targets

The caster can place the exact same spell on more than one target (but not the same target multiple times) without having to cast the spell separately for each target. Add the multiple targets modifier to the Spell Total. Each target must be within the spell's range.

If a targeting skill roll is required by the spell, using it on multiple targets is not considered a multi-action. If the difficulties to hit each target are within three points of each other, the caster need roll only once. If it's greater than this, each target requires a separate targeting roll.

Multi-target: +3 per target (including first target; ex., three targets is +9).

Multi-target with area effect modifier (area effect aspect purchased separately): +6 per target (including first target; ex., three targets is +18).

Unreal Effect

When this optional aspect is used, it turns a heretofore real magic spell into an illusion. The effects are not real — they are just perceived as real.

The spell's effect is automatically believed unless a target or an observer actually states otherwise. Then, depending on the "Disbelief Difficulty" (see the accompanying table), the illusion may lose all of its effects. The easier an illusion is to disbelieve, the more the modifier is worth (the "Modifier Multiplier").

Since the effect is what is being tampered with, the spell effect's value directly controls how much the modifier can be worth.

Start with the spell effect's value, determined way back in "Spell Effect's Value." Then, when you decide how hard it is for a character to disbelieve the illusion, multiply the effect's value by the modifier multiplier. Round up. The resulting number is added to the Negative Spell Total Modifiers.

Example: You decide that your fireball with a damage of 10D, which has a value of 30, is an illusionary effect with a disbelief difficulty of 0. You multiply 30 by the Modifier Multiple of 0.75 for a result of 22.5 (rounds up to 23).

The guidelines for disbelief are as follows:

- Any player's character can disbelieve at any time he sees a spell's effect occur **but**, if the effect was used during a conflict round, this counts as an action.
- Gamemaster characters should only disbelieve when the gamemaster thinks it is appropriate, or when the character using the spell uses it quite often (and effectively).
- When a character disbelieves, he generates a *Perception* or *investigation* total. If the total is equal to or higher than the disbelief difficulty, he is successful. The spell has *no* affect on him whatsoever — it does not disappear, but any effects it had do not apply to him.
- If a character is encouraged to disbelieve by another character who has successfully disbelieved (and who he trusts or who can persuade him), he gains +4 to his *Perception* or *investigation* total.
- A character who has disbelieved a spell will not believe in the effect later if it comes from the same source in the same way. As one example, if the character disbelieves the effect of a particular wand of power, that wand of power will never be effective against him again, but he may or may not believe in other magical wands.
- The character who uses or creates the spell's effect *knows* it is an illusion and can *never* be affected by its effect.
- The gamemaster can, and should, apply difficulty modifiers to the disbelief difficulty based on how believable (or ridiculous) the spell seems to be.
- In the event a character takes damage or suffers some sort of debilitating effect from an illusion that would, logically, disappear after he disbelieves the illusion, it does.

Example: If a character falls into a “trap” and takes damage from falling, and then finds out the whole pit was an illusion, he'll be healthy. But, a character who is “killed” by an illusion is dead unless another character, who does not believe the illusion can, first, perform a *medicine* total equal to 21 and then, second, help him disbelieve the illusion. This has to be done within a number of hours equal to three times the character's *Perception* attribute — otherwise, he slips into an irreversible coma and dies.

Warning: do not overuse this modifier. Once the players are clued into what the gamemaster is doing, she'll never get another illusionary spell through on them. The best way to use this is to have a nasty gamemaster character mage research a number of spells two ways, as both “real” effect and “unreal.” He then casts the illusionary versions (with the lower difficulty number) until someone figures out they're not real. Then, just for fun, he switches.

Imagine the look on the player's faces when their characters charge through the “illusionary” *wall of fiery death* and find out it's a bit more substantial than they first thought. It'll drive them nuts.

There are a few things to remember when casting unreal effects. The spell does not affect the caster. He knows it's illusionary. So a character

Unreal Effect —

Disbelief Difficulty	Modifier Multiplier
0	0.75
9	0.5
13	0.25

can't make an unreal bridge over a ravine and walk across it. Using the same example, if someone other than the caster believed in the bridge, they could walk across it, maybe. They would unconsciously use any means at their disposal to cross the chasm without realizing it. If they couldn't locate a way, they would find some reason that they could not cross the bridge. An illusionary bridge doesn't allow people to walk on air, nor can it cause people to jump off a cliff and die without realizing it.

Variable Duration

The caster may turn on and off the spell as many times as desired before the duration expires. Add the variable duration modifier to the Spell Total.

The duration lasts from the time the spell is cast until the duration time is up, regardless of the number of times or how long the spell is turned on or off.

Off-only: +4.

On/off switch: +8.

Extended duration (separate from off-only and switch; extended duration time measure — not value — added at spell casting if desired): +1 per time value (example: a spell with a base duration of 60 seconds, which has a time value of 9; to add another 60 seconds is +9).

Variable Effect

The caster may change the amount of the spell's effect when he casts the spell. Add the variable effect modifier to the Spell Total.

Raising and lowering the effect's amount (die code or bonus) add to the Spell Total separately. Be sure to specify in the spell's description the maximum or minimum effect. If the spell has multiple effects, each variable effect must be purchased separately for each effect (though not all effects need have the same variable effect aspect, if they have it at all).



Variable effect: +1 for every pip or point per direction per effect. (There are three pips in one die.)

Variable Movement

The caster can control the movement of the spell's effect. Add the variable movement modifier to the Spell Total.

Accuracy bonus: +2 for each +1 bonus to the targeting skill total.

Bending: +1 to bend around obstacles smaller than the target; +3 to bend around obstacles the same size or smaller than the target; +5 to send the spell after a target the caster can't see but the caster gets a +4D (+12) modifier to the targeting difficulty.

Movement of effect: To move a spell associated with a target (such as a flight or telekinesis spell), or to make an otherwise stationary effect move (such as an illusion), the spell needs this optional aspect. Determine the desired speed measure (in meters per round) and its corresponding value on the "Spell Measures" table and add 1 to it; this is the cost of the movement of effect aspect.

Other Alterants

A spell might involve an expansion of its effect not related to one of the other aspects presented herein. Use the accompanying table to decide how much the alterant changes the spell and add the related modifier to the Spell Total.

Other Conditions

There might be other circumstances the spell requires in order to work. Compare the condition concept to the accompanying table to determine the amount to add to the Negative Spell Total Modifiers.

Final Spell Total and Spell Difficulty

Once you have determined all of the factors involved with casting the spell, add the Negative Spell Total Modifiers to the Spell Total to get the Final Spell Total. Then divide the Final Spell Total by 2, rounding up. This is the difficulty the caster must meet or beat with the appropriate *Magic* skill.

Minimum Spell Total

Negative Spell Total modifiers may not reduce the positive Spell Total to lower than 20 for most spells, making the spell difficulty no less than 10.

Other Alterants —

Amount of Improvement	Modifier
Small (adding flavor or a scent)	+1
Moderate (+1 to required activation skill; giving a golem features)	+2
Significant (giving manipulative fingers to tendrils)	+3
Incredible (conjuring a small animal)	+4 or more

Cantrips

Cantrips, also known as glammers, are small, simple, everyday spells. They may have maximum Final Spell Totals of 10 and minimum difficulties of 2. Their duration values must be 9 (one minute) or less and their casting values must be 4 (one round) or less. Cantrips may not have the following optional aspects: change target, charges, community, focused, or variable effect. Components may only be of the ordinary, very common, or common variety, though, if the player can make a good case for it, the gamemaster may allow a component of a higher level that is not destroyed to be used (such as a personal staff or ring). Gestures and incantations may offer no more than a -2 modifier each, and no cantrip may have more than one of each. Modifiers from the generic "other aspects" category may offer no more than a -1 adjustment.

Design Time

A player who learns this magic system can probably come up with a basic spell in a matter of minutes. The gamemaster can review it quickly, and it can be used right away.

Well, not exactly. The **character** has to spend time working out the spell, too. He has to experiment, do trial and error, and come up with the effect — or risk blowing himself up. The amount of time it takes to design a spell has nothing to do with the amount of time it takes to cast it.

To figure out the base design time, look up the spell difficulty in the "Val." column of the "Spell Measures" table. Read across to the "Measures" column to determine the number of seconds that the spell takes to design. (Divide this number by 5 to get the number of rounds, or

Other Conditions —

Condition	Modifier
The condition can be fulfilled most of the time or with simple preparations, or requires a skill roll of difficulty 9	-1
The condition is not met normally, or at least without some preparation, or requires a skill roll of difficulty 10–11	-2
The condition is out of the caster's control, but is fairly frequent, or the condition requires a skill roll of difficulty 12–13, or the caster has to go to elaborate lengths to meet the condition,	-3
The condition occurs very infrequently, or is very hard for the caster to obtain, or requires a skill roll of difficulty 14–16	-4
The condition will not occur without the caster taking elaborate measures, or requires a skill roll of difficulty 17–19	-5
The condition is rare and almost totally (or totally) out of the caster's control, or requires a skill roll of difficulty 20 or more	-6

60 to get the number of minutes, or 3600 to get the number of hours.) Design times of less than five seconds round up to five seconds.

The character may rush the design, but this increases the difficulty (not the Final Spell Total) of casting the spell. The minimum design time that may be rushed is 10 seconds. The difficulty increases depending on how much less time the character puts into the task: +5 for 25% less time, +10 for 50% less time, and +20 for 75% less time. A character may not perform any task in less than 75% of the normally needed time. Thus, to rush an hour-long design time into 30 minutes, the difficulty increases by +10.

Taking any other actions while designing the spell increases the amount of time to make it. Usually, it takes twice as long, but game-masters should adjust this up or down, depending on the circumstances of the distraction.

Characters remaking a spell they previously designed or working from spell in a book or on a scroll can cut their time in half, though the design time minimum of five seconds still applies.

There is no roll to design a spell, though there certainly could be an adventure in finding the right components or the perfect location to cast the spell.

Spell Design in Action

Jasper decides to create a basic fire missile spell, since he doesn't see anything like that in the precalculated spells in this book. Once he decides on the value of an aspect, he writes it on the Spell Difficulty Worksheet.

Starting Spell Total: In this setting, the gamemaster has decided that spells aren't easier or more difficult to cast than average, so the starting Spell Total is zero.

Starting Negative Spell Total Modifiers: The Negative Spell Total Modifiers always start at zero. Jasper knows that, although they are listed as negative numbers, these modifiers will add to the Negative Spell Total Modifiers total.

Effect: Jasper decides that he doesn't want to make a spell that's too powerful (and too difficult to cast), so he picks 3D as the amount of damage the missile spell does. He only wants it to do physical damage. Using the "Die Codes" chart, he figures that this has a value of 9. He writes this on line 1 of the worksheet.

Spell's Skill: At this time, he also picks the skill needed to cast the spell. Since it has to do the creation of something, this spell falls under *conjunction*.

Range: Looking on the "Spell Measures" table, Jasper selects 15 under the "Measure" column, which has a value of 6. Since the base measure for distance is meters, the range becomes 15 meters. Jasper writes "6" on line 2.

Speed: Jasper doesn't want a delay, so he makes the speed equal to the range and writes "6" on line 3.

Duration: As this is simply a tiny missile, it doesn't need to last long. Again using the "Spell Measures" table, this time keeping in mind the measure is in seconds, Jasper thinks that 3.5 seconds is long enough. He writes its value of 3 on line 4.

Casting Time: Jasper wants the caster to do this quickly, so, referring to the "Spell Measures" table, he decides on a time of 1.5 seconds. This allows the caster to perform it in the same round as its effect. This is his

first Negative Spell Total Modifier, so he writes the casting time's value of 1 in the bottom of the worksheet, on line 5.

Optional Aspects: Jasper decides at this point to skip the optional aspects — he's in a hurry. He writes "0" on lines 6 through 23 of the worksheet.

Finishing the Spell: Jasper first adds the lines related to the Spell Total and gets 24. Then he adds the lines dealing with the Negative Spell Total Modifiers and gets 1. He subtracts 1 from 24 to get 23. Dividing this by 2 and rounding up, she finds that the difficulty to cast this spell is 12. Jasper realizes, because of the rounding, he could go back and add 1 to the damage, which would give him, after subtracting the Negative Spell Total Modifiers, an even 24 to divide. He decides that he'll do that next time.

Design Time: Jasper wants to find out how quickly his mage can use the new spell. He looks up the spell difficulty of 12 on the "Spell Measures" chart to find the equivalent measure of 250. He divides this by 5 to get the number of rounds (which is 50 rounds) and by 60 to get the number of minutes (which is about four minutes). Good thing he thought of this before his caster would need it!

You can download a more in-depth example of designing a spell with this system online at www.westendgames.com. Go to the Free section and look under "D6 System" to find the link.

Sample Fire Missile Spell

Skill Used: *Conjunction*

Difficulty: 12

Effect: 9 (3D damage)

Range: 15 meters (+6)

Speed: +6

Duration: 3.5 seconds (+3)

Casting Time: 1.5 seconds (-1)

Other Aspects: None

Design Time: 4 minutes

Fire Missile Spell Spell Difficulty Worksheet

Total the values for each aspect and put the number in the correct box. If you do not use an aspect, put 0 on its line. NM = Negative Spell Total Modifiers.

Starting Spell Total	0
1. Effect	+ 9
2. Range	+ 6
3. Speed	+ 6
4. Duration	+ 3
6. Area Effect	+ 0
7. Change Target	+ 0
8. Charges	+ 0
14. Focused	+ 0
17. Mult. Targets	+ 0
19. Var. Duration	+ 0
20. Var. Effect	+ 0
21. Var. Move.	+ 0
22. Alterants	+ 0
Spell Total	= 24

Starting NM	0
5. Cast Time	+ 1
9. Community	+ 0
10. Components	+ 0
11. Concentration	+ 0
12. Countenance	+ 0
13. Feedback	+ 0
15. Gestures	+ 0
16. Incantations	+ 0
18. Unreal Effect	+ 0
23. Conditions	+ 0
NM Total	= 1

Spell Total	24
NM Total	- 1
Final Spell Total	= 23
Difficulty	= 12
<i>(Final Spell Total/2)</i>	

Spell Design Sheet

Name: _____

Skill: _____

Difficulty: _____

1. Effect: _____

2. Range: _____

3. Speed: _____

4. Duration: _____

5. Casting Time: _____

6. Area Effect: _____

7. Change Target: _____

8. Charges: _____

9. Community: _____

10. Components: _____

11. Concentration: _____

12. Countenance: _____

13. Feedback: _____

14. Focused: _____

15. Gestures: _____

16. Incantations: _____

17. Multiple Targets: _____

18. Unreal Effect: _____

19. Variable Duration: _____

20. Variable Effect: _____

21. Variable Movement: _____

22. Other Alterants: _____

23. Other Conditions: _____

Description: _____

Spell Difficulty Worksheet

Total the values for each aspect and put the number in the correct box. If you do not use an aspect, put 0 on its line. NM = Negative Spell Total Modifiers.

Starting Spell Total _____

1. Effect + _____

2. Range + _____

3. Speed + _____

4. Duration + _____

6. Area Effect + _____

7. Change Target + _____

8. Charges + _____

14. Focused + _____

17. Mult. Targets + _____

19. Var. Duration + _____

20. Var. Effect + _____

21. Var. Move. + _____

22. Alterants + _____

Spell Total = _____

Starting NM 0

5. Cast Time + _____

9. Community + _____

10. Components + _____

11. Concentration + _____

12. Countenance + _____

13. Feedback + _____

15. Gestures + _____

16. Incantations + _____

18. Unreal Effect + _____

23. Conditions + _____

NM Total = _____

Spell Total _____

NM Total - _____

Final Spell Total = _____

Difficulty = _____

(Final Spell Total/2)

Precalculated Spells

What's in this Chapter

This chapter offers a sampling of spells created with the spell-design system in the previous chapter. Use them as is, or be inspired by them in making new spells. See “Characteristics of a Spell” on page 84 for details on how to read the spell listings.

All spells were designed with a starting Spell Total of zero, so basic and additional aspects were added to the effect's value.

Cantrips

Aid

Skill Used: *Conjuration*

Difficulty: 5

Effect: 16 (*medicine* skill of 5D+2)

Range: Touch (0)

Speed: 0

Duration: 1.5 seconds (+1)

Casting Time: 1 round (-4)

Other Aspects:

Other Conditions (-3): Physical contact with creature; may only be used on living creatures

By touching an injured being, the magic user can use this cantrip to heal harm as if he had 5D+2 in the *medicine* skill.

Heighten Attribute (Template)

Skill Used: *Alteration*

Difficulty: 3

Effect: 6 (+1D bonus to one non-*Extranormal* attribute)

Range: 1 meter (0)

Speed: 0

Duration: 5 rounds (+7)

Casting Time: 1 round (-4)

Other Aspects:

Gesture (-3): Mime an activity using a skill that falls under the attribute to be heightened (complex, action difficulty of 11; examples: *sleight of hand* for *Coordination*, *lifting* for *Physique*)

This cantrip gives the target a bonus of +1D to one of his attributes for 25 seconds, or five rounds — as long as he doesn't move more than a meter from the spot on which he received the bonus.

Note that this is only a template for a spell and not an actual spell, because it does not indicate in the description which attribute

is affected. The caster must specify which attribute and skill to mime before learning the spell (which takes one round).

Meal

Skill Used: *Conjuration*

Difficulty: 4

Effect: 1 (1 kilogram of bread and water)

Range: 0

Speed: 0



Duration: 4 hours (+21)**Casting Time:** 1 round (-4)**Other Aspects:**

Components (-6): A plain, cloth napkin (common), a small metal cup (common)

Gestures (-2): Wave hands several times over napkin and cup (fairly simple)

Incantation (-2): "Fill these with food and drink." (sentence)

With this cantrip, the mage creates a simple meal of bread and water, which sticks around in the system long enough to be digested and actually provide nourishment.

Open Lock

Skill Used: *Apportation***Difficulty:** 5**Effect:** 18**Range:** 1 meter (0)**Speed:** 0**Duration:** 1 round (+4)**Casting Time:** 1 round (-4)**Other Aspects:**

Components (-3): Large metal key (common)

Gestures (-2): Mime opening the lock with the key (fairly simple)

Incantations (-2): "Open, Lock, and reveal your secrets." (sentence)

Other Conditions (-1): Physical contact with lock

To cast this cantrip, the mage touches the lock with one hand while, with the key held in it, miming opening the lock with the other hand. After reciting the incantation, he touches the lock with the key and turns the key. If the spell effect's value is equal to or greater than the difficulty of the lock, it opens. If there are any traps or wards on the lock, they are not circumvented by this spell! Note that this spell works on any kind of mechanical lock.

Alteration Spells

Countermagic

Skill Used: *Alteration***Difficulty:** 19**Effect:** 29 (compare to skill total of spell countering)**Range:** 60 meters (+9)**Speed:** +9**Duration:** 1 round (+4)**Casting Time:** 1 round (-4)**Other Aspects:**

Concentration (-1): 3 seconds with *willpower* difficulty of 7

Gesture (-1): Wave hand through air as if wiping away something (simple)

Incantation (-3): "Your hold is broken!" (sentence, said loudly)

Other Conditions (-4): One spell, which the caster must specify when casting this spell

The caster concentrates on the spell he wishes to counter, waving his hand and shouting the required incantation. The effect's value plus

the result points bonus are compared to the skill total used to create the targeted spell. If the *countermagic* number is equal to or higher than the target spell's skill total, the spell is broken.

Countermagic Ward

Skill Used: *Alteration***Difficulty:** 21**Effect:** 29 (compare to skill total of spell countering)**Range:** Self or a target within 1 meter (0)**Speed:** 0**Duration:** 1 round (+4)**Casting Time:** 25 minutes (-16)**Other Aspects:**

Charges (+6): 6 charges, with a ward to go off when a spell "hits" the target

Concentration (-4): 10 minutes with *willpower* difficulty of 10

Focused (+6): On target

Gesture (-1): Wave hand through air as if wiping away something (simple)

Incantation (-3): "Let no spell touch me!" (sentence, said loudly)

Similar to the *countermagic* spell, this spell gives the target a general protection against spells. It is triggered by a spell "hitting" the target. Up to six spells can be countered in this fashion. The effect's value plus result points bonus are compared to the skill total used to create the targeted spell. If the *countermagic ward* number is equal to or higher than the target spell's skill total, the spell is broken. Regardless of the success of the ward, one charge is lost.

Deadly Bullet

Skill Used: *Alteration***Difficulty:** 10**Effect:** 18 (+4D in damage)**Range:** 100 meters (+10)**Speed:** +10**Duration:** 5 rounds (+7)**Casting Time:** 1 hour (-18)**Other Aspects:**

Component (-11): Black obsidian (uncommon, destroyed), dart (common)

Feedback (-3): -3 to damage resistance total

Focused (+5)

Gesture (-1): Rub the tip of the bullet on the stone (simple)

Incantation (-1): "Darkness of death." (a few words)

Variable Movement (+4): +2 accuracy bonus



This spell uses a piece of black obsidian to increase the deadliness of a bullet. The mage utters a short, dark phrase while gently stroking the tip of the bullet across the stone. The darkness travels into the bullet, draining the stone of its pigment.

To release the spell, the caster inserts it into an appropriate gun within five rounds of casting the spell. The gun's user must generate an *marksmanship* total, adding a +2 bonus for the increased accuracy of the spell, against the combat difficulty for the target. The target must be within range of the spell, or the bullet merely does its normal effect. The target takes an additional 4D in damage in the round the bullet hits and for the next four rounds. The spell ends if the target moves beyond the spell's range.

Drain Toughness

Skill Used: *Alteration*

Difficulty: 12

Effect: 24

Range: 40 meters (+8)

Speed: +8

Duration: 1 minute (+9)

Casting Time: 15 seconds/3 rounds (-6)

Other Aspects:

Components (-16): Blood of a great cat (very rare, destroyed), funnel (common, destroyed)

Gesture (-1): Pick up an item and pull it closer (simple)

Incantation (-2): "Weaken and perish before my hand." (sentence)

Caster focuses magical energies into a funnel, with the large end facing the target. When activated, the funnel pulls energy from the target, and sends it to the source of the spell. The spell itself is not visible, but it can be felt. It requires a *marksmanship* roll to focus on a target.

Compare the spell effect's value to a roll of the target's *Physique*. Multiply the difference by 3. This is the target's negative damage resistance total modifier. If this number is greater than 3 times the die code in the target's *Physique* (ignore the pips), the target is unconscious for eight hours. The negative modifier vanishes after one minute.

The caster receives one-half (rounded up) of the negative damage resistance total modifier as a positive modifier to her damage resistance.

When the spell wears off after one minute, the resistance total bonus goes with it.

Fear

Skill Used: *Alteration*

Difficulty: 19

Effect: 30 (*intimidation* skill bonus at +6D+2)

Range: 100 meters (+10)

Speed: +10

Duration: 2.5 minute (+11)

Casting Time: 1 minute (-9)

Other Aspects:

Components (-5): An item owned for at least a month by the target (very rare)

Gestures (-1): Point item at target (simple)

Incantations (-1): Frightening words (a few words)

Unreal Effect (-8): Difficulty to disbelieve is 13

To cast the spell, the mage first needs something belonging to her target — his comb, his watch, a lock of his hair. Mutter a few words of power, point the item at the target, and watch the fun. This spell gives the caster an *intimidation* skill bonus of +6D+2, but only towards that target. The target may disbelieve it with a *Presence* or *willpower* roll of 13.

Apportation Spells

Alter Movement

Skill Used: *Apportation*

Difficulty: 15

Effect: 3 (3.5 meters per round)

Range: 25 meters (+7)

Speed: +7

Duration: 4 minutes/50 rounds (+12)

Casting Time: 1 round (-4)

Other Aspects:

Focused (+2): On target

Gesture (-2): Point at target, then make running motion with fingers (fairly simple)

Incantation (-2): First say, "I command your speed," followed by whether the target should slow or quicken (sentence)

Variable Effect (+6): Caster may increase effect's value by up to 6 points on the "Spell Measures" chart

Other Alterant (+1): At time of casting, mage may choose to speed up or slow down target (small)

The caster makes her target either hurry up or slow down, depending on how she words her command. The target's movement is altered by the measure of the spell effect's value plus any (as read on the "Spell Measures" chart).

Example: A magic user casts the *alter movement* spell to slow down a charging bull. At casting time, he decided to use the spell effect's value plus the full variable amount, for a minimum change value of 9, or 60 meters per round. If his skill total was one point over the difficulty, the new change value would be 10, or 100 meters per round. This rate would then be added to the bull's current movement rate, undoubtedly causing the raging animal to come to a complete and sudden stop.

Doorway Home

Skill Used: *Apportation*

Difficulty: 18

Effect: 11 (passage can handle up to 150 kg.)

Range: 100 kilometers (+25)

Speed: +25

Duration: 2 rounds (+5)

Casting Time: 2 hours 45 minutes (-20)

Other Aspects:

Charge (+2): 3 charges

Components (-2): Something from the location (ordinary, destroyed)

Concentration (-6): 40 minutes with *willpower* difficulty of 12

Incantations (-2): A statement describing the place (sentence)

Gestures (-3): Pantomime building a doorway (complex; *artist* roll with difficulty of 11)

After the mage casts the spell, she has firmly fixed in her mind three uses of it. When she releases the spell, she opens a doorway in front of her through which she may step through and instantly be transported somewhere else. The points the skill total is above the difficulty may be added to the effect's value (thus increasing the amount that can travel through the doorway). An unbreakable barrier over the doorway resists weight of a greater amount than what the spell can handle to go through the doorway. The doorway remains open for two rounds, allowing up to two passages of material weighing no more than 150 kilograms.

Relocate Person

Skill Used: *Apportation*

Difficulty: 13

Effect: 11 (teleport up to 150 kg.)

Range: 100 meters (+10)

Speed: +10

Duration: 1.5 rounds (+1)

Casting Time: 1 round (-4)

Other Aspects:

Charge (+2): 3 charges

Gestures (-2): Point to target then point in direction of new location (fairly simple)

Incantations (-1): "Go there." (one or two words)

After the mage casts the spell, she has firmly fixed in her mind three uses of it. When she releases the spell, she points at her intended target, which will be instantly teleported to the range of the spell. The result points bonus may be added either to the value of the weight transported or the distance traveled; read the new value on the "Spell Measures" chart. The spell will not allow anything to appear inside a solid object. Remember that a target who is aware of the potential relocation may roll her *Physique* or *lifting* and add it to her weight. The caster's spell roll must then beat that difficulty as well as the spell's difficulty.

Note: A similar spell, *relocate item*, is identical in every way except that the effect is to carry an item weighing no more than 10 kilograms, with a value of 5, and thus the difficulty is 10.

Retrieve

Skill Used: *Apportation*

Difficulty: 12

Effect: 5 (move an object of up to 10 kilograms)

Range: 1 kilometer (+15)

Speed: +15

Duration: 2.5 seconds (+2)

Casting Time: 1 round (-4)

Other Aspects:

Gesture (-2): Stand on tiptoes, point out to imaginary objects and then reach to pick them up. (fairly simple)

Incantation (-2): "I want to reach out beyond the boundaries of the time and space. I want that object to return with me." (sentence)

Other Conditions (-5): May only be cast in conjunction with *view* (spell described herein)

Through the use of this spell, the caster can target something he's seen through a *view* spell and bring it to his current location (assuming he's no more than one kilometer from the object). The object can weigh no more than the effect's value (including bonuses) as read on the "Spell Measures" table.

Conjuration Spells

Bad Luck Curse

Skill Used: *Conjuration*

Difficulty: 11

Effect: 6 (Bad Luck (R2) Disadvantage)

Range: 10 meters (+5)

Speed: +5

Duration: 10 minutes (+14)

Casting Time: 2 rounds (-5)

Other Aspects:

Focused (+4): On target

Feedback (-3): -3 to damage resistance total

Concentration (-2): 1 round with *willpower* difficulty of 8

Other Condition (-3): Limited to Humans

With a minimal amount of pain to himself, the caster curses a Human target with 10 minutes of Bad Luck (R2). See the description of this Disadvantage in the "Character Options" chapter for details.



Cage

Skill Used: *Conjuration*

Difficulty: 27

Effect: 25 (resistance total of bars)

Range: 25 meters (+7)

Speed: +7

Duration: 1 hour (+18)

Casting Time: 1 minute (-9)

Other Aspects:

Area Effect (+15): Sphere with a radius of three meters

Gesture (-3): Mime escaping from a cell, then point to target (complex; *acrobatics* roll with difficulty of 11)

Unreal Effect (-7): Disbelief difficulty of 13

Cage traps a target in a prison of magical energy. To cast it, the wizard mimics trying to escape from a cell, then points at her target. If a *marksmanship* total beats the combat difficulty for the target, the quarry is trapped. The cage is a sphere with a radius of three meters. Creatures larger than that can't be confined by this spell.

The effect's value plus the result points bonus serves as the damage resistance total of the bars. The target can disbelieve and thus free himself by generating a *Perception* or *investigation* total of 13.

Communicate with Animals

Skill Used: *Conjuration*

Difficulty: 10

Effect: 15 (*language* skill with specialization in the animal's "language" at 5D)

Range: 1 meter (0)

Speed: 0

Duration: 6 minutes (+13)

Casting Time: 1 round (-4)

Other Aspects:

Components (-2): Something from the type of animal with which she wants to communicate (very common)

Gestures (-2): Draw a line on the ground (fairly simple)

To communicate with an animal, the caster places on the ground the bit of something from that type of animal (lock of horse's hair, bird's feather, several strands of dog's hair). Then she draws a line from it to her and from it in the direction of the animal or animals she wishes to speak to. For about six minutes, she receives the ability to communicate with any of that kind of animal as if she had a specialization in its language at 5D. She may add the result point bonus to her *language* roll total. The caster may not move more than one meter from the casting location.

Displacement

Skill Used: *Conjuration*

Difficulty: 12

Effect: 22 (*search* difficulty of 20 and image transfer of 2.5 meters)

Range: Self or touch (0)

Speed: 0

Duration: 1 minute 40 seconds (+10)

Casting Time: 1 round (-4)

Other Aspects:

Gesture (-3): Turn around and then start hopping from one location to another, while looking back at previous spot before jumping again (complex; *acrobatics* roll with difficulty of 11)

Incantation (-2): "Hide my true location from sight." (sentence)

By bending the light around the target, an image of the person or thing is transferred up to 2.5 meters away from his actual location. He becomes invisible to normal sight at his true location, and his image appears and copies all of his movements and actions until the end of the duration. A character must beat a difficulty of 20 with a *Perception* or *search* roll or a location spell to find the *displaced* target.

Anyone touching the image recognizes it for what it really is. This does not give them the ability to see where the target is standing. Any area effect attacks and spells will hit the target should he be in the radius. Otherwise, only using items or other spells discloses the true location of the target.

Flight

Skill Used: *Conjuration*

Difficulty: 16

Effect: 23 (Flight (R1) Special Ability plus the *flying* skill at +1D)

Range: 0

Speed: 0

Duration: 10 minutes (+14)

Casting Time: 3 rounds (+6)

Other Aspects:

Concentration (-2): One round with *willpower* difficulty of 8

Component (-2): Bird's feather (very common)

Focused (+7): On target

Gesture (-1): Point at target (simple)

Incantation (-1): "Fly!" (a few words)

This spell provides the target, who must be within one meter of the caster, the ability to fly and the knowledge to use it for 10 minutes. There is no visible means of convenience; the target can simply move through the air by force of will. The rate equals twice the target's normal movement rate.

Helping Hand

Skill Used: *Conjuration*

Difficulty: 18

Effect: 13 (*telekinesis* skill at 4D+1)

Range: 1 meter (0)

Speed: 0

Duration: 5 rounds (+7)

Casting Time: 1 round (-4)

Other Aspects:

Focused (+4): On the caster

The caster can move items without touching them, as if he had the *Psionics telekinesis* skill at 4D+1. See the description of the *telekinesis* skill in the "Psionics" chapter for difficulties and ranges.

Light

Skill Used: *Conjuration*

Difficulty: 12

Effect: 12 (negates up to 4D of darkness modifier)

Range: 0

Speed: 0

Duration: 10 minutes (+14)

Casting Time: 2 rounds (-5)

Other Aspects:

Area Effect (+5): Sphere with radius of one meter

Components (-4): white pebble (common, destroyed)

Focused (+5): On pebble

Gestures (-1): Hold pebble between thumb and forefinger (simple)

Incantations (-2): "Stone of white, give us light." (sentence)

The magic user casts this spell on a small, white stone, making it glow with a fierce radiance that extends for one meter in all directions around the pebble. The effect lasts for 10 minutes. Once the duration wears off, the pebble turns to dust.

Mystic Bolt

Skill Used: *Conjuration*

Difficulty: 10

Effect: 12 (4D in damage)

Range: 10 meters (+5)

Speed: +5

Duration: 3.5 seconds (+3)

Casting Time: 1.5 seconds (-1)

Other Aspects:

Gesture (-2): Swirl hand in air as if gathering energy, then throw it at target (fairly simple)

Incantation (-2): "Ah!" (word, said loudly)

The mage gathers energy from his surroundings and throws the ball at a target. It does 4D in damage at a range of up to 10 meters. He must make a *marksmanship* roll to hit the target. The bolt must be fired in the same round that the mage casts the spell.

Mystical Shield

Skill Used: *Conjuration*

Difficulty: 10

Effect: 18 (Armor Value of 6D)

Range: 1.5 meters (+1)

Speed: +1

Duration: 5 rounds (+7)

Casting Time: 1.5 seconds (-1)

Other Aspects:

Area effect (+2): One-meter radius

Components (-10): A simple ring (uncommon), handful of colored sand (common, destroyed)

Focused (+5): On ring

Gesture (-2): Using colored sand, scribe an oval shape in the air (fairly simple)

Incantation (-1): "Protection!" (word)

By tossing some sand in a circle in front of her, the caster creates a semi-transparent oval shield of the same color as the sand. The shield, about two meters in diameter, appears up to 1.5 meters away. It is focused on the ring, which the mage must wear. It offers an Armor Value of 6D against all types of physical (not mental) attacks.

Voodoo Curse

Skill Used: *Conjuration*

Difficulty: 12

Effect: 6 (Hindrance (R2) Disadvantage)

Range: 1 kilometer (+10)

Speed: +10

Duration: 10 minutes (+14)

Casting Time: 2 rounds (+5)

Other Aspects:

Components (-11): Scrap from clothing target wore recently or lock of hair (very rare); doll in the shape of Human (common); several large, thick pins (common)

Concentration (-2): 1 round with *willpower* difficulty of 8

Incantation (-2): Description of what caster wants the target to feel (complete sentence)

Focused (+4): On target

With a few simple items and a spell inspired by the rites of the vodun religion, the caster can cause great pain to his target. First the caster attaches the scrap of clothing or the lock of hair to the doll. Then, while placing pins in appropriate places, the caster describes the kind of pain he desires his target to feel. For 10 minutes after the completion of the spell, the target receives a +2 difficulty modifier to the caster's choice of any three skills.

Divination Spells

Detect the Living

Skill Used: *Divination*

Difficulty: 12

Effect: 24 (*search* of 8D to locate a single type of creature)

Range: Self

Speed: 0

Duration: 10 seconds (+5)

Casting Time: 1 minute (-9)

Other Aspects:

Area effect (+20): 10-meter radius circle

Component (-12): Something from the type of creature being detected (uncommon, destroyed); fire, such as a match or lit coal (very common, destroyed)

Concentration (-3): 25 seconds with a *willpower* difficulty of 9

Gesture (-1): Inhale smoke (simple)

Before throwing the spell, the caster should decide what sort of being she's looking for, because she'll need a piece of it for the spell to work (a lock of hair from a Human, fur or fangs from an animal, etc.).

The caster sets the object on fire and inhales the smoke while concentrating. Once the casting is done, the mage can detect the presence of any such being within a 10-meter radius for two rounds. The higher

the *search* skill total is above the difficulty, the more information the caster knows about the beings she seeks (such as location, number, gender, etc.). The difficulty starts at 10 for a Human-sized creature, and goes down for larger creatures, up for smaller ones, and up for the number of other types of creatures in the area.

Scrying

Skill Used: *Divination*

Difficulty: 11

Effect: 34 (2.5 months)

Range: Scrying object (0)

Speed: 0

Duration: 1 minute (+9)

Casting Time: 2 rounds (-5)

Other Aspects:

Components (-9): Scrying tool with images or symbols (tarot cards, playing cards, runes, etc.) (uncommon); item the person owned for at least a month or the person herself (very rare)

Gestures (-6): Randomize the tool and place parts of the tool in a set pattern (fairly simple); interpret the symbols (very complex, *scholar* difficulty of 15)

Other Conditions (-1): Physical contact with tool

By interpreting cards or runes, the diviner gains a sense of what the future holds for the person who the reading is about. The mage may choose to look for a condition that could occur up to two and a half months into the future. She can see one minute's worth of the future. Use the result points of the divination roll to determine how much information she receives in the following manner. Zero points reveals confusing images. One to four points allows one useful fact to be gleaned from the reading. Five to eight points tells the mage a few useful facts, including the time of the occurrence. Nine to 12 points allows the mage to note more details, including time and location. Thirteen or more points lets the mage see the scene as if she were present, though in shades of gray.

Sense Past

Skill Used: *Divination*

Difficulty: 25

Effect: 38 (66 weeks in past)

Range: Touch (0)

Speed: 0

Duration: 66 minutes (+18)

Casting Time: 25 minutes (-16)

Other Aspects:

Area effect (+25): Sphere with radius of 5 meters

Concentration (-5): 10 minutes with a *willpower* difficulty of 11

Components (-9): Magnifying glass (uncommon), expensive pocket watch (very rare)

Countenance (-1): Skin turns sickly gray color for duration of spell

Other Conditions (-1): Physical contact with object

The mage can learn about the past of a single object he touches. He'll see visions of events that occurred in a five-meter radius around the object in the past. The mage can view events that took place in a

past period of time whose value (as read on the "Spell Measures" table) is less than or equal to the effect's value plus the result points bonus. The mage can scan back to that period at a rate of one week's worth of images per minute of the spell.

View

Skill Used: *Divination*

Difficulty: 19

Effect: 9 (*search* skill of 3D)

Range: 1 kilometer (+15)

Speed: +15

Duration: 10 minutes (+14)

Casting Time: 1 minute (-9)

Other Aspects:

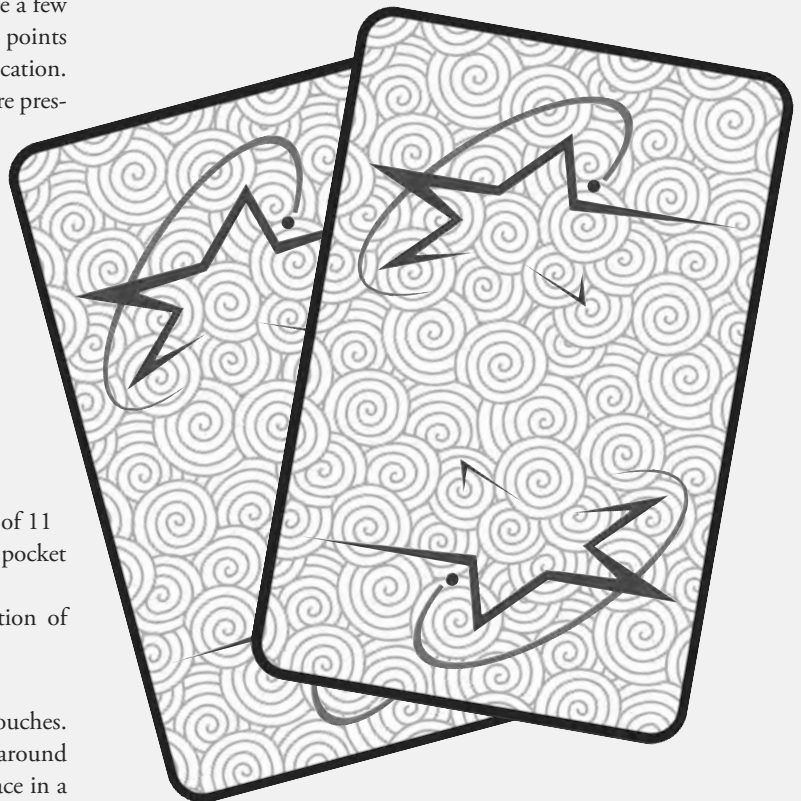
Feedback (-3): -3 to damage resistance total

Gesture (-2): Make swimming gestures with hands (fairly simple)

Incantation (-2): "Let me see beyond what I know to be." (sentence)

The caster opens a tunnel of sorts in space. Nothing may pass through it, but the caster may look through it to the other end. The tunnel starts with a range of one kilometer. This range is determined by the range value of the spell, and can be much longer, depending on the success the caster has throwing the spell. Any bonus from casting goes to both range and speed, being split evenly between them. (To determine the bonus, subtract the skill total from the spell difficulty. Divide by 2, and round up. Add this number to the range and look up the new value on the "Spell Measures" table.)

The effect of the spell takes the place of the character's *search* while using the spell, as it is hard to make out minute details.



Psionics

What's in this Chapter

This chapter covers the ability to manipulate the forces of the mind for extraordinary effects. The *Psionics* skills are available only to characters with the *Psionics Extranormal* attribute.

An extensive, though finite, list of individual psychic skills is provided herein. While many psychics have only one strong psychic talent, and most will have no more than a few such talents, characters may select and develop as many of these skills as they desire and the gamemaster will allow. Remember that the list herein is not all-inclusive. Gamemasters should feel free to develop other psychic skills for use in their campaigns.

Obtaining Access to *Psionics*

There are only two ways for a player's character to get psionic abilities. The first is to put dice in the *Psionics* attribute and skills at character creation, which costs the same as obtaining other attributes.

The other way is to obtain the gamemaster's permission after play has begun. If the player can come up with a "reason" for the character to learn or gain psionic abilities (such as they were latent or were acquired through a strange accident) and the gamemaster agrees, then the player's character may get them. The cost to get the initial 1D in *Psionics* is 20 Character Points. After that, it is 10 times the number in front of the "D" to improve this attribute by one pip. Players must still purchase *Psionics* skill pips separately. If appropriate for the reason that the character got the ability (such as having a teacher open latent talents), a character may learn one pip in one skill (or more, with the gamemaster's permission) when the character first purchases *Psionics* after character creation.

Gamemasters are discouraged from allowing characters to have multiple *Extranormal* abilities, but it is possible, especially if the character has several Disadvantages that show up frequently in each session.

Learning and Improving *Psionics* Skills

Psionics skills may be learned between adventures, like regular skills. It is even possible to specialize in a certain area of an *Psionics* skill, if the concept is well-explained and the gamemaster approves.

The cost for a *Psionics* skill, in Character Points, equals *twice* the normal cost for gaining or improving a normal skill. This cost is doubled again if a teacher — simply another psionic with the skill at a higher level — is not available to instruct the character. A character may learn or improve one *Psionics* skill after each adventure.

Using and Resisting *Psionics*

The character rolls a skill attempt (the *activation roll*) and if she beats the difficulty set by the gamemaster, she succeeds with all the concomitant benefits. To continue using the skill, some skills allow a *maintenance roll*, at a lower difficulty than the activation roll, while others require that the psychic to re-activate the ability.

Psionicists can push their *Psionics* attempts when times are rough, using Character Points and Fate Points; perform *Psionics* actions while multitasking (unless they have to go into a trance); and anything else one might expect for any standard skill.

A target can actively resist a *Psionics* skill attempt, assuming the target is aware of it. See the "Mental Defenses" sidebar in the "Example Skill Difficulties" chapter for more details.

Backlash Option

At the gamemaster's option, characters who roll a Critical Failure with an abysmally small total become disoriented and lose all of their actions in the next round.

Delay

Few characters can use their psychic abilities repeatedly in a short period. Should the character fail an attempt, the difference between the difficulty and the skill roll becomes the time in minutes before the psionicist can use that skill again. Delay is always a minimum of one minute, and it's measured from the moment a psionicist quits using his talent to the time he can try once more. If it involved a Critical Failure, that is the number of minutes before the character may employ that *Psionics* skill at all. This makes it difficult for a character to give someone the evil eye more than once during a combat, or to read the minds of everyone in a meeting over the course of a few minutes.

Other *Psionics* Systems —

Gamemasters allowing psionic characters made using other D6 rules sets to be transferred to this one may find it easier to rely on the rules from that system for those characters rather than switching to the *D6 Adventure* rules.

However, characters using other psionic rules may not rely on the *D6 Adventure* rules — and vice versa. Consider each psionics rules set as a different and distinct way special mental abilities manifest themselves.

Psionics Range —

Unless otherwise noted in the skill's description, use this chart to determine the maximum distance to which the ability can reach. Ranges are given in kilometers.

For every +1 added to the skill difficulty, the range may be increased by one kilometer.

Skill Adds*	Max Range
0-2 pips	4
1D	10
2D	15
2D+1	25
2D+2	40
3D	60

For every +1 pip beyond +3D, add another 60 kilometers to the range.

**To determine the number of skill adds, subtract the Psionics die code from the skill die code.*

Line of Sight Note: Line of sight for a Human is generally a few kilometers, though it can be longer or shorter depending on the size of the object and what's between the character and the target.

Gamemasters may opt to ignore this rule, but there should be some penalty for overusing the psychic ability, such as automatic feedback or increasing difficulties.

Psionics Modifiers

Difficulties and modifiers specific to each psychic skill are included in each description. These generic and optional modifiers can further affect the difficulty, generally trading a negative effect on the character for a lower difficulty or a higher skill total. Note that none of these modifiers are required to use any *Psionics* skill, but they can help.

Community: Unless the gamemaster rules otherwise, psychic characters may help each other, using the game mechanics in the "Related Skills" section in the "Game Basics" chapter as guidelines.

Components, Incantations, and Gestures: Psychic talents only require the power of the brain, although a person can have a psychological dependency on a certain sort of item to use his gift more effectively. A dowser, for example, could require a dowsing rod to do his work. Someone else might feel a need to have a crystal ball or read tea leaves or rub a lucky rabbit's foot. This is a psychological crutch, which can be reflected in the character concept as the Advantage Flaw (R3): Minor Stigma Disadvantage, but it has no bearing on the difficulty of the psychic attempt. Nonetheless, gamemasters may allow a modifier to the *Psionics* skill total modifier per type of additional part. There is a limit of one component, one incantation, and one gesture per skill attempt. See the accompanying charts for the skill modifiers. This can be combined with a concentration modifier.

Concentration: The character spends time preparing herself before releasing her psionic ability. For each round in which the character

concentrates strictly on her upcoming action (with or without performing related incantations or gestures), the player may add a bonus of +1 to the activation total or the first maintenance total, or split between both (the bonus must be split as whole numbers). Additionally, add the number of rounds in concentration to 6 to get the *willpower* difficulty, modified by the distractions listed in the chart on the next page, which the character rolls at the end of the concentration time. If the character fails the *willpower* roll, the psychic attempt fails. A Critical Failure

Components —

Component is...	Skill Modifier
Ordinary, easily obtained (rock, dirt, tree branch)	+1
Very common, easily purchased or traded for (match, wooden board, candle)	+2
Common, but must be purchased for reasonable cost (lighter, inexpensive clothing, oil, incense)	+3
Uncommon (rare in some places, common in others) (gun, computer chip, prescription medicine)	+4
Very rare (rare in most places or expensive) (valuable gem, precious metal, rare drug, exotic herb)	+5
Extremely rare (near-priceless gem, uranium, plutonium)	+6
Unique (King Tut's burial mask, a prototype weapon)	+7

Gestures —

Complexity	Skill Modifier
Simple (point finger, toss herbs, flip switch, etc.)	+1
Fairly simple (make circles with finger, etc.)	+2
Complex (action difficulty 11)	+3
Very complex (action difficulty 15)	+4
Extremely complex (action difficulty 19)	+5
Challenging and extremely complex (action difficulty 23)	+6
Also will offend most seeing it	+1

Incantations —

Complexity	Skill Modifier
A few words or sounds	+1
A complete sentence	+2
A complex incantation (<i>artist</i> difficulty 11)	+3
Litany (<i>artist</i> difficulty 15)	+4
Complex formula (<i>artist</i> difficulty 19)	+5
Extensive, complex elements (<i>artist</i> difficulty 23)	+6
Also in a foreign tongue and character must have one pip in that <i>language</i> specialization	+1
Also must say it very loudly	+1
Also will offend most hearing it	+1

Concentration Distractions —

Level of Distraction	Modifier*
Completely isolated chamber	-2
Isolated, but some distractions (trees, birds chirping, pictures, white noise)	0
On a park bench, with a few passers-by	+4
In a room with a few other people who are being quiet	+6
Alone in a booth at a sparsely filled restaurant	+8
Alone at a table in the middle of a sparsely filled restaurant	+12
Alone at a booth in at a busy hour; in a telephone booth, with many people passing by	+14
At a restaurant booth with a few other people who are being quiet	+16
Packed ballroom	+18

*Modifier to willpower difficulty.

on the *willpower* roll indicates that the psionicist takes any feedback associated with the skill use, even though it didn't work.

Example: Four rounds of concentration gives a +4 bonus with a *willpower* difficulty of 10.

The player must specify, before having her character concentrate, which *Psionics* skill the bonus will affect and how it will affect that skill. The bonus cannot be transferred to another skill.

Countenance: Psionicists' bodies can undergo changes due to side effects of their psionic talents. Some go pale or even blue with a lack of blood flow to their skin, others shake uncontrollably or foam at the mouth, still others get bulging eyes or swollen lolling tongues.

Countenance —

Change in Appearance	Difficulty Modifier
Noticeable (gray pallor, foaming)	-1
Extreme (convulsions, psychic image)	-2

The physical shell can react in unpredictable ways to the effects of extrasensory perception. The corresponding chart lists modifiers to the *Psionics* skill difficulty.

Nothing unreal can happen here: eyes can't glow red, or flames billow forth from someone's nostrils, except as a psychic illusion that only the victim can see. The drawback to an illusion is that, no matter what the victim's perceptions and predispositions were before the fact, after the image is seen, the victim is forever firmly convinced that the psychic is an inhuman monster. Only those already endowed with a psychic or magic ability can accept that image for what it truly is.

Feedback: For every -2 to her damage resistance total, the character receives a +1 to the *Psionics* skill total. Neither protective gear nor any type of Special Ability may defend against feedback. The damage resistance modifier drops at a rate of one-half of a roll of the character's *Physique* per day, with the decrease occurring at the beginning of a new day.

Link to Target: When an astral form, empath, or telepath wishes to seek out a specific person, the relationship to that person can affect how easy it is to get in touch with the person. Include the Link to Target *Psionics* skill total modifier when using the relevant skill (see accompanying table). Note that this is different than an astral anchor in that the character and her target need not have been in recent contact. The gamemaster can also use these modifiers for honing in on specific items (as with *far-sensing*) or extending the range of certain skills that otherwise have a limited range (such as *strike* or *healing*).

Physical Contact: Close proximity to the target can enhance the *Psionics* use. Physical contact requires a successful grab attempt for an unwilling or moving target and no special action for a willing or inanimate target. Physical contact with living beings adds 2 to the *Psionics* skill total and +1 to the skill total for nonliving things.

Reception: The psychic allows the target to be aware (to some extent) that he is being messed with. The corresponding chart on the next page lists the modifier to the *Psionics* skill difficulty. Obviously, this does not apply to those dealing with dead or inanimate objects, but it is a perfect handicap for a telepath.

Link to Target —

Relationship	Years Known	Skill Modifier
Constant influence (parents, grandparents, spouse, old friends)	10+ years	+5
Recent influence (friends, roommates, old enemies)	5–10 years	+3
Newer influence (friends, acquaintances)	1–5 years	+2
Sporadic influence (on-and-off relationships)	variable	+2
New acquaintances	2–6 months	0
New faces/only just met, but have talked for a while (like at a party)		-2
Personal sight and name recognition (have met in person briefly)		-3
Distant sight and name recognition (like celebrities never met in person)		-5
Only a name or only a face		-8
Complete strangers and not of the same species		-12

Reception —

Target...

Gets a funny feeling	-1
May make a <i>Perception</i> roll to realize what's happening	-2
May make an <i>investigation</i> roll to realize what's happening	-3
Automatically realizes what's happening	-4
Identifies the psychic automatically upon realization (in addition to other modifier)	-1

Basically, when the psionicist succeeds in penetrating the target's mind, the target feels funny. It may be something as minor as an itch inside the ear, or the funny feeling you get that someone is watching you somewhere. It may be more direct, allowing the target to make a roll to realize his brain is being picked or even to identify the culprit psionicist.

Result Points: The result points (the difference between the spell casting roll and the spell difficulty) can help in a future attempt with that skill or by improving some application of the current use. Add one-half of the result points as the bonus to the maintenance roll, range, duration, or other appropriate feature. (Round fractions up.) The skill descriptions give some suggestions.

Speed: As most psychic talents are instantaneous in effect, a *Psionics* skill does not generally take more than one round for the victim to feel the effect. If a slower speed seems appropriate (forcing the character to "reach out" with her mind), the difficulty of the attempt is reduced by one for each additional round that it takes before the effect reaches the victim. After the initial skill activation, the psychic does not incur a multi-action penalty for using other skills in subsequent rounds between the *Psionics* skill use and its result.

Untrained: Many *Psionics* skills may be used (or rather, "experienced") even if the character has no dice in the particular skill. As long as the character has at least one die in *Psionics*, the skills represent latent potential in the character — potential that may manifest spontaneously from time to time. Stressful situations may jolt the character from one realm into the next. All actions taken by a character untrained at the use of the *Psionics* skill are at +5 to the difficulty.

Psionics Skills

Astral Projection

Psychics with *astral projection* may leave their bodies behind, wandering the world in spirit form — travelling far more rapidly than possible while confined within their bodies.

Normally, the form travels from the psionic at a speed equal to the character's fastest movement rate. It may pass through walls and people with no impediments. The psionic can see and possibly hear and smell (but not taste or touch) whatever is around the form. However, since the

body is an empty vessel while the spirit is traveling, the character can sense nothing around her physical form and will need to be protected. A spirit that has no body to come home to becomes a ghost.

To send her spirit out of her body requires a Moderate *astral projection* activation roll and performing no other actions that round. To keep her spirit out of her body requires an Easy *astral projection* maintenance roll on subsequent rounds. Failing a roll means that the spirit automatically shoots back to the body.

How well the character can see (and do other things, listed herein) depends on the success level of the *astral projection* total when the psionic ability is first used — not when it is maintained.

If the character rolled exactly the difficulty number, then she may only perform simple actions (those that don't require a skill total) while using the *astral projection*.

At one to five points over the difficulty, the character may perform *search*, *investigation* and other *Knowledge* and *Perception* actions that do not require tools or character interaction at her normal skill die code as a multi-action with maintaining the form.

At six to nine points over the difficulty, the *astral projection* may perform any action (as a multi-action with maintaining the form) except *Psionics* that does not need physical contact with another person or thing, such as whispering, *charm*, *con*, *persuasion*, *dodge* (if there is something that can hit the character), or *running*.

At 10 or more points over the difficulty, the character can do anything that she could normally do that does not involve physical contact or one of the senses the character is deprived of (taste and touch). This includes psionics that come from the *astral projection*. Any actions are also at a multi-action with maintaining the form. The character may



Empathy and Telepathy —

See also the interaction difficulty modifiers in the “Example Skill Difficulties” chapter.

Condition	Difficulty Modifier
Target experiencing intense thoughts/emotions	-3
User experiencing intense thoughts/emotions	+3
Target alone	-3
People within 15 meters of the target:	
A few people	+5
A group	+10
A crowd	+15
A horde	+25
People within 15 meters of the user:	
A few people	+5
A group	+10
A crowd	+15
A horde	+25
Target(s) not visible to the naked eye	+1
Read surface thoughts/emotions	0
Read deeper thoughts/emotions	+3
Broadcasting/influencing a single thought/emotion to:	
A few people	+15
A group	+20
A crowd	+25
A horde	+35
Amount of Information	Points above Difficulty
Strongest emotion; strongest surface thought	0
Mixed strong emotions; several surface thoughts	1–5
Recent surface thoughts; plans for near future; mixed strong emotions	6–10
Detect and distinguish strong and subtle thoughts/emotions	11–15
Guarded thoughts/emotions; plans for farther future; basic idea of causes for thoughts/emotions	16–20
Deep secrets; more details on causes for thoughts/emotions	21+

also choose to appear solid, as long as the form doesn't move rapidly, but this adds 9 to the maintenance difficulty per round.

The range of an *astral projection* depends on two things: (1) the skill adds of the character's *astral projection* skill and (2) whether the character has an *astral anchor* or not. Use the “Psionics Range” chart to determine the range (without an anchor).

A character with an *astral anchor* can further increase the range. An *astral anchor* is a character (or creature) with whom the character has experienced *telepathy* or *empathy* (see their entries herein) within a time period in seconds equal to 50 times the psionic's *astral projection*

die code (ignoring the pips). For example, a character with an *astral projection* skill of 4D+1 would have a time frame of 200 seconds, or a little over 3.75 minutes in game time. During that time period, the character can project the astral form directly to that character no matter how far away he or she is. Range is ignored, and there is no movement between the two places — it is instantaneous.

The *astral projection* skill may even be maintained past the time limit of the last *telepathy* use, as long as the character continues to focus on the astral anchor. The projection cannot lose sight of the anchor for more than one round, or it returns to the body and contact is broken.

Empathy

This psychic skill allows the empathic character to sense the emotional state of those around him, to catalogue and identify strong emotions. This skill can be useful in negotiation.

The “Mental Defenses” sidebar in the “Example Skill Difficulties” chapter describes the difficulty to use this skill. Use the “Psionics Range” chart to determine the range. Reference the “Empathy and Telepathy” chart on the next page to figure out the depth of emotion the empath can determine from the target.

There are many conditions that modify the difficulty of tracking and identifying the emotions of a specific individual, especially when attempting to sense the emotions of one individual in the midst of a crowd. The accompanying chart provides some sample difficulty modifiers.

If the character succeeds in the *empathy* skill attempt, subtract the target's resistance or the difficulty from the skill roll, and modify the next *empathy* skill total against that target by half of that number (rounded up). Once in touch with a target, it becomes easier to go back.

Characters may also use this skill in an attempt to sense strong emotions even days after the person experiencing the emotion has left the area. Strong emotions sometimes leave psychic echoes, and a skilled empath may pick up on these. This requires a Difficult skill total, with the difficulty number increased by +2 for every day that passed following the emotional release.

Far-sensing

This ability allows the psychic character to use his senses at a range not normally possible, to hear, see, smell, taste, or feel what is happening in distant places. Activating the skill for one sense calls for a Moderate skill total. Maintaining the skill requires a Very Easy skill total in each consecutive round. For each additional sense, add 5 to the activation and the maintenance difficulties. Lower the activation and maintenance difficulties by 5 if a focus for the effort — such as a specific item or person known to the character — is present at the targeted location. Surrounding conditions may also affect what the character can perceive, from no modifier for an environment that does not hamper the senses in use to +20 for a completely restrictive environment, such as trying to employ sight in utter darkness.

Unlike with *astral projection*, the character is somewhat aware of things that are happening around his body. Any harmful actions made against the far-sensing character immediately recalls him to his physical surroundings. Use the “Psionics Range” chart to determine the range.

How much the character can sense depends on how well the player rolled. Reference the “Observation Difficulties” chart in the “Game Basics” chapter to decide how much information the character gleans from sending his senses out. The gamemaster should consider the observation difficulty level as the maximum number of points over the difficulty that the character needs to get that amount of detail in that round. If the skill total equals the difficulty, the character only receives extremely distorted and almost unusable information from his sense or senses.

Healing

The character can soothe the injuries of herself and others. The healer may not give to a target more than his maximum Body Points or Wounds. A character may use this even on another already healed with the *medicine* skill.

The skill works automatically, but the character must be able to see or touch and be within a few meters of the target. Use the *healing* skill as if it were the *medicine* skill to determine how much the target recovers. See the “Healing” chapter for difficulties and results. Any general *Psionics* modifiers the character wishes to add that reduce the difficulty instead add to the character’s *healing* total.

If the psychic character rolls a Critical Failure, the *healing* skill instead does the skill total (with the Critical Failure and the highest roll taken away) in damage to the target. This damage may be resisted and healed in any way, though armor does not protect against it.

With a sufficiently high total rolled, which includes a Critical Success on the Wild Die, the healer may regenerate lost body parts. Depending on the size of the missing part, the minimum total needed to regrow the part is anywhere from 25% to 90% (rounded up) of the target’s total Body Points or Wounds. (Take half of this total, rounded up, if the hero is only reattaching a limb.) The target gets the part back and 10% of the Body Point total generated with the skill or one Wound level. If the total is not met, the target either gets just the Body Points or Wound back or gets part of a limb and 25% of the Body Points total generated or the Wound level. This skill cannot bring dead people back to life.

Healing can be straining; the character must wait a number of seconds equal to the *healing* skill total before using the skill again. Thus, if the healer had a skill total of 5, the healer would have to wait five seconds, or one round, before using the skill again. The healer may reduce this time by taking a negative modifier to either her damage resistance total or the next *healing* skill total, at a rate of one point for each second by which the time is reduced. The damage resistance

Medium —

Condition

Psychic at former home of spirit or at place of death	-3
Psychic has a possession of the spirit	-2
Psychic knows spirit’s name	-2
Spirit dead less than one year	+2
Spirit was murdered	+2
Spirit has been contacted previously (per contact)	+2
Spirit dead for several years (for every 5 years in the past)	+5
Increase communication time from base of 0 minutes (for every additional minute)	

Difficulty Modifier

modifier to the healer is in addition to any taken from feedback, and it can only be recovered as per the feedback rules, described earlier in this chapter (protective gear, a Special Ability, or the *protection* skill cannot defend against it).

Medium

This skill allows the psychic to attempt to contact the spirits of the dead. This skill is not easy to use, for the dead do not enjoy being disturbed. Characters must make a Very Difficult skill roll to contact the spirit

in question. Although one round devoted to this action is needed to activate the skill, no maintenance roll is required. Note that the first round does not count towards the concentration or preparation modifier. There is no range for this skill.

The accompanying chart lists modifiers to the difficulty roll of the psychic character. Difficulty modifiers can be cumulative. By default, this skill simply allows a character to contact a spirit — and spend no time talking with it. A difficulty modifier can alter this length of time,



while the level of success achieved on the roll increases how long the two may remain in communication. For every five points over the difficulty, the character may speak for one additional minute.

Refer to the “Information Difficulties” chart in the “Game Basics” chapter to figure out how much information the character can get from the spirit. The gamemaster should consider the information difficulty level as the maximum number of points over the difficulty that the character needs to get that amount of information per minute spent with the spirit. If the skill total equals the difficulty, the medium only gets evasive answers, though something in them might be of some use.

Protection

The character can defend herself and others against physical injury. The difficulty depends on the number of people the character wishes to defend, how far away the character wants the defense, and how long the character wants the psychic armor, shield, or bubble up. See the accompanying table for details. Any general *Psionics* modifiers the character wishes to add that reduce the difficulty instead add to the character’s *protection* total. The psychic armor offers an Armor Value equal to the *protection* skill die code against all types of damage, except those that directly target the mind. The player adds the result points bonus to the *protection* Armor Value.

Psychometry

This ability allows the character to sense information about a person, place, or event by looking at an object connected to it. This skill can be a useful tool in investigations. It requires a successful Moderate *psychometry* skill total to activate it. After initiating the skill, the psychic must focus on the object; concentrate on the desired location, event, or individual; and make another skill roll. The accompanying chart shows sample results for various focus skill totals.

The object must be within sight or touch of the psychometrician. The gamemaster should increase the activation difficulty for objects that aren’t in the same room as the character — the farther away, the higher the increase.

Protection and Strike —

Target Size	Difficulty
Person, mailbox	5
Few people close to each other, car	10
Group, bus	15
Crowd, medium-size airplane	20
Horde, large yacht	30
Range	Difficulty Modifier
Self	0
Up to a few meters	+5
Up to half a kilometer	+10
Up to a kilometer	+15
Up to several kilometers	+20
Duration of Defense	Difficulty Modifier
2 rounds	0
Each additional round, up to one hour	+1
Each additional hour (cumulative with round modifier)	+1

Strike

The character can cause others physical (not mental) harm, which might take the form of a searing blast or an ethereal sword. The difficulty depends on the number of targets or the size of the target, and the range. It may also include any other normal combat modifiers the gamemaster wishes to add. See the accompanying table for details. All members of a targeted group must be within a meter of another member of that group.

The amount of injury done equals a separate roll of the *strike* skill. The player adds the result points bonus to the damage total.

Telekinesis

This ability allows the character to move things with her mind simply by concentrating. This skill requires an Easy *telekinesis* skill roll to initiate, modified depending on what the

character wants to do. The accompanying chart provides some suggested difficulty modifiers. To keep an object elevated necessitates a maintenance skill roll at one-half, rounded up, of the activation difficulty. To throw an object, the character first picks it up with *telekinesis* and then, as a multi-action or in the next round, she uses her *throwing* skill to direct the object at a target. The player may add the result points bonus

from the *telekinesis* lifting attempt to either the throwing total or the damage total, as a reflection of an extra boost the character imparted to the object. The gamemaster uses the object’s damage or another appropriate number to determine the harm done.

The object must be in the psychic’s line of sight (aided or unaided) for the psychic to pick it up, but need not remain in the line of sight afterwards. The “Psionics Range” chart the total of the distance from the

Psychometry —

Result	Skill Total
Receives vague, dreamlike impressions of recent activities involving strong emotions.	14
In addition to above, psychic receives a snapshot-quality image of the person most closely associated with the object.	16
Can register the gist of an event and the number of people involved. If concentrating on a person, can learn general information on the subject, like age, emotional state when person was last in possession of the object, personality, etc.	18
Can clearly visualize event, or the actions of the individual for the last 24 hours.	21
Psychic understands the context of all interactions at the event, or into the plans and motives of the person who was last in possession of the object. Also receives vague impression of owner’s location.	24

Telekinesis —

Action

	Difficulty Modifier
Levitate an item or group of tiny items	0
Levitate multiple items (per item)	+4
Simple control of a small object (bend a spoon, flip a switch)	+3
Fine control of a small object (type on a keyboard, pour a drink)	+15
Small item (less than 5 kilograms)	0
Larger items (per 5 kilograms)	+1

character to the target plus the distance the character wants to move the target. For throwing purposes, consider anything over three meters but within line of sight (and a few kilometers) to be Short range, anything from line of sight to the base maximum given to be Medium range, and anything over that to be Long range.

Telepathy

This skill grants the psychic the ability to read people's minds.

The "Mental Defenses" sidebar in the "Example Skill Difficulties" chapter describes the difficulty to use this skill. Modifiers are also included in the "Empathy and Telepathy" sidebar earlier in this chapter. Use the "Psionics Range" chart to determine the range. Refer to the

"Empathy and Telepathy" chart to figure out how much information the character can get from the target.

Telepathy also can be employed to detect lies. The difficulty is the same as a normal telepathy attempt, but use the "Lie Detecting" sidebar to determine the results.

If the character succeeds in the *telepathy* skill attempt, subtract the target's resistance or the difficulty from the skill roll, and modify the next *telepathy* skill total against that target by half of that number (rounded up). Once in touch with a target, it becomes easier to go back.

Lie Detecting —

Points above

Difficulty	Result
0–10	Can detect outright lies ("I didn't kill him." The subject did.)
11–15	Can detect half-truths or omissions ("I didn't kill him with that knife." The subject didn't use this particular knife; she used another one.)
16–20	Can weigh each fact for the truth ("He was threatening me, and I was afraid he was going to attack me." The subject was actually intimidated only slightly by him, not afraid of an attack at all.)
21+	Can figure out what really happened based on what the subject says.

Equipment

What's in this Chapter

This chapter gives game mechanics for popular equipment, including gear, armor, and weapons, plus how to purchase them. Game effects for various weapon types are also included. Gamemasters need to decide what's suitable for their particular settings. All equipment described herein is of the basic, nonmagical variety.

Purchasing Equipment

Each piece of equipment has a price difficulty associated with it that expresses how challenging it is for a character to obtain that item. If using *Funds* as an attribute, to purchase an item, the player rolls the attribute against the listed purchase difficulty, adjusted by the gamemaster for the circumstances around obtaining the item (such as seller's stock, item quality, general item availability, and so on). If the *Funds* total equals or exceeds the price difficulty, the character gets the item. *Business*, *con*, *charm*, and *persuasion* could all serve as complementary actions to the *Funds* roll, depending on the factors the gamemaster chooses to include (such as local law, relationship of buyer and seller, and so on).

Any item with a price difficulty equal to or less than the number in front of the "D" in the character's *Funds* attribute is an *automatic purchase*. A character may make several automatic purchases per day.

Any item with a price difficulty greater than the number in front of the "D" in the character's *Funds* attribute but less than or equal to 3 times that number is an *average purchase*. A character may make one average purchase per day.

Any item with a price difficulty greater than 3 times the number in front of the "D" in the character's *Funds* attribute is a *luxury purchase*. A character may make one luxury purchase every seven days.

When deciding on the type of purchase, include in the difficulty breakdowns any modifiers due to an Advantage or Disadvantage.

Example: A character has 3D+2 in her *Funds* attribute. Her automatic purchases have a difficulty of 3 or less. Her average purchases have a difficulty of 4 to 9. Her luxury purchases have a difficulty of 10 or more. If the character also had Wealth (R1), she would add her bonus of +10 to each of these levels, giving her automatic purchases at 13 or less, average purchases between 14 and 19, and luxury purchases at 20 or more.

Failure on a *Funds* roll means that the character didn't have the money for some reason (maxing out a credit card, forgetting to transfer money to the correct account, leaving the wallet at home, etc.). Except when the total is abysmal, the character may roll again after a short period of time and attempting to fix the problem (switching credit cards, moving money, getting money from the safe, etc.).

Unless the gamemaster decides otherwise, players may *not* spend Character and Fate Points on *Funds* rolls.

The price difficulties given in the equipment descriptions in this chapter are suitable for most post-1940s U.S. settings. Those not available in pulp fiction settings are marked; modern setting prices are

Price Difficulties —

Cost of Item or Service

Cost of Item or Service	Difficulty Level
Cheap (less than \$20)	Very Easy (VE)
Inexpensive (less than \$200)	Easy (E)
Nominally expensive (hundreds of dollars)	Moderate (M)
Somewhat expensive (a few thousand dollars)	Difficult (D)
Expensive (several thousand dollars)	Very Difficult (VD)
Very Expensive (tens of thousands of dollars)	Heroic (H)
Costly* (hundreds of thousands of dollars)	Legendary (L)

*"Costly" is hardly the top end, and gamemasters should continue adding to the difficulty for higher prices.

Item or Service Is...

Item or Service Is...	Minimum Modifier
Common; average quality	0
Very common; local market is flooded; of slightly lower technological complexity than commonly available	-5
In high demand; limited availability; of slightly higher technological complexity than commonly available	+5
Not generally available to the public; of significantly higher technological complexity than commonly available	+15
Unusually high quality	+5
Damaged or low quality	-5

Relationship with Seller

Relationship with Seller	Modifier
Has dealt with rarely or never	0
Pays on time; frequent customer; no complaints by seller	-1 or more
Rarely pays on time; problem buyer	+1 or more

Gear —

Item (Availability*)	Price	Item (Availability*)	Price	Item (Availability*)	Price
Alarm clock (A)	VE	First-aid kit (C)	VE	Quick-draw holster (C)	E
Archaeologist's tool kit (U)	E	Fishing gear (A)	VE	Radio, portable (A)	VE
Art supplies (C)	E	Flashlight, large (C)	VE	Rifle scope (C)	E
Backpack (A)	VE	Gas mask (U)	E	Rope, hemp, 50 meters (A)	VE
Basic clothing (A)	E	Gas stove (C)	E	Rope, cotton, 50 meters (A)	VE
Basic field rations, few days' worth (A)	VE	Geiger counter (U)	E	Sewing machine, small (A)	VE
Binoculars (C)	E	Handcuffs (U)	E	Shovel (A)	VE
Blanket (A)	VE	Holster (C)	VE	Signal locator (U/N)	D
Camera, basic point and shoot (C)	E	Jungle adventurer's pack (U)	E	Sleeping bag or bedroll (A)	E
Film, basic color or B&W (C)	VE	Iron spikes (8) and piton (A)	VE	Steamer trunk (A)	VE
Carpenter's/construction tool kit (A)	E	Kerosene heater (C)	VE	Tape recorder (A)	E
Compass (C)	VE	Lantern (A)	VE	Tapes for recorder (A)	VE
Crowbar (A)	VE	Lighter (A)	VE	Telescope (C)	E
Daily newspaper, weekly magazine (A)	VE	Lockpicking tools (U)	VE	Tent, 1-person (A)	VE
Disguise kit (C)	E	Marbles (A)	VE	Tent, 3-person (A)	E
Duct tape, 10 meters (C)	VE	Mechanic's tool kit (C)	E	Tracking device (C/N)	M
Duffel bag (A)	VE	Movie camera, small (U)	M	Typewriter (C)	E
Eating utensils (A)	VE	Movie camera film or tape (U)	VE	Torch (A)	VE
Electrician's tool kit (C)	E	Parachute (U)	E	Watch (A)	VE-E
Evidence kit (U)	M	Personal hygiene kit (A)	VE	Wood stove (A)	E
Field radio (U)	E	PDA (C/N)	M		

*Availability Key: A = almost anywhere / C = cities or mail order only / U = unusual or rare / N = not available prior to the 1990s

given for them. Nonetheless, players may use these as inspiration for weird science projects of that era. Prices do not reflect any modifiers the gamemaster may wish to include.

Gamemasters preferring to use cash over dice can generate prices by selecting reasonable monetary values based on the difficulty level given, or by rolling 3D and multiplying the total by an appropriate amount for each level. For example, to convert to U.S. dollars, use: \$1 for Very Easy, \$10 for Easy, \$100 for Moderate, \$500 for Difficult, \$1,000 for Very Difficult, \$10,000 for Heroic, and \$100,000 for Legendary.

Breaking Things

Use the *demolitions* skill guidelines in the “Example Skill Difficulties” chapter for determining the effect of damage on items.

Gear

Binoculars: +1D bonus to sight-based rolls for viewing objects beyond two meters in the daylight only.

Crowbar: +1D bonus to prying attempts, or does Strength Damage +2 in damage with bashing attacks.

Duct Tape: In the 1940s, duct tape (then called “duck tape,” because it was made from cotton duck cloth) only came in military green, in modern times, duct tape comes in a variety of colors, strengths, widths, and reflectivity. It can hold about 90 kilograms (depending on how well it's secured to something else) and has a damage resistance total of 10.

Flashlight: A large flashlight reduces darkness modifiers by 2D in a cone-shaped area up to five meters from the user. Batteries have a price difficulty of Very Easy for two batteries.

Gas Mask: When worn, the gas mask provides a +2D to *stamina* rolls against gas attacks or negates up to 1D in relevant modifiers. (Use the game mechanic appropriate for the situation.)

Handcuffs: Requires the key or a Moderate *lockpicking* roll to remove; damage resistance total 15. Key comes with purchase of handcuffs.

Jungle Adventurer's Pack: Includes a pith helmet, insect repellent, and mosquito netting in a small knapsack. Provides a +2 to *survival* checks in the jungle or heavy forest.

Iron Spikes And Piton: +1D bonus to *climbing* attempts; must be used with a rope. Each spike can inflict Strength Damage +1.

Lockpicking Tools: +1D bonus to *lockpicking* attempts only if the user has the *lockpicking* skill.

Marbles: When stepped on, the victim makes Moderate *Reflexes* or *acrobatics* roll per step (each step counting as an action) until he moves out of the area of marbles.

First-aid Kit: A small kit adds a +1 bonus to five to 10 *medicine* attempts, depending on how much material is used. A larger one costs a few difficulty points more and adds 1D to two to five *medicine* attempts, again, depending on the contents used.

Quick-draw Holster: A favorite among gunslingers, the spring-loaded quick-draw holster is only available for nonbulky handguns or melee weapons. With this holster, drawing the weapon does not count as an action, so characters may perform it in the same turn as using the weapon without penalty. In addition, when the character engages in a “quick-draw” contest, she can add 1D to her initiative. It does not provide any special initiative bonus during normal combat.

Rifle Scope: Attaches to a rifle and allows the user to magnify the target, thus increasing the accuracy at greater ranges. Adds 2 to *marksman* rolls for attempts at Medium or Long range. Must spend one

round aiming in order to gain benefit.

Rope, Heavy (Hemp): Inflicts Strength Damage +2 when used in choking attacks; damage resistance total 5.

Rope, Light (Cotton): Inflicts Strength Damage +1 when used in choking attacks; damage resistance total 3.

Shovel: +1D bonus to digging attempts, or does Strength Damage +2 in damage with bashing attacks.

Signal Locator: This device, which has a restricted distribution, monitors the signals of tracking devices. It includes a small display to show direction of movement. Pricier ones can pinpoint the location on a map.

Telescope: Adds 2D to vision-based *search* rolls, though the user must take one round (and getting no preparation bonus) to focus the telescope.

Tool Kits: Contains tool (and possibly parts or storage containers) necessary for accomplishing basic related tasks. Adds 1D to relevant skill attempts only if the user has the appropriate skill (usually *repair* or *tech*, but *investigation* in the case of an evidence or archaeologist's kit, *disguise* in the case of a disguise kit, or certain applications of *artist* or *forgery* with the artist supplies).

Torch: A small, lit fire-torch has damage of 3D per round after the first when held in contact with a flammable surface for more than one round. A lit torch negates up to 4D (12) in darkness modifiers within several meters of the user.

Tracking Device: Used with a signal locator, this miniature transmitter electronically signals the location of whatever it's attached to over a distance. Active devices emit a signal, while passive ones wait for a signal to come to it before sending out a response.

Mystical Items

Mystical items are standard pieces of equipment or weapons that have been enhanced through supernatural means. The gamemaster may either give them whatever sort of game characteristics she desires, or she may use Special Abilities to represent what they can do. Any item that doesn't somehow stay permanently connected to a character should have the Limitation Burn-out (R1), can be lost or stolen.

Magical Artifacts

Forged by an ancient race, created by supernatural beings, or discarded from another dimension, magical artifacts take many forms. Some are completely beneficial, while others have a secret or obvious curse.

Amulet Of Protection: An oddly shaped pendant on a thick leather cord envelopes the wearer in a defensive aura (Attack Resistance: Nonenchanted Weapons (R1), +1D to damage resistance total, with Limitation: Burn-out (R1), can be lost or stolen).

Enchanted Dagger: The weapon gives the user a greater chance of harming magical creatures (Natural Hand-to-Hand Weapon: Dagger (R1), +1D damage, with Magically Empowered (R2) and Burn-out (R1), can be lost or stolen).

Ring Of Power: With this ring, the user can cast low-level magical spells (Increased Attribute: Magic (R3), +1D; Skill Bonus: Magic Skills (R1), +1 to *alteration*, *apportation*, and *conjunction* totals; both with Burn-out (R1), can be lost or stolen).

Holy Items

Holy items are handheld objects representing a person's faith. Some are material worked into a symbol of the faith, such as crosses, stars, figures, and writing characters. Others show the significance of the material itself, such as water or an herb, or an action, such as prayer beads. The higher the level of the spiritual leader (such as a priest, rabbi, or other cleric), the greater the benefit the symbol imparts. Additionally, the faith of the user and the target can influence the effect.

Warding Holy Symbol: Shaped from metal or wood in a sacred representation, this item helps the user turn away undead creatures (Skill Bonus: Intimidation (R1), +3 to *intimidation* totals, with Ability Loss (R1), only works on undead beings; Burn-out (R1), can be lost or stolen).

Blessed Water Or Herbs: Sprinkled on the opponent, this causes harm only to those with evil in their hearts (Natural Magick: Harm to Evil, effect: 5D magical physical damage, range: 10 meters, duration: 2.5 seconds, cast time: 1.5 seconds, Component: blessed water or herbs, Other Condition: Against Evil Only, rank cost 10, with Burn-out (R5), one-time use).

Protective Gear

Combining Protective Gear

A character cannot wear two suits of the same type, though he could combine some types. The listing below tells what armor may be worn with what other armor and the kind of bonus it can provide. Of course, layering armor assumes that the two pieces fit together — a character couldn't wear two helmets, even if they were made of different materials. For protective gear not listed here, use the type in this

Protective Gear —

Type	Armor Value	Price
Woven metal fabric (light)*	+1	E
Hides and fur	+2	—
Soft leather, canvas, heavy khaki	+2	VE–E
Bone and hide	+1D	—
Padded leather, flying jacket	+1D	E
Woven metal fabric (heavy)*	+1D	M
Hard leather	+1D+1	E
Chain mail	+2D	E
Plate mail	+3D	M
Bulletproof vest*	+3D	M
Reflec* (against energy only)	+3D	L
Flak jacket	+3D+1	M
Light Kevlar*	+2D+1	D
Heavy Kevlar*	+3D	D
Ceramic armor*	+3D+1	H

*Not available in a pulp fiction setting.

chart that the armor in question most closely resembles to determine what it can be combined with.

Each additional layer of armor increases *Reflexes*-based difficulties by +4 or more, depending on the joint flexibility of the pieces.

Except armor providing less than a full die of protection, any allowed combination offers the character the complete armor bonus for both layers, up to any maximums dictated by the game.

Hides and Fur, Bone and Hide: May be worn over any other type of armor. May not be worn under anything. Adds a maximum of 1 to the Armor Value of the total combination.

Soft Leather, Canvas, Heavy Khaki: May be worn over or under any other type of armor. Adds a maximum of 1 to the Armor Value of the total combination.

Padded, Woven Metal Fabric: May be worn under any type of armor or over soft leather, canvas, heavy khaki, chain mail, padded, or metal fabric (though two armors of the same type may not be combined).

Chain Mail: May be worn over or under any other type of armor.

Reflec: A reflective material layered on a thin plastic base, this may be worn over any other armor or over or under clothes.

Plate Mail, Bulletproof Vest, Flak Jacket, Light Kevlar, Heavy Kevlar, Ceramic Armor: May not be worn under anything. May be worn over soft leather, canvas, heavy khaki, metallic woven fabric, or chain mail.

Encumbrance Option

Wearing a lot of protective gear can make performing certain actions challenging. For every full die in the Armor Value, the character gets a +1 to all *Reflexes*-based difficulties.

Maximum Damage Resistance Total Option

Some characters carry around their own protection, so it doesn't make much sense to add more to it. The maximum damage resistance roll a character can have before adding any negative modifiers, Character Points, or Fate Points but including *Physique*, protective gear and abilities, and other modifiers is 6D. Ignore any Armor Value above this. Gamemasters may adjust this depending on how effective they want protective gear to be.

Weapons

Terminology

Damage: Damage is the amount of harm a weapon does per single shot (other settings, such as burst, modify this). Melee, thrown, and those missile weapons relying a person's strength to determine their power are enhanced by the character's Strength Damage (see page 60 on determine the die code). Weapons affected by strength have a "+" in front of their damage die code. Note that the damage is based on the rate of fire; most weapons have a rate of fire of once per round. See the "Combat Options" chapter for guidelines on other rates of fire.

Range: This factor takes into account that the weapon is less effective the farther it is from the target. The values given are the maximums, in meters, for Short, Medium, and Long ranges.

For generated values, roll the character's *Physique* or *lifting*. The modifier after "PHYS" indicates the number to take from or add onto the total. These totals, in meters, determines the ranges the character can throw the item. If the total becomes zero or less because of the modifier, then the character cannot throw the item to that range. (Gamemaster who prefer straight values should multiply the die code in *Physique* or *lifting* by 4, then add the pips to get the "PHYS" value.)

Ammunition: The number of bullets or projectiles that the weapon holds. This is only included in firearms entries.

Special Ammunition —

Certain supernatural beings have an Achilles' Heel Disadvantage relating to some types of metal, particularly silver or iron. Any sharp-edged weapon or bullet can be made of or coated in (as appropriate for the substance and the weapon) these substances, and they do additional damage as described by the creature's Disadvantage or description.

Types of Firearms

There are a lot of weapons listed here. Why would you not simply select the weapon with the highest damage score? In addition to the social ramifications, a weapon's range, its ammo use and capacity, and its various "fire options" are all things an adventurer needs to consider. The following explanations should help.

Handguns

Handguns are small and comparatively light, and usually easily concealable. In most game settings, most handguns are readily available and not illegal. In fact, in most modern game settings, they are the weapon of choice for most adventurers — carrying a .45 automatic or a .38 Special is a lot less conspicuous than a submachine gun or an assault rifle.

These weapons are for close-up work. Even though most handgun rounds travel a good distance with a high-impact velocity, they generally have a fairly short effective range.

Most handguns are good for close-up work because they are easy to aim and quick to fire. A target at close range gets less time to react. Of course, there are a wide variety of handguns — from the tiny .22 one-shot Derringer to the large .357 Magnum.

Most handguns hold between six and 15 rounds. Handguns may always fire once per round, and twice if they are semi-automatic and the user shoots at the same target (with the *single fire as multi* combat option). Handguns cannot fire *full auto* — a handgun that can do that is classified as a submachine gun in these rules.

Rifles

Single-shot rifles, such as most hunting rifles or the lever action .30-30, are also very common, and not overly regulated in most game settings. True, they attract considerable attention in cities, but most small towns in modern game settings don't have a problem with them — and they are perfectly acceptable in the wilderness.

Firearms —

	Damage	Ammo	Short	Range Medium	Long	Price (Ammo Price)
Handguns						
.30 M1 Carbine [†]	5D+1	8	45	450	600	M (E)
Colt Snub .38 revolver	4D	6	5	10	15	E (VE)
Colt .45 Peacemaker	4D+1	6	15	30	45	E (VE)
Glock 17 9mm [†] pistol	3D+2	16	8	16	24	D (E)
Luger P08 9mm	3D+2	8	10	20	30	E (VE)
Derringer .45 pistol	4D*	2	10	20	30	E (VE)
Smith & Wesson .38 revolver	4D	6	15	30	45	E (VE)
Smith & Wesson .357 Magnum	5D	6	20	35	50	E (VE)
Walter PPK 9mm short	3D*	7	7	14	21	M (E)
Rifles						
Blunderbuss**	4D*	1	12	20	30	M (E)
Flintlock musket**	3D+2*	1	25	40	100	M (E)
Springfield M1903 Rifle (.30-06)	7D	5	40	80	160	E (VE)
Remington Mod 30	5D+1	6	20	75	200	E (VE)
Winchester 94 lever action (30-30) [†]	6D+1	6	30	60	120	M (E)
Shotguns						
Mossberg M500 (12-gauge pump) [†]	6D	5	20	40	60	M (E)
Remington 30 (12-gauge side by side)	6D	2	20	40	60	E (VE)
Sawed-off (12-gauge)	6D	2	15	20	30	E (VE)
<i>*May not fire single fire as multi. **Requires eight rounds to reload or a marksmanship roll of 8 to reload in one round.</i>						
Assault Rifle[†]						
Kalashnikov AK-47 (7.62x39mm)	6D	30*	45	85	170	D (E)
Submachine Guns						
Bergmann MP18 (9mm)	3D+2	12	15	30	60	E (VE)
Schmeisser MP38/40 (9mm)	3D+2	32	30	60	90	E (VE)
TEC-9 machine pistol (9mm) [†]	3D+2	30	15	30	45	M (E)
Thompson M1928/M1 (.45ACP)	4D+2	30/100-drum	25	50	75	E (VE)
Israeli Uzi (9mm) [†]	3D+2	30	20	40	60	M (E)
Machine Guns						
MG42 "Spandau" (7.92x57mm)	8D+2	500	300	600	1.2K	M (VE)
Vickers MK.1 (.303)	7D+1	250	150	300	900	M (VE)
Energy Weapons[†]						
Laser pistol	4D	15	25	75	150	L (VD)
Laser rifle	4D+2	20	30	250	1000	L (VD)
Blaster pistol	4D+1	12	20	50	150	L (VD)
Blaster rifle	7D	30	25	150	300	L (VD)

[†]Not available in the early part of the twentieth century.

Notes: Range values given in meters. Ammo prices are for 50 rounds of ammunition or one energy cell. See firearm type description for details on firing settings. Add one price difficulty level to get modern-day prices for items listed as available in a pulp fiction setting; add no modifier to those marked as not available in a pulp fiction setting.

Rifles tend to have longer effective ranges than any other weapon (barring the machine gun), and they have slightly better damage die codes than handguns, mainly because (in general) they maintain better velocities over distance and are capable of firing larger rounds.

While some rifles only hold single bullets, typical rifles hold six,

nine, or even 15 rounds. Usually, higher damage score rifles have fewer rounds, since the bullets are larger.

As with handguns, rifles may fire once per round or twice if they are semi-automatic (using the *single fire as multi* combat option). They cannot fire on *full auto*, since that is the province of assault rifles.

Shotguns

Like rifles, shotguns are considered “civilian” weapons and are not usually overly regulated. They attract a lot of attention in highly populated areas, but only if they are out in the open.

The range on a shotgun is less than that of a rifle, but shotguns are slightly better “up-close” weapons. They usually shoot a spray of pellets, rather than a single round. So, they are more accurate at shorter ranges and they do quite a bit of damage as well. However, because the spray of pellets scatters quickly, they do not have the range of regular rifles.

There are many single-shot and pump-action shotguns available. The “double-barrel” shotgun can gain the *single fire as multi* bonus by firing both barrels at once.

Submachine Guns

These firearms fall into the “military/criminal” area. Submachine guns are illegal in most populated areas, and they attract attention anywhere. They are very effective weapons for adventurers, but can often cause more trouble than they are worth.

While most submachine guns hold around 20 or 30 rounds, their rate of fire is so high that they unload themselves quickly. A burst fires about one-fifth of the weapon’s magazine, while a *full auto* shot discharges the whole clip. Even so, a *full auto* shot usually settles most differences between parties quite quickly.

Submachine guns may fire at up to three targets per round.

Assault Rifles

Seldom available in many populated areas, they are heavily regulated and usually only brandished by military organizations. They are marginally more acceptable than submachine guns (since they are less concealable), but they cause the same types of problems. Their ammunition is usually expensive and harder to get than normal rifle ammo.

These weapons are like a mix between submachine guns and rifles. They are larger and heavier than either type of weapon, making them bulky to carry, but also more accurate than submachine guns over longer ranges. Characters may fire them in bursts of three to five rounds (*burst fire as single*), single-shot, *full auto*, or *single fire as multi*. They may fire at up to three targets per round.

Machine Guns

These are truly “military only” weapons. A character with a machine gun had better keep it under wraps everywhere except the wilderness. It causes trouble and attention. Machine guns are usually hard to get, expensive, and their ammunition is not readily available.

These are heavy weapons usually fired from a vehicle mount or a bi- or tripod. A single character seldom can fire the weapon while holding it. As a result, reverse the range difficulties when using a machine gun (so that Point Blank is +10, Short is +5, Medium is 0, and Long is -5), since they are hard to swing

around in a tight arc to “bring to bear” on a close, dodging target. They may fire at up to three targets per round.

Machine guns are almost always belt or drum-fed, meaning they can hold hundreds of rounds. However, many machine guns have cyclic rates of over 500 rounds per minute. They seldom fire on anything but *full auto*, unless they are loaded with only one round (because of their long range and high damage die codes, they are often used by snipers).

Multiple Targets —

Users of weapons that may fire at multiple targets in a round do not gain the damage bonus related to the weapon setting when firing at multiple targets

Energy Weapons

Like machine guns, energy weapons and their power supplies are difficult to come by and quite expensive. Some settings may consider them experimental at best, while others reserve them for the military and secret

government agency offshoots. Their ranges are comparable to their solid projectile counterparts, sometimes longer, sometimes shorter depending on the design. Those relying on integrated power packs offer three or more times as many shots than a similar nonenergy weapon. Handguns and rifles may fire single shot or *single fire as multi*.

Explosives

Explosives, the most well known of which are grenades, are one-use weapons that bear the same stigma as the machine gun, but they are easier to conceal. However, using or brandishing a grenade or explosive *always* attracts unwanted attention.

Using an explosive can get tricky. Even though a thrown grenade uses the *throwing* skill to hit, the character using the grenade should not actually aim at a person but, rather, a place. Grenades do not, typically, explode on contact — they explode after their fuse (usually three seconds) burns up and they damage anything in a given area. When throwing at a specific area, refer to the “Grenade Targeting” chart. If the grenade misses, the gamemaster determines where it lands.

Ranges for explosives and grenades represent how far a character can throw them, which is based on the *Physique* or *lifting* of the character modified by an additional value. As with other weapons, accuracy decreases as the distance to the target location increases.



Explosives —

	Damage	Short	Range Medium	Long	Price
81mm mortar	5D	400	750	1k	M
Dynamite (per stick)	5D	PHYS-3	PHYS-2	PHYS+1 [†]	VE
Fragmentation grenade	6D	PHYS-4	PHYS-3	PHYS+3 [†]	E
Plastic explosive*	5D	1	—	—	E
Smoke grenade, tear gas	‡	PHYS-4	PHYS-3	PHYS+3 [†]	E

**Not available in a pulp setting. Price difficulty is for a U.S. modern setting. †Range equals the total in meters. Modifier is added or subtracted from the total generated. ‡Smoke grenades and tear gas give all within burst area a -1D penalty to all Reflexes, Coordination, and sight-based Perception rolls.*

Explosive Burst Radius

	Distance from Explosive*		
	Zone 1	Zone 2	Zone 3
81mm mortar, fragmentation grenade	0–3	3–8	8–16
Dynamite	0–2	2–5	5–10
Plastic explosive	0–3	—	—
Smoke grenade, tear gas	‡	—	—

**All values given in meters. ‡Smoke grenades and tear gas have a burst radius of 9.5 square meters.*

Explosives also have an additional game mechanic: the burst radius. Anyone caught within the burst radius must take damage; the farther a character is from the center of the blast, the less damage she takes.

Three values, in meters, are given for each burst radius. Compare the attack roll to target the explosive against the defense total of characters not at ground zero; those who have a defense total greater than the targeting roll managed to dive for cover or protect themselves from the burst. Characters between zero and the first value take full damage. Those between the first and second values take half damage. Anyone between the second and third values take quarter damage. (Round all fractions up.) Characters farther away than the third value are relatively safe.

Characters who haven't taken their turn yet have a chance of getting out of the way of the blast. (Here's another instance of being able to move up a turn.) Technically, normal movement might do it, but this is a combat situation — the grenade thrower is timing his throw to catch a target in the blast radius.

The target has to beat a difficulty to get out of the blast radius of an explosive. The character makes a *dodge* or *Reflexes* attempt, with the result determining how far from ground zero the character managed to get.

A character who meets the difficulty exactly moves one blast radius zone away

from where the explosive landed or was set off. For every four points above the difficulty, the character moves one more blast radius zone away. So, a character at ground zero (and thus in zone 1) of a grenade explosion needs to beat a difficulty of 23 to get completely out of the range, while a character in zone 3 requires only a 15. Once the character's final zone is determined, figure out how much damage he gets.

Types of Explosives

Dynamite is commonly used in mining, road construction, and other places where relatively cheap, quick destruction is needed. A blasting cap, fuse, or timing device is needed to set off this nitroglycerin-based explosive. Dynamite comes in sticks.

When fragmentation grenades explode, they send shrapnel out in all directions.

Plastic explosives can be formed like putty. The explosive is inert until an electrical current runs through it

(which means that an electrical blasting cap is needed to set it off). Plastic explosives are small (and easily transportable), and can be used to open an otherwise reluctant door (such as to a safe). About two ounces generates the damage for plastic explosives.

Tear gas and smoke grenades do not explode. Instead, they release their contents through holes in a canister. The cloud they create quickly fills an area of 9.5 square meters. Armor provides no protection against this kind of attack, though a gas mask does. Both tear gas and smoke grenades give all within the blast area a -1D penalty to all *Reflexes*, *Coordination*, and sight-based *Perception* rolls.

Muscle-Powered Weapons

Muscle-powered weapons include all those that depend upon a character's strength to get them to their target. Instead of having their damage die codes listed as a single number, muscle-powered weapons have damage adds.

Missile and Thrown Weapons

One benefit of missile and thrown weapons is their quiet operation and fewer government regulations on ownership. All such weapons take

Grenade Targeting —

Range	Difficulty
Point Blank	0
Short	10
Medium	15
Long	20
Condition	Modifier
Character cannot directly see target area	+6
Target area is not "even ground"	+4
Target area is very hard (grenade will bounce)	+4
Target area is very soft (grenade will sink)	-4

Melee Weapons —

Type	Damage	Price	Type	Damage	Price
Awl, ice pick, household scissors, pocket knife, screwdriver, stake	+2	VE	Mace*	+1D+1	E
Arrow, crossbow bolt, dart	+1	VE	Machete*	+1D+2	E
Axe (large)*	+3D	E	Manrikigusari*	+1D+2	E
Ball and chain*	+2D	E	Nunchaku*	+1D+2	VE
Baton, night stick, fire iron	+1D+1	VE–E	Quarterstaff [†]	+1D+2	E
Blackjack	+2	VE	Rapier*	+2D	E
Brass knuckles	+1D+1	VE	Sai*	+1D+1	E
Bullwhip*	+1D	E	Sap, hammer (tool)	+1D	VE
Club, baseball bat, large stick, walking stick*	+1D+1	VE	Sword, broad*	+2D+2	E
Hatchet	+1D+1	VE	Sword, short	+1D+2	E
Hedge clippers, garden shears	+1D	VE	Sword, two-handed*	+3D+1	E
Katana*	+3D	M	Tonfa	+1D+2	E
Knife (survival, large kitchen), dagger, bayonet	+1D	VE–E			

*Starred weapons or sets of weapons are longer than 60 centimeters and thus may incur an unwieldy weapon modifier.

[†]Allows user to attack at Point Blank or up to 2 meters away at Short range; incurs unwieldy weapon modifier of +5.

an action to reload, either to notch another arrow or pull out another dart. Generally, characters may reload in the same round as firing or throwing (with a multi-action penalty), except with crossbows, which require the character to replace the bolt and crank it in place.

Melee Weapons

Most muscle-powered weapons are melee weapons. Swords, knives, brass knuckles, clubs, and so on are all examples. All of these weapons require *melee weapons* to use. Gamemasters may allow characters to employ untrained such simple ones as sticks with only the *Reflexes* attribute.

Edged or pointed weapons do half damage when used to bludgeon instead of cut.

Improvised Weapons

When a character's up against something ugly and angry, and his favorite gun's back at his hideout, he grabs whatever he can to get the job done.

That means that gamemasters aren't always going to find established game mechanics for what their players want to use as weapons. When this happens, the best way to handle the situation is use the mechanics of something similar. Most items either serve as a dagger (such as a broken bottle) or a club (such as a table leg). Then modify the damage based on how sharp or heavy the improvised weapon is to the comparison weapon.

Improvised weapons always use either *melee combat* or *throwing*, and they always receive an improvised weapon modifier to the combat difficulty of +5 or more. On a card-played *setback* or a rolled Critical Failure when wielding the item, most improvised weapons break, the user

Missile and Thrown Weapons —

	Damage	Short	Range Med.	Long	Price
Missile Weapons					
Blowgun and dart	1D ²	10	40	100	VE ¹
Bow,					
Composite and arrow	+3D+1	10	60	250	M ¹
Long and arrow	+2D+2	10	100	250	M ¹
Short and arrow	+1D+2	10	100	250	M ¹
Crossbow,					
Light and bolt	4D	10	100	200	M ¹
Heavy and bolt ³	4D+1	10	100	300	M ¹
Wrist-mounted and dart	4D	10	25	50	M ¹
Thrown Weapons					
Boomerang, heavy	+1D+1	5	40	100	E
Dart	+1	PHYS	PHYS+1	PHYS+2	VE
Gasoline bomb	6D+2	PHYS-3	PHYS-2	PHYS-1	VE
Javelin ⁴	+2D	5	25	40	E
Rock, fist-sized	+1	PHYS-2	PHYS-1	PHYS	—
Throwing dagger	+1D	5	10	15	E
Throwing star (shuriken)	+1D	5	10	15	VE

1. Price is for firing part of weapon; arrows, bolts, or darts priced separately. 2. Blowguns commonly shoot poison darts; poison damage is in addition to damage listed. 3. Requires one full round to reload. 4. Longer than 60 centimeters, so may incur the unwieldy weapon modifier.

Vehicles —

Vehicle Type	Move ¹	Passengers ²	Toughness	Maneuverability	Price
Land					
Bicycle ³	See note	1–2	2D	+2D+2	E–M
Wagon, stage coach ⁴	animal's Move x50%	5–8	4D+1	0	D
Motorcycle, small street	84 (60 kph)	1–2	3D+2	+3D	D
Motorcycle, large	98 (70 kph)	1–2	4D	+2D	D
Car, small	49 (35 kph)	3–4	4D+1	+2D	VD
Car, mid-size	70 (50 kph)	5–6	4D+2	+1D+1	VD
Car, large	70 (50 kph)	6–8	5D	+1D	VD
Car, sports	107 (75 kph)	2–4	4D+1	+3D	H
Minivan ⁵	63 (45 kph)	7	5D+1	+1D	H
Van, full-size (with seats) ⁵	63 (45 kph)	15	5D+2	0	H
Truck, pickup	63 (45 kph)	3 (cab)	5D+2	0	H
Truck, delivery	63 (45 kph)	2–3 (cab)	6D	-1D	H
Bus, in-city	49 (35 kph)	81	5D+2	-4D	L
Bus, between city	49 (35 kph)	43	5D+2	-4D	L
Tractor trailer cab and trailer ⁵	49 (35 kph)	2 (cab)	6D+2	-6D	L
Water					
Canoe	<i>Physique or lifting roll</i>	4	2D	+1D	E–M
Rowboat	<i>Physique or lifting roll</i>	6	3D+2	0	E
Sailboat, small	Wind + 25% of <i>piloting</i> total	2	4D	+2D	D
Sailboat, large	Wind + 50% of <i>piloting</i> total	6–18 (2 crew)	6D	+1D	VD
Powerboat, medium ⁵	42 (30 kph)	9	4D+2	+1D	H
Air					
Helicopter, civilian ⁵	126 (90 kph)	5	6D+1	+3D	L
Prop plane, small	98 (70 kph)	4–8 (1–2 crew)	5D	+1D	L
Prop plane, medium	133 (95 kph)	6–20 (2 crew)	6D+1	0	L
Small jet ⁵	308 (220 kph)	8–20 (2 crew)	6D+1	0	L

1. First entry is meters per round, followed by kilometers per hour. For entries indicating a roll, roll the skill and use that as the number of meters moved in that round. 2. Includes one crew member (unless otherwise specified). 3. Move equals character's Move plus Physique or lifting roll. 4. Use animal handling to maneuver the vehicle. 5. Not available prior to the 1950s.

hurts himself, or both — the greater the roll fails, the worse the situation is. (If the user ends up hurting himself, use only the weapon bonus — do not include the user's Strength Damage — to determine the amount of damage done.)

Generally, characters may rely on improvised weapons only a few times before they break (regardless of whether a Critical Failure or a setback occurred while using it), though ones designed to take abuse — such a heavy metal pipe, fire iron, or a screwdriver — can survive the battle (including Critical Failures) and continue to function as tools or armament.

Vehicles

The accompanying chart introduces a few terms unique to means of conveyance:

Move: This is approximately cruising speed.

Passengers: The number of people, including the crew, that the vehicle can carry. Unless otherwise specified, the number of crew needed to properly operate the vehicle is one.

Toughness: This is the vehicle's base damage resistance die code. It can also serve as a reasonable measure of the amount of damage it can inflict. Players may not modify a vehicle's Toughness by spending Character or Fate Points on it.

Maneuverability: An indication of how easy the vehicle is to handle. Stunts are easier to perform in vehicles with higher die codes than in those with lower ones. The Maneuverability die code is added to the driver's or pilot's appropriate skill total when that person is attempting to do something fancy. (Vehicle stunts are further explained in the "Movement" chapter.)

Gamemaster Tips

What's in this Chapter

You've made it this far, so you probably don't want even more "rules." We'll keep this chapter short by offering a list of helpful ideas. If you want more guidance, you can find more gamemaster resources online at www.westendgames.com.

The Tips

The most important rule to remember is have fun. All the other rules in this book are intended to help you worry less about being fair and more about enjoying developing a fantastic story with your friends. Here are some ideas to help you with this.

- Before beginning play, skim the rulebook at least once. Refer to it during the slow parts; make up the difficulties you can't remember during the exciting scenes.
- You're in charge of the rules, not your players. However, find that balance between being too strict and too lenient. Players need to feel both challenged and like they accomplish something. If the players contend you made an error in judgment or presentation, rectify the matter or make it up to them later.
- You are permitted to place restrictions on character creation if you don't think you can't come up with obstacles challenging enough for the players to run wild.
- Be descriptive. Keep in mind the old rule of "show, don't tell." Make your characters and scenes as interesting as you can. Try to work into descriptions as many senses as possible. Think about how novelists do it, and follow their example. (All right, it is possible to overdo it — you'll figure that out when your players start nodding off.)
- Players know only what you tell them, so don't expect them to use a clue later that you don't give them a chance to find now.
- Have the players come up with a situation that you know is not in the book? Flip to the generic difficulties descriptions (if you've nowhere else to start) or the generic modifiers (if you already have a difficulty). Then pick a number based on the descriptions therein and go with it. You can also use this technique to reward player ingenuity.
- Hide the adventure's text or notes, so your players don't know whether you're changing something. It also increases the level of suspense and excitement, because they don't know what's going to happen next.
- Adjust the dice totals to make sure that neither side trounces the other too fast (although sometimes, that just can't be helped, so you have to add a few more henchmen or swarms of rats or a sudden gas trap).
- Keep a few appropriate filler obstacles handy, like game characteristics for henchmen, rolling boulders, booby traps, critter swarms, zombies, or whatever, for those times when you need to slow the players

down. Also, have a list of suitable helpers, such as lost key in a niche, some handy berry bushes, a reformed thug, or a talkative child, just in case the players need a hand.

- Don't give your villains more firepower (or damage-dealing devices or abilities) than could kill a player's character in a single blow.
- Never let a player's character die unless doing so is particularly dramatic or heroic. Your characters come and go, but players, because they only use one or two, invest a lot more into their development.
- Give new players leeway, but show players who persistently make bad choices for their characters that there are consequences to their actions.
- When there's tension between the players, call for a break. It might be as simple as getting a snack, or as challenging as reminding the players that they are not their characters and they're supposed to have fun together.
- If you need to encourage players to get into their characters, give them immediate, but small, rewards for doing so, such as a bonus to a skill roll or a reduction in difficulty.
- Customize your scenarios to the skill levels, character options, backgrounds, and goals of the players' characters, as well as the kinds of things that the players like (particular types of rewards, jokes, villains, and so on). The players will feel like they're actually participating in creating the story, rather than being dragged along.



Adventure Tips

What's in this Chapter

The key means of play in a roleplaying game is the adventure. Thus, here's a chapter devoted to some tips on preparing and running adventures, including obstacle ideas, rewards, and generic characters.

Creating Adventures

Like most games, roleplayers must overcome a series of obstacles to reach a final goal. But in roleplaying games, that combination of obstacles and goals, called an adventure, takes on the same structure as a story. Both have an exposition, progressively more difficult challenges to overcome, a climax, and a resolution. You can use movies, television shows, novels, or comic books to come up with ideas for adventures, always remembering that the players get to decide how their characters react to the given obstacle, instead of being dictated by the writer.

You, the gamemaster, choose the hurdles the characters must deal with. You provide a goal and then presents the characters with a series of problems that prevents them from reaching that objective. The hindrances can take a variety of forms, from monsters to evil scientists to acid storms to covert government agents, depending on the genre and the particular circumstances of the adventure your characters are working through.

Genre Types

D6 Adventure works well for a number of different genres. When deciding which one you want to play in, consider what other reference material, such as movies, television shows, and books, you have to draw on. Reference material can inspire you with adventure ideas, setting particulars, and interesting characters.

Wild West

One of the most chaotic genres, the Wild West features gun fights, chases on horseback, and the lure of hidden wealth, usually in the form of gold, but sometimes a coveted piece of land. Generally, technology is low, though weird science is possible.

Pulp Fiction

Set during World War I and World War II, the pulp fiction genre emphasizes excitement over complicated plot development, mission-oriented adventures over long puzzle-solvers. Few "civilized" people deal with magic, though technology is being developed so fast that almost anything seems possible.

Real World

The game setting is not far removed from the real world of today. Often, however, there is at least one change — maybe magic has suddenly become possible, or aliens have invaded, or the time period has changed from the twentieth century to somewhere in the past.

Super Heroes

Super hero adventures usually happen in the present or not too distant future. Special Abilities are common place, coming from scientific experiments, random mutations, weapons, equipment, training, and more.

Espionage

Plot and character development — along with lots of ultra-high-tech equipment — dominate the espionage setting. Full of secrets, and double crosses, violence is generally more subtle than in other genres, though there's still plenty of room for a car chase with big guns.

Types of Adventures

The most direct way of creating an adventure is to select the goal first. Once you know the end, you can more easily decide on what types of obstacles to make it interesting for the characters to reach the goal.

Caught in a Tight Spot: Escape from a situation that could cause some type of harm to the characters or their allies.

Contest: The characters must accomplish a predetermined goal more quickly or more efficiently than everyone else involved in the contest.

Guard Duty: Protect someone or something from harm.

Foil a Plan: Stop someone else from accomplishing their goal. Generally, the planned to be foiled has something to do with the destruction of a person, place, or thing of importance to the characters or to the entire world.

Mystery: The players' characters must discover the truth about a person, thing, or event.

The Quest: Locate and retrieve an object or person at the behest of another. The object could have been stolen, the person kidnapped, or a criminal who's escaped justice.

Types of Obstacles

Once you've determined the type of adventure you want to create, you must divide it up into smaller chunks called scenes, each containing one or two obstacles. A scene is triggered by the players' characters' arrival at a given location or by the passage of time. Once the characters

overcome or bypass the obstacle, they move on to the next scene and one step closer to the goal of the adventure. Here are a few examples.

Adverse Conditions: Weather, terrain, and hostile or uncooperative gamemaster's characters can hamper the characters in accomplishing the goal.

Gamemaster's Characters: The people that the player's characters meet come in handy for all sorts of situations, so much so that there's a whole section on them in this chapter.

Combat: In order to continue forward or get to something, the characters first must defeat a creature or villain.

Diversions: Include extraneous details in setting descriptions or when the players' characters talk to other people. The details are more for show than to further the adventure, but they offer some interesting role-playing opportunities.

Information: The players' characters often need to obtain information, and you can make this more challenging by making it harder for them to find (two secretaries to convince instead of one), missing (part of a needed tablet has been destroyed), in the form of a puzzle or riddle, from a questionable source, or giving the characters what seems like a right lead but ends up being to the wrong place. However, make sure that the information the characters seek really is attainable. Be careful not to force the players' characters to go through an enormous amount of trouble based on clues and hints you've given them only to find that their efforts were wasted.

Multiple Goals: Typically for experienced roleplayers, adding the rumor of a new goal can force the characters to rearrange their priorities.

Restrictions: The characters can't use some of the regular equipment or must be certain to perform certain rituals, or there will be dire consequences.

Time Limits: There's nothing like a time limit to speed up a scene. This kind of obstacle can take the form of limited supplies, limited ammunition, or a set amount of time before something horrible occurs.

Gamemaster's Characters

During their adventures players' characters encounter various allies, enemies, and neutrals who serve to shape the story, establishing the setting or helping or hindering the characters at critical moments. Without these characters, nothing much would happen.

However, you don't have to create enough characters to fill the entire universe. Save yourself work and carefully choose which gamemaster's characters play the most pivotal roles in your adventure and

design them in detail. Then select the less important characters and determine most of their background and personality, and so on until you come down to the nameless characters who need nothing more than a brief mention.



Assigning Characteristics

Once you've come up with the overall concept for the character, you should decide on his game statistics. Skim through the "Character Basics" and "Character Options" chapters for some ideas, jotting down whatever details are important for the character's importance to the adventure and what's needed to use him. There's no need to follow the character creation rules exactly; instead, give each character what you think they need to play their part in the story.

The average adult human being has 2D in all attributes. Depending on how much experience you want an individual to have, give the character between 7 and 14 dice in skills.

Children will generally have 1D in all attributes, with two or three dice in skills, such as *throwing* (for tossing baseballs, footballs, food, etc.), *running*, *swimming*, *tech*, *hide*, *con*, and *charm*. Older or gifted children may have more or a greater variety of skills. Children

will have few, if any, specializations. They often carry a favorite toy or nothing.

Elderly adults may have fewer dice in their *Reflexes*, *Coordination*, and *Physique*. However, they have twice as many skill dice (between 14 and 20), to account for their greater experience.

Body Points for generic characters likewise depend on age and toughness. For base Body Points, use these guidelines: 5 for kids and elderly individuals, 10 for ordinary innocent bystanders and most animals, 15 for minor villainous opponents, and 20 for major secondary and leading gamemaster's characters. Add to these values any additional points as you deem appropriate.

Should you prefer the Wounds system, be sure to drop one or more levels from the bottom of the list. For example, most animals, kids, and elderly would take one Wound level (Incapacitated) before dying, while minor character and large animals might take two (Stun and Incapacitated), and so on.

Character Points and Fate Points

Cannon-fodder villains, such as army troops, henchmen, and merchants typically have no Character Points or Fate Points. Minor villains, whose survival isn't dependent upon the adventure's plot may have one to three Character Points and (usually) no Fate Points. Continuing villains, such as those who may be used for several adventures or who are subordinate to the main villain, may have several Character Points and no more than one or two Fate Points.

Major villains who might be used over the course of a campaign and are integral to an adventure should have at least 11 Character Points (some characters may have well over 50 Character Points) and many will have at least three Fate Points.

Starting the Adventure

Once you've got the goal and a few obstacles, you'll need to give the players' characters a reason to go on the adventure. Often called the hook, here are a few examples.

Character Goals: The group, even just one of the players' characters, gets information that could help get closer to a long-term goal.

Informant: Someone lets the players' characters know about the goal and gives them just enough information to get to the first obstacle. The information could be provided as a letter, a television announcement, a classified ad, or an anonymous source.

In Media Res: Start the game in the middle of an explosive or suspenseful event. Such fast starts put the players immediately on their toes, thrusting their characters into the middle of the game before they even know it. Once they've dealt with their immediate problem, they're thoroughly enmeshed in the story.

Mission Briefing: The organization in which the characters are involved calls a meeting and sets reveals the goal (though, of course, not how to accomplish it!).

Running Adventures

You've successfully brought the players' characters into the adventure. Now you have to keep them focused and enthralled with the plot. If you see their eyes start to wander, or they fall into a conversation about the last game (or worse, what they watched on television last night), you know something's gone wrong. This section should help you maintain an involving story and a sense of "really being there."

Setting the Scene

Your first job is to vividly depict the scene unfolding before the players' characters. Where are they? Who else is there? What's happening? These are the questions you must answer immediately.

Description

The key here is to engage the players' senses, just like a good movie, novel, or television show. Try to use evocative words to give the players a clear and vivid view of their characters' environment. The best way to learn how to provide such lifelike descriptions is to picture the scene in your mind and do whatever you can to convey that same scene to your players. You may incorporate movie or television footage you've taped, maps and diagrams you copied out of library books, or even illustrations you've drawn yourself. Sound effects CDs especially can help you set the stage for the characters.

Just remember that your players have five senses. Don't just rely on the sense of sight. Describe what your characters hear, smell, touch, and (sometimes) taste. The following example engages several senses.

Gamemaster: "You step out of the van and onto soggy ground with a squish. The thick, musty smell of the swamp immediately washes over you. From all around you, you can hear the screeching chirps of

birds and small animals. The humidity settles against your skin like a blanket of moisture as you walk away from the van. The gangly gray trees scattered in small stands reach upward into the mist, and you get the distinct feeling that something out there is watching you."

Believable Characters

Other than the setting, the players' characters will also encounter other people who live in the game world. Your job is to make sure that these gamemaster's characters appear real to the players. Their words and actions must seem appropriate in the context of their histories, personalities, and ambitions. If a stoic military officer suddenly took off his helmet and started joking around, the players would probably just stare at you for a minute as the game comes crashing to a halt.

Play each character to the best of your ability. Make sure he does everything in his power to achieve his goals, whether he's trying to thwart the players' characters or earn a load of gold coins. This does not mean that every gamemaster's character should act overtly. Part of his goal may be to achieve his objective undetected, or to make it look like someone else was responsible. Rather, the idea is that the character should use all of his resources — his skills, allies, finances, and so on — to accomplish his immediate as well as his long-term goals.

Exciting Locales

Try to make each place the players' characters visit seem different than the others. By doing this, you can make these sights engaging and memorable for the players.

Personal Stake

Every once in while you should ask to see the players' character sheets. Look for background information and personality traits that might lend themselves to a personal stake. If a player has written that her character is extremely competitive, for example, you could create a rival group that seeks to outdo the players' characters at every turn. The players will do everything in their power to make sure their characters succeed more often and more quickly than the newcomers.

Giving Options

Don't constantly force your players to follow along the prescribed path of the adventure. They may have devised an alternate scheme for success not covered by the scenario, and you shouldn't penalize them for their creativity. Instead you'll have to use your judgment to run the remainder of the adventure.

If the players feel that they never have a choice, that you have predetermined what their characters will do and say — and therefore, how the adventure will turn out — they're not going to have any interest in playing. Part of the fun of a roleplaying game is the almost unlimited possible reactions to any given situation. Take that away, and you've lost much of the reason for participating in this type of game.

Sometimes the characters will have only a few choices — or at least, a few obvious choices — and that's fine if it makes logical sense in the context of the scenario and doesn't seem like an attempt by you as the gamemaster to dictate their characters' paths.

Reward creativity. Give the players a reason to exercise their brains. The more freedom they believe they have, the more they'll enjoy the

adventure. When their characters make a mistake, they have no one else to blame it on, and when their characters succeed, they feel a genuine sense of accomplishment.

The Subtle Art of Misdirection

If the players can correctly guess the conclusion of an adventure while they're progressing through the first encounter, the ensuing encounters won't provide as much excitement as they should.

This is where the subtle art of misdirection comes in. The object here is to keep the players (and their characters) guessing and revising those guesses through the whole adventure. You can do this in small ways: make die rolls, smile for a moment, and then don't say anything about it; have the characters roll Perception checks, ask for their totals, and then just continue with the encounter; ask a player for detailed information on how her character is going to close a door ("Which hand are you using?" "Do you have a weapon in your hand"), but then have the portal close uneventfully.

You also have the option of throwing in major red herrings. If a character starts tracking the players' characters, the players will immediately attempt to mesh this new person's presence with the rest of the adventure. In reality, however, he's just a common thief looking for an easy mark, or he thinks that one of the characters looks familiar but doesn't want to say anything until he's sure he's not mistaking that character for someone else.

Allowing the Characters to Fail

It's that chance of failure that gives excitement to a roleplaying game, so sometimes characters need to fail. If they roll poorly, or are simply outclassed, or most importantly, if they play poorly, their characters will not accomplish their goal.

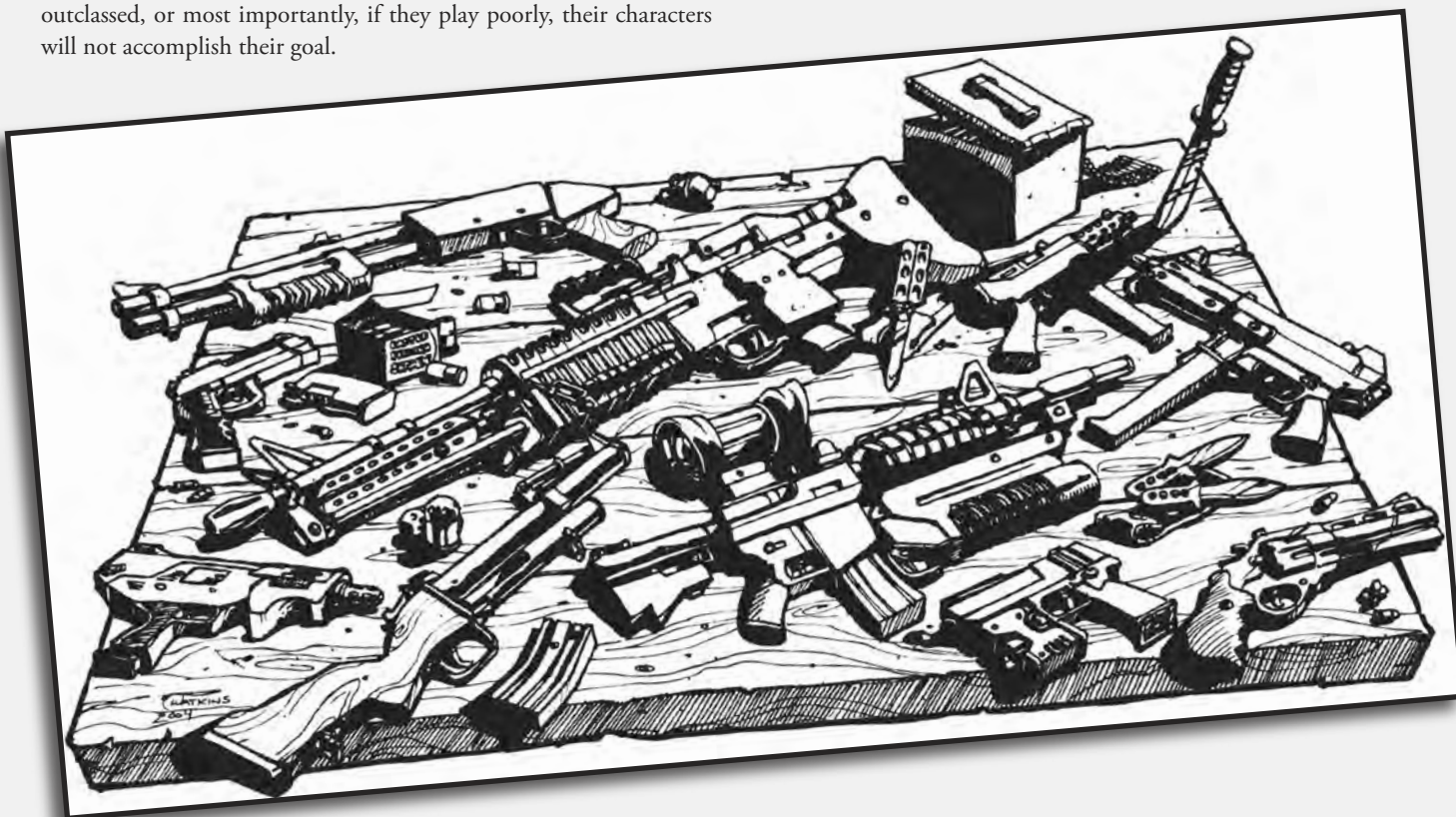
Yet, with each defeat, the characters (and players) should learn something. They may learn a better way to approach a situation, or they may stumble upon a tool or gadget that will help them in the future. It should take perseverance and dedication, but learning from mistakes will eventually lead to success.

Getting Feedback

Sometimes an adventure doesn't thrill the players like you expected it to when you were first reading or creating it. As you run a scenario, you should pay attention to the players' reactions to the various scenes. Did they stand up and all try to talk at once during the chase? Did they go comatose when they reached the puzzle-solving encounter? Gauge their reactions to your judgment calls and improvisation. The players' words and actions can convey a great deal of information about which parts of the adventure they enjoyed and which parts put them to sleep.

Ask the players what they did and didn't like. You could even have them write you an anonymous note with a list of their favorite and least favorite scenes.

Don't take any negative responses as criticism. It takes a lot of work to plan and run a game, and you can't always please everyone no matter what you do. Just don't forget to listen to what your players have to say. They may want to take the game in a different direction than you do. Compromise. Make sure you and your players have fun. If not, either you or your players will eventually give up and find something else to do during those precious spare moments. View player reactions and comments as hints as to what you can do in the next adventure that will keep them on the edge of their seats.



Rewarding the Players

Part of the fun of roleplaying is watching characters improve and develop. Gamemasters have plenty of options for helping that along, though, of course, no single option should be overused or the players will have no reason to continue adventuring.

Advantages (and Disadvantages)

Look through the list of Advantages for some reward ideas. Typically, when a gamemaster allows access to an Advantage, it's a one-shot deal, especially for particularly powerful Advantages, such as being owed a favor by a multimillionaire. If the characters want a more permanent access to this kind of Advantage, they will have pay for it (in Character Points).

Gamemasters might also give free Advantages to characters — along with an equivalent amount of Disadvantages!

Equipment and Other Loot

Depending on the circumstances of the present adventure and the gamemaster's ideas for future adventures, gamemasters may allow the players' characters to keep equipment, gear, and treasure that they find in abandoned temples or acquire from a villain's lair. Gamemasters may even want to plant various items in the adventure for the players' characters to locate, whether to fulfill a character's dream or help the group in a future scenario. Should the equipment or other material cause the players' characters to become too powerful, too quickly, remember that things can break, become the object of desire by more powerful personages, or get stolen.

Funds

Characters might choose to sell some of their loot and put the money into their bank account or investments. Depending on what characters do with their money, gamemasters may allow a permanent one-pip increase to each of their *Funds* attribute (because of putting it into solid investments as determined by a *business* roll), or give the characters a larger bonus to a limited number of *Funds* rolls (because they kept the cash in a vault at their hideout).

Information

While not terribly tangible, information could be useful for drawing the characters into another adventure or helping to fulfill a character's goal (such as discovering details about her mysterious past).

Character and Fate Points

Assuming that the players have really been trying and have been sufficiently challenged by the adventure, each character should receive enough Character Points to improve one skill, plus a few extra for help in overcoming a low roll at a future inconvenient time. Obviously, more experienced characters will either have to experience more adventures, or they'll need bigger challenges.

Here are a few guidelines for distributing Character and Fate Points for an adventure that lasts two or more nights, several hours per night. They are per character, not per group.

Obstacle was easy to overcome (the difficulty numbers were about three times the die code in the skills required): No reward.

Obstacle was somewhat difficult to overcome (the difficulty numbers were about three to four times the die code in the skills required): one Character Point per low-difficulty obstacle in the adventure.

Obstacle was quite challenging to overcome (the difficulty numbers were about five times the die code in the skills required; generally reserved for the climactic scene): two or more Character Points per high-difficulty obstacle in the adventure (depending on how many Character Points the characters had to spend to beat the difficulties set).

Individual roleplaying (overcoming goals and playing in character): two to three Character Points (awarded to each character, not to the whole group).

Group roleplaying (teamwork and interacting with each other in character): three to four Character Points.

Everybody had fun (including the gamemaster): one to two Character Points.

Accomplished the goal: one Fate Point.

Generic Characters

People

Henchman: Reflexes 2D, brawling 4D, Coordination 2D, lockpicking 3D, marksmanship 4D, piloting 3D, Physique 2D, running 3D, Knowledge 2D, Perception 2D, hide 3D, security 3D, streetwise 3D, tracking 3D, Presence 2D. *Move:* 10. *Strength Damage:* 1D. *Fate Points:* 0. *Character Points:* 2. *Body Points:* 18/*Wound levels:* 2. *Equipment:* handgun (damage 4D), lockpicking tools (+1D to lockpicking rolls), cell phone.

Police Officer: Reflexes 2D, brawling 3D, dodge 3D, melee weapons 3D, Coordination 2D, marksmanship 4D, piloting 3D, Physique 2D, running 3D, Knowledge 2D, medicine 3D, Perception 2D, streetwise 4D, Presence 2D. *Move:* 10. *Strength Damage:* 1D. *Fate Points:* 0. *Character Points:* 2. *Body Points:* 22/*Wound levels:* 2. *Equipment:* bulletproof vest (armor value +3D), handcuffs, handgun (damage 4D), nightstick (damage 3D), ammunition.

Reporter: Reflexes 2D, sneak 3D, Coordination 2D, Physique 2D, running 3D, Knowledge 2D, investigation 3D, scholar 3D, tech 3D, Perception 2D, hide 3D, search 3D, tracking 3D, Presence 2D, con 3D, persuasion 3D. *Move:* 10. *Strength Damage:* 1D. *Fate Points:* 0. *Character Points:* 2. *Body Points:* 14/*Wound levels:* 2. *Modern equipment:* PDA with micro-recorder, digital camera, cell phone. *Equipment for any genre:* pad of paper, pens, press pass.

Scientist: Reflexes 2D, Coordination 1D, Physique 1D, Knowledge 3D, investigation 5D, scholar 4D, tech 4D, Perception 3D, repair 4D, Presence 2D. *Move:* 10. *Strength Damage:* 1D. *Fate Points:* 0. *Character Points:* 2. *Body Points:* 15/*Wound levels:* 2. *Equipment:* access to lab facilities, PDA.

Security Guard: Reflexes 2D, brawling 3D, dodge 4D, melee weapons 3D, Coordination 2D, Physique 2D, running 3D, Knowledge 2D, medicine 3D, security 3D, Perception 2D, Presence 2D. *Move:* 10. *Strength Damage:* 1D. *Fate Points:* 0. *Character Points:* 2. *Body Points:* 18/*Wound levels:* 2. *Equipment:* nightstick (damage +1D+2), walkie-talkie.



Soldier: Reflexes 2D, brawling 3D, dodge 3D, melee weapons 3D, sneak 3D, Coordination 2D, marksmanship 3D, Physique 2D, lifting 3D, running 3D, Knowledge 2D, medicine 3D, scholar 3D, Perception 2D, Presence 2D, willpower 3D. *Move:* 10. *Strength Damage:* 2D. *Fate Points:* 0. *Character Points:* 2. *Body Points:* 19/*Wound levels:* 2. *Equipment:* handgun (damage 4D), knife (damage +1D), rifle (damage 5D+1), ammunition.

Thug: Reflexes 2D, brawling 3D, melee weapons 3D, Coordination 2D, lockpicking 3D, marksmanship 3D, Physique 3D, Knowledge 2D, security 3D, Perception 2D, streetwise 3D, Presence 1D, intimidation 3D. *Move:* 10. *Strength Damage:* 2D. *Fate Points:* 0. *Character Points:* 2. *Body Points:* 19/*Wound levels:* 2. *Equipment:* handgun (damage 4D), switchblade (Strength Damage only).

Animals

Characters may also interact with animals from time to time. Remember that, although clever, most animals are not as intelligent as Humans are. They don't actively use skills, though they may have some to represent their unconscious use of them, such as *willpower* to resist being told what to do. Animals usually decide on the best course of action that will lead to their own survival, unless they are trained otherwise.

Bat (Brown, Red): Reflexes 3D, brawling 4D, flying 4D, Coordination 1D, Physique 1D, Knowledge 1D, Perception 1D, search 2D; hearing +1D, tracking 2D; sonar +1D, Presence 1D, willpower 3D. *Move:* 15. *Strength Damage:* 1D. *Body Points:* 6/*Wound levels:* 1. *Natural Abilities:* wings allow the bat to fly for a few hundred miles; swarm attack (roll a single *brawling* total for entire group of bats, adding +5 to the total for every 10 creatures involved; if using the optional damage bonus, add the bonus for this roll to the Strength Damage of a single bat); claws (Strength Damage only).

Bird of Prey (Falcon, Hawk): Reflexes 4D, brawling 5D, flying 5D, Coordination 1D, Physique 2D, Knowledge 1D, Perception 2D, search 3D, tracking 3D, Presence 2D, willpower 3D. *Move:* 32 (flying)/15 (gliding). *Strength Damage:* 1D. *Body Points:* 12/*Wound levels:* 1. *Natural Abilities:* wings allow the bird to fly or glide for several hundred miles or as long as there are thermals to keep them aloft; beak (damage +2), talons (damage +1D).

Cat, Domestic: Reflexes 3D, brawling 4D, climbing 4D, dodge 4D, jumping 4D, sneak 4D, Coordination 1D, Physique 1D, running 3D, Knowledge 1D, Perception 2D, search 3D, tracking 3D, Presence 2D, willpower 3D. *Move:* 20. *Strength Damage:* 1D. *Body Points:* 10/*Wound levels:* 1. *Natural Abilities:* claws (damage +2), teeth (damage +2).

Cat, Large (Lion, Puma, Tiger): Reflexes 4D, brawling 5D, climbing 5D, dodge 5D, jumping 5D, sneak 5D, Coordination 2D, Physique 4D, running 5D, Knowledge 1D, Perception 2D, search 3D, tracking 3D, Presence 2D, intimidation 5D, willpower 3D. *Move:* 30. *Body Points:* 18/*Wound levels:* 2. *Strength Damage:* 2D. *Natural Abilities:* thick fur (armor value +2), claws (damage +1D), teeth (damage +1D). Note: Large cats can leap up to 30 feet horizontally or six feet vertically.

Dog, Domestic: Reflexes 3D, brawling 4D, dodge 4D, Coordination 1D, Physique 3D, running 4D, Knowledge 1D, Perception 2D, search 3D, tracking 4D, Presence 2D, intimidation 3D, willpower

4D. *Move:* 25. *Strength Damage:* 2D. *Body Points:* 14/*Wound levels:* 1. *Natural Abilities:* teeth (damage +1D).

Dog, Guard: Reflexes 3D, brawling 5D, dodge 6D, Coordination 1D, Physique 4D, running 4D, Knowledge 1D, Perception 2D, search 3D, tracking 4D, Presence 2D, intimidation 5D, willpower 4D. *Move:* 25. *Strength Damage:* 2D. *Body Points:* 18/*Wound levels:* 2. *Natural Abilities:* teeth (damage +1D).

Horse: Reflexes 3D, brawling 4D, jumping 4D, Coordination 1D, Physique 4D, running 5D, Knowledge 1D, Perception 3D, Presence 2D, intimidation 3D, willpower 3D. *Move:* 25. *Strength Damage:* 2D. *Body Points:* 22/*Wound levels:* 2. *Natural Abilities:* hoof (damage +2), teeth (damage +2). Note: Horses can attack the same target twice in one round with their hooves (two front or two back) at no penalty, or they can bite once.

Shark: Reflexes 3D, brawling 4D, Coordination 1D, Physique 3D, swimming 5D, Knowledge 1D, Perception 2D, search 3D, tracking 3D, Presence 2D, intimidation 6D, willpower 7D. *Move:* 16. *Strength Damage:* 2D. *Body Points:* 24/*Wound levels:* 2. *Natural Abilities:* thick hide (armor value +2), teeth (damage +1D).

Monsters

As there are so many different kinds of each monster in existence, use this information when you need quick game characteristics.

Walking Dead (Mummy, Skeleton, Zombie): Reflexes 2D, brawling 3D, Coordination 1D, Physique 2D, lifting 3D, Knowledge 1D, Perception 1D, search 3D, tracking 3D, Presence 1D, intimidation 6D. *Move:* 10. *Strength Damage:* 2D. *Body Points:* 13/*Wound levels:* 2. *Disadvantages:* Employed (R3), slave to the one who raised them. *Special Abilities:* Hardiness (R2), +2 to damage resistance totals; Immortality (R1), cease functioning when smashed to pieces or head is cut off.

Demon, Minor Destructive: Reflexes 3D, brawling 4D, sneak 4D, Coordination 2D, throwing 4D, Physique 5D, lifting 5D+1, running 6D, Knowledge 2D, Perception 2D, Presence 2D, intimidation 6D, willpower 4D. *Move:* 10. *Strength Damage:* 2D. *Body Points:* 19/*Wound levels:* 3. *Disadvantages:* Employed (R1), anyone who knows its true name can command it completely; Devotion (R3), totally committed to wreaking havoc. *Special Abilities:* Attack Resistance (R1), +1D to damage resistance total against weapons not blessed or enchanted; Immortality (R1), a holy symbol and proper ritual returns it to its realm.

Vampire, Young: Reflexes 3D, brawling 4D, flying 3D+1, sneak 4D, Coordination 2D, throwing 4D, Physique 5D, infection 7D, lifting 5D+1, running 5D+2, Knowledge 3D, business 4D, scholar 4D, Perception 2D, hide 3D, Presence 4D, charm 5D, intimidation 6D, persuasion 5D, willpower 7D. *Move:* 10. *Strength Damage:* 3D. *Body Points:* 21/*Wound levels:* 4. *Disadvantages:* Achilles' Heel: Metabolic Difference (R3), fresh blood; Achilles' Heel (R4), unable to make any actions except running away while in the presence of a holy symbol or garlic; Achilles' Heel: Environmental Incompatibility (R5), 2D damage per round of exposure to sunlight; Advantage Flaw: Infection (R3), transfers all Disadvantages and Special Abilities to victim. *Special Abilities:* Attack Resistance (R1), +1D to damage resistance total against weapons not blessed or enchanted; Immortality (R1), a stake through the heart causes permanent death.



Adventure

Character Name: _____
Occupation: Bodyguard
Species: Human **Gender:** _____
Age: _____ **Height:** _____ **Weight:** _____
Physical Description: _____

Reflexes _____ **3D+1** **Knowledge** _____ **2D+1**
brawling _____ business _____
climbing _____ medicine _____
dodge _____ scholar _____
jumping _____
melee combat _____
sneak _____

Coordination _____ **3D+1** **Perception** _____ **2D+2**
marksmanship _____ hide _____
piloting _____ investigation _____
throwing _____ search _____
streetwise _____
survival _____
tracking _____

Physique _____ **3D+2**
lifting _____
running _____
stamina _____

Presence _____ **3D**
command _____
intimidation _____
persuasion _____
willpower _____

Strength Damage _____ **2D** **Move** _____ **10**

Advantages: None

Disadvantages: Devotion (R2), you will do what is necessary to protect the employer

Special Abilities: Ambidextrous (R1), adept at working with either hand.

Equipment: Pocket knife (+2); handgun (damage 4D+2, ammo 6, 10/25/40); hidden holster; long, dark overcoat.

Description: Powerful businesspeople, high-ranking government officials, and wealthy entertainers have hired you to protect them from those who violently disagree with what they are doing. You're especially good with small arms, unarmed fighting, and frightening others.

Body Points _____ **33**

Wound Level _____ **Body Points Range**

- | | |
|---|-------|
| ☐ Stunned | 20–27 |
| ☐ Wounded | 14–19 |
| ☐ Severely Wounded | 7–13 |
| ☐ Incapacitated | 4–6 |
| ☐ Mortally Wounded | 1–3 |
| ☐ Dead | 0 |

Fate Points _____ **1**

Character Points _____ **5**

Funds _____ **3D**

Move _____ **10**

D6 Adventure

Character Name: _____
Occupation: Correspondent
Species: Human **Gender:** _____
Age: _____ **Height:** _____ **Weight:** _____
Physical Description: _____

Reflexes _____ **2D+2** **Knowledge** _____ **4D**
 brawling _____ business _____
 climbing _____ forgery _____
 dodge _____ languages _____
 melee combat _____ medicine _____
 navigation _____
 scholar _____
 tech _____

Coordination _____ **2D** **Perception** _____ **4D**
 marksmanship _____ artist _____
 piloting _____ hide _____
 investigation _____
 know-how _____
 repair _____
 search _____
 streetwise _____
 survival _____
 tracking _____

Physique _____ **2D+1** **Extranormal** _____ **0D**
 lifting _____
 running _____
 stamina _____
 swimming _____

Presence _____ **3D**
 charm _____
 con _____
 intimidation _____
 persuasion _____
 willpower _____

Strength Damage _____ **1D** **Move** _____ **10**

Fate Points _____ **1**

Character Points _____ **5**

Funds _____ **4D**

Advantages: Contacts (R1), you have a number of casual friends in a particular field (academics, politics, or business); Equipment (R2), a friend allows you to use her personal airplane any week-end you'd like; Fame (R1), you are well-known for your well-researched tracts

Disadvantages: Advantage Flaw: Contacts (R1), your contacts insist you exchange details on your activities for their expertise; Employed (R1), you have to periodically publish articles in order to keep your Fame; Devotion (R1), you feel a great need to make sure that the truth comes out; Quirk (R2), you are almost compulsively honest

Special Abilities: Good Luck (R1)

Equipment: Radio; flashlight; backpack; spare clothes; personal kit; camera; journal and pens (or PDA, as appropriate for the setting)

Description: You look for the hot spots in the world, whether it be in business, politics, or academics. Through pictures and words, you inform the public about events, current issues, and ground-breaking theories.

Body Points _____ **28**

Wound Level **Body Points Range**

- | | |
|---|-------|
| ☐ Stunned | 17-22 |
| ☐ Wounded | 11-16 |
| ☐ Severely Wounded | 6-10 |
| ☐ Incapacitated | 3-5 |
| ☐ Mortally Wounded | 1-2 |
| ☐ Dead | 0 |



Adventure

Character Name: _____
Occupation: Doctor
Species: Human **Gender:** _____
Age: _____ **Height:** _____ **Weight:** _____
Physical Description: _____

Reflexes _____ **2D+1** **Knowledge** _____ **4D**
brawling _____ business _____
dodge _____ languages _____
melee combat _____ medicine _____
scholar _____

Coordination _____ **2D**
marksmanship _____
piloting _____
sleight of hand _____
throwing _____

Perception _____ **3D+2**
artist _____
hide _____
investigation _____
search _____
streetwise _____
survival _____
tracking _____

Physique _____ **2D+2**
lifting _____
running _____
stamina _____
swimming _____

Extranormal _____ **0D**

Presence _____ **3D+1**
charm _____
command _____
persuasion _____
willpower _____

Fate Points _____ **1**

Character Points _____ **5**

Funds _____ **4D**

Move _____ **10**

Strength Damage _____ **1D**

Advantages: Contacts (R1), you have some low-level contacts in the black market medicine business; Wealth (R2), +4 to *Funds* totals/US\$10,000 in cash

Disadvantages: Advantage Flaw (R1), although you use them only to get medicines for your patients, revelation of your contacts would ruin you in society; Devotion (R2), you believe very strongly in the principles of your Hippocratic Oath and will take risks to heal others

Special Abilities: None

Equipment: Handgun (damage 4D+2, ammo 6, range 10/25/50); jungle adventurer's pack; one-man tent; medical kit (+1D to *medicine* rolls)

Description: You employ your medical knowledge and wealth to bring healing and comfort to others. This often puts you in dangerous situations in remote places, but your comfort is of less concern to you than the well-being of others.

Body Points _____ **28**

Wound Level _____ **Body Points Range**

- | | |
|---|-------|
| ☐ Stunned | 17–22 |
| ☐ Wounded | 11–16 |
| ☐ Severely Wounded | 6–10 |
| ☐ Incapacitated | 3–5 |
| ☐ Mortally Wounded | 1–2 |
| ☐ Dead | 0 |



D6 Adventure

Character Name: _____
Occupation: Field Scientist
Species: Human **Gender:** _____
Age: _____ **Height:** _____ **Weight:** _____
Physical Description: _____

Advantages: Contacts (R1), you have a knack for finding the right person who can get you the information, and sometimes equipment, you need; Patron (R2), your expeditions are funded by a large university or business

Disadvantages: Advantage Flaw: Skills (R1), you get flustered and lose Critical Success rerolls when you fail a *charm*, *persuasion*, or *languages* roll; Employed (R1), in order to continue getting funding, you need to make regular and thorough reports to your Patron; Quirk (R1), you often forget that people aren't quite as enthusiastic about your beloved area of study as you are.

Special Abilities: None

Equipment: Leather jacket (Armor Value +1D); handgun (damage 4D+1, ammo 6, range 5/15/40); binoculars; jungle adventurer's pack; journal; pens; testing and sampling kit

Description: You take the theories of the lab into the real world. Generally, you've worked long-term assignments in one area, but you've also enjoyed a few short-term projects involving finding sites and setting them up for others. Your expertise could be in biology, geology, paleontology, archeology, or any of the disciplines studying animals, plants, and other parts of nature.

Body Points _____ 30

Wound Level **Body Points Range**

- | | |
|---|-------|
| ☐ Stunned | 18–24 |
| ☐ Wounded | 12–17 |
| ☐ Severely Wounded | 6–11 |
| ☐ Incapacitated | 3–5 |
| ☐ Mortally Wounded | 1–2 |
| ☐ Dead | 0 |

Reflexes _____ 2D+2 **Knowledge** _____ 3D+2
brawling _____ business _____
climbing _____ languages _____
dodge _____ navigation _____
jumping _____ scholar _____
melee combat _____ tech _____
riding _____
sneak _____

Coordination _____ 3D **Perception** _____ 4D
marksmanship _____ hide _____
piloting _____ investigation _____
lockpicking _____ know-how _____
throwing _____ repair _____
search _____
streetwise _____
survival _____

Physique _____ 2D+2
lifting _____
running _____
stamina _____
swimming _____

Presence _____ 2D
animal handling _____
charm _____
con _____
intimidation _____
persuasion _____
willpower _____

Extranormal _____ 0D
Fate Points _____ 1
Character Points _____ 5
Funds _____ 3D
Move _____ 10
Strength Damage _____ 1D



Adventure

Character Name: _____
Occupation: Investigator
Species: Human **Gender:** _____
Age: _____ **Height:** _____ **Weight:** _____
Physical Description: _____

Reflexes _____ **2D+1** **Knowledge** _____ **2D+2**
brawling _____ business _____
climbing _____ demolitions _____
contortion _____ forgery _____
dodge _____ languages _____
melee combat _____ medicine _____
sneak _____ navigation _____
scholar _____
security _____
tech _____

Coordination _____ **3D+1**
lockpicking _____
marksmanship _____
piloting _____
sleight of hand _____

Perception _____ **3D+2**
hide _____
investigation _____
search _____
streetwise _____
survival _____
tracking _____

Physique _____ **2D+2**
lifting _____
running _____
stamina _____
swimming _____

Extranormal _____ **0D**

Presence _____ **3D+1**
charm _____
con _____
disguise _____
intimidation _____
persuasion _____
willpower _____

Fate Points _____ **1**

Character Points _____ **5**

Funds _____ **3D**

Move _____ **10**

Strength Damage _____ **1D**

Advantages: Authority: Law (R1), private investigator's license; Contacts (R1), you know people on both sides of the law in one major city; Equipment (R1), large car

Disadvantages: Employed (R1), you often take cases only for the money; Enemy (R1), an important person that you were investigating makes your life miserable whenever possible, which is fortunately not often; Quirk (R1), fear makes you hungry

Special Abilities: None

Equipment: Handgun (damage 4D, ammo 6, range 10/25/40); small flashlight; camera; lockpicking tools (+1D to *lockpicking* with the skill), large car (Move 62 (44 kph), Toughness 5D, Maneuverability +1D)

Description: You track down people, spy on their activities, and solve mysteries. You get to meet all kinds of interesting people in your work, and you have a reason to try out some fancy gadgets.

Body Points _____ **29**

Wound Level **Body Points Range**

- | | |
|---|-------|
| ☐ Stunned | 18–24 |
| ☐ Wounded | 12–17 |
| ☐ Severely Wounded | 6–11 |
| ☐ Incapacitated | 3–5 |
| ☐ Mortally Wounded | 1–2 |
| ☐ Dead | 0 |

D6 Adventure



Character Name: _____
Occupation: Magician
Species: Human **Gender:** _____
Age: _____ **Height:** _____ **Weight:** _____
Physical Description: _____

Reflexes _____ 2D+1 **Knowledge** _____ 2D+1
brawling _____ business _____
dodge _____ languages _____
melee combat _____ scholar _____
sneak _____ tech _____

Coordination _____ 3D+1
piloting _____
sleight of hand _____

Physique _____ 2D
running _____
stamina _____

Presence _____ 4D
charm _____
command _____
con _____
disguise _____
intimidation _____
persuasion _____
willpower _____

Strength Damage _____ 1D

Perception _____ 3D
artist _____
hide _____
investigation _____
know-how _____
repair _____
search _____
streetwise _____

Magic _____ 2D
alteration _____
apportation _____
divination _____
conjunction _____

Fate Points _____ 1

Character Points _____ 5

Funds _____ 4D

Move _____ 10

Advantages: Fame (R1), you worked the comedian/magician circuit for a few years as an opening act; Youthful Appearance (R1)

Disadvantages: Advantage Flaw (R1), if you don't hold your charm whenever you attempt any *Magic* skill, you can't reroll Critical Successes either until the end of the scene or until you succeed at the skill check; Quirk (R1), you read books on paranormal abilities voraciously

Special Abilities: None

Equipment: Leather jacket (Armor Value +1D); a lucky charm; several portable magic tricks

Description: As a stage magician performing at clubs and colleges, you perform most of your tricks with simple prestidigitation and distracting banter. But occasionally, you like to enhance your tricks with real spells and really impress the audience.

Body Points _____ 25

Wound Level **Body Points Range**

- | | |
|---|-------|
| ☐ Stunned | 15–20 |
| ☐ Wounded | 10–19 |
| ☐ Severely Wounded | 5–9 |
| ☐ Incapacitated | 3–4 |
| ☐ Mortally Wounded | 1–2 |
| ☐ Dead | 0 |

Adventure



Character Name: _____
Occupation: Paranormal Expert
Species: Human **Gender:** _____
Age: _____ **Height:** _____ **Weight:** _____
Physical Description: _____

Reflexes _____ **2D** **Knowledge** _____ **4D**
brawling _____ business _____
dodge _____ forgery _____
_____ languages _____
_____ medicine _____
_____ scholar _____
_____ security _____

Coordination _____ **2D**
marksmanship _____
missile weapons _____
piloting _____
sleight of hand _____
_____ **Perception** _____ **4D**
artist _____
hide _____
investigation _____
know-how _____
repair _____
search _____
tracking _____

Physique _____ **2D**
stamina _____
_____ **Extranormal** _____ **0D**

Presence _____ **4D**
command _____
con _____
intimidation _____
persuasion _____
willpower _____

Fate Points _____ **1**
Character Points _____ **5**
Funds _____ **5D**
Move _____ **10**
Strength Damage _____ **1D**

Advantages: Contacts (R2), you are friends with a journalist who specializes in stories about the strange and bizarre; Wealth (R2), +4 to *Funds* totals/US\$10,000 in cash

Disadvantages: Burn-out (R3), your reporter friend has powerful enemies of his own who would like to see him dead; Enemy (R1), there is a journalist who is constantly trying to expose you as a fraud; Enemy (R2), a medium you once debunked has vowed revenge, and he has some powerful friends who were embarrassed by your exposing him; Infamy (R1), some people regard your work as “mumbo-jumbo” and treat you with hostility

Special Abilities: Skill Bonus: Advanced Education Bonus (R1), +3 to *scholar: paranormal, investigation: paranormal*, and *artist: writing* totals

Equipment: Knife (damage +1D); handgun (damage 4D, ammo 6, range 10/25/40); flashlight

Note: This character starts with two additional dice to split among skills.

Description: As an expert in the paranormal, you love the arcane and the bizarre. You have dedicated yourself to exposing fake mediums and other frauds, while documenting that which can't be so easily explained away.

Wound Level	Body Points Range
☐ Stunned	17–22
☐ Wounded	11–16
☐ Severely Wounded	6–10
☐ Incapacitated	3–5
☐ Mortally Wounded	1–2
☐ Dead	0

D&A Adventure



Character Name: _____
Occupation: Reformed Thief
Species: Human **Gender:** _____
Age: _____ **Height:** _____ **Weight:** _____
Physical Description: _____

Reflexes _____ **3D+2** **Knowledge** _____ **2D+1**
 acrobatics _____ business _____
 brawling _____ demolitions _____
 climbing _____ forgery _____
 contortion _____ languages _____
 dodge _____ scholar _____
 jumping _____ security _____
 melee combat _____ tech _____
 sneak _____

Coordination _____ **3D+2** **Perception** _____ **3D+2**
 lockpicking _____ hide _____
 marksmanship _____ gambling _____
 missile weapons _____ investigation _____
 sleight of hand _____ know-how _____
 throwing _____ repair _____
 search _____
 streetwise _____
 survival _____
 tracking _____

Physique _____ **2D+1**
 lifting _____
 running _____
 stamina _____

Presence _____ **2D+1**
 charm _____
 con _____
 disguise _____
 persuasion _____
 willpower _____

Strength Damage _____ **1D** **Move** _____ **10**

Extranormal _____ **0D**

Fate Points _____ **1**

Character Points _____ **5**

Funds _____ **3D**

Advantages: Patron (R1), a secret government agency provides you with living expenses

Disadvantages: Infamy (R1), those who know about your past thieving deeds sometimes treat you with some disdain, and you get +3 to the difficulty of all such interactions; Employed (R1), the agency requires you to do jobs for them

Special Abilities: Skill Bonus: Supple (R1), +1 to *acrobatics*, *contortion*, and *dodge* totals

Equipment: Lockpicking tools (+1D to *lockpicking* for simple mechanical locks), climbing tools (+1D to climbing)

Description: Growing up with a lot of bad influences, you figured the fastest way to get out was to take from others. But something happened along the way, and though you were good at what you did, you got out. Now you have a respectable job, and the only time you use your former skills is to decorate friends' houses while they're gone and help out some contacts in a government agency.

Body Points _____ **32**

Wound Level **Body Points Range**

- | | |
|---|-------|
| ☐ Stunned | 20–26 |
| ☐ Wounded | 13–19 |
| ☐ Severely Wounded | 7–12 |
| ☐ Incapacitated | 4–6 |
| ☐ Mortally Wounded | 1–3 |
| ☐ Dead | 0 |

Adventure

Character Name: _____
Occupation: Supernatural Hunter
Species: Human **Gender:** _____
Age: _____ **Height:** _____ **Weight:** _____
Physical Description: _____

Reflexes _____ **3D** **Knowledge** _____ **2D+2**
 acrobatics _____ business _____
 brawling _____ languages _____
 climbing _____ medicine _____
 dodge _____ navigation _____
 jumping _____ scholar _____
 melee combat _____ tech _____
 piloting _____
 sneak _____

Coordination _____ **3D** **Perception** _____ **3D**
 lockpicking _____ hide _____
 marksmanship _____ investigation _____
 missile weapons _____ know-how _____
 throwing _____ repair _____
 search _____
 streetwise _____
 tracking _____

Physique _____ **3D**
 lifting _____
 running _____
 stamina _____
 swimming _____
Presence _____ **3D**
 charm _____
 command _____
 con _____
 intimidation _____
 persuasion _____
 willpower _____

Psionics _____ **1D+1**
 empathy _____
 far-sensing _____
 medium _____
 protection _____
 strike _____
 telekinesis _____

Fate Points _____ **1**

Character Points _____ **5**

Funds _____ **3D**

Move _____ **10**

Strength Damage _____ **2D**

Body Points _____ **35**

Advantages: Cultures (R2), you know a lot about different kinds of supernatural and extranormal beings; Equipment (R2), you have a variety of equipment reputed or proven to harm supernatural and extranormal beings; Wealth (R1), +2 to *Funds* totals/US\$5,000 in cash

Disadvantages: Enemy (R3), the evil beings are as much after you as you are after them; Price (R1), your trust fund manager requires you to explain what you're doing with the money whenever you want any; Price (R1), to continue to access your *Psionics* abilities, you must pay 3 Character Points per adventure; Quirk (R1), you are very cold, as you fear getting too attached to anyone; Devotion (R3), you are willing to risk your life in the pursuit of eradicating evil.

Special Abilities: None

Equipment: Gloves; handgun (damage 4D, ammo 6, range 10/25/40); dagger (damage +1D); small flashlight; other special weapons and equipment

Description: You strive to destroy demons, undead, and other non-Human fiends who threaten to eradicate life. You're always looking for new methods of eliminating this evil and closing their means of invading this world, including using your psychic abilities.

Wound Level	Body Points Range
☐ Stunned	21–28
☐ Wounded	14–20
☐ Severely Wounded	7–13
☐ Incapacitated	4–6
☐ Mortally Wounded	1–3
☐ Dead	0

D&A Adventure



Character Name: _____
 Occupation: Weapons Master
 Species: Human _____ Gender: _____
 Age: _____ Height: _____ Weight: _____
 Physical Description: _____

Reflexes _____ 4D Knowledge _____ 2D
 acrobatics _____
 demolitions _____
 brawling _____
 medicine _____
 dodge _____
 scholar _____
 jumping _____
 security _____
 melee combat _____
 tech _____

Coordination _____ 4D Perception _____ 3D
 marksmanship _____
 know-how _____
 missile weapons _____
 repair _____
 sleight of hand _____
 search _____
 throwing _____
 survival _____

Physique _____ 3D
 lifting _____
 running _____
 stamina _____

Presence _____ 2D
 command _____
 intimidation _____
 persuasion _____
 willpower _____

Extranormal _____ 0D

Fate Points _____ 1

Character Points _____ 5

Funds _____ 3D

Move _____ 10

Strength Damage _____ 2D

Advantages: Trademark Specialization (R1), you are very good at using one of your weapons, and gain +2D when using it plus you may be recognized by those watching; Wealth (R1), +2 to *Funds* totals/US\$5,000 in cash

Disadvantages: Enemy (R1), occasionally, fighters seek you to test their skills against yours; Price (R2), you must spend 30 minutes each day in meditation and practice or you are at -1 to all combat skill totals for the rest of the day.

Special Abilities: Skill Bonus: Athletics (variant) (R1), +1 skill total bonus to *acrobatics*, *lifting*, and *running*

Equipment: Katana (damage +3D); dagger (damage +1D); 7 throwing stars (damage +1D; range 5/10/15)

Description: You've devoted your life to learning the secret of steel, wood, and flesh, discovering their latent energies and harnessing them with the goal of becoming virtually invincible in combat. You consider diversity to be the road to victory.

Body Points _____ 38

Wound Level _____ Body Points Range

☐ Stunned	23–31
☐ Wounded	16–22
☐ Severely Wounded	8–15
☐ Incapacitated	4–8
☐ Mortally Wounded	1–3
☐ Dead	0

Adventure

Character Name: _____
 Occupation: _____
 Species: _____ Gender: _____
 Age: _____ Height: _____ Weight: _____
 Physical Description: _____

Reflexes _____	Knowledge _____
acrobatics _____	business _____
brawling _____	demolitions _____
climbing _____	forgery _____
contortion _____	languages _____
dodge _____	medicine _____
flying _____	navigation _____
jumping _____	scholar _____
melee combat _____	security _____
riding _____	tech _____
sneak _____	_____

Coordination _____	Perception _____
lockpicking _____	artist _____
marksmanship _____	gambling _____
missile weapons _____	hide _____
piloting _____	investigation _____
sleight of hand _____	know-how _____
throwing _____	repair _____
_____	search _____
_____	streetwise _____
Physique _____	survival _____
lifting _____	tracking _____
running _____	_____
stamina _____	_____
swimming _____	_____

Presence _____	Extranormal _____
animal handling _____	_____
charm _____	_____
command _____	_____
con _____	_____
disguise _____	_____
intimidation _____	_____
persuasion _____	_____
willpower _____	_____

Strength Damage _____ **Fate Points** _____

Character Points _____
Funds _____
Move _____

Advantages: _____

Disadvantages: _____

Special Abilities: _____

Body Points _____

Wound Level _____ **Body Points Range** _____

- | | |
|---|-------|
| ☐ Stunned | _____ |
| ☐ Wounded | _____ |
| ☐ Severely Wounded | _____ |
| ☐ Incapacitated | _____ |
| ☐ Mortally Wounded | _____ |
| ☐ Dead | 0 |

Adventure

Character Name: _____

Armor

Type	AV	Notes
------	----	-------

Weapons

Type	Dmg.	Range: S/M/L
------	------	--------------

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Other Equipment

Type	Notes
------	-------

[illegible]

Magic Spells

Name	Difficulty	Notes
------	------------	-------

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Personality: _____

Objectives: _____

Native Language: _____

Other Information:

D6 Reference Sheet

Generic Difficulties —

Automatic (0): Almost anyone can perform this action; there is no need to roll. (Generally, this difficulty is not listed in a pre-generated adventure; it is included here for reference purposes.)

Very Easy (1–5): Nearly everyone can accomplish this task. Typically, only tasks with such a low difficulty that are crucial to the scenario are rolled.

Easy (6–10): Although characters usually have no difficulty with these tasks, an untrained character may find them challenging.

Moderate (11–15): There is a fair chance that the average character will fail at this type of task. Tasks of this type require skill, effort, and concentration.

Difficult (16–20): Those with little experience in the task will have to be quite lucky to accomplish these actions.

Very Difficult (21–25): The average character will only rarely succeed at these kinds of task. Only the most talented regularly succeed.

Heroic (26–30), Legendary (31 or more): These kinds of tasks are nearly impossible, though there's still that possibility that lucky average or highly experienced characters will accomplish them.

Interaction Difficulty Modifiers

Base Difficulty: 10 or target's Presence or willpower

Situation	Modifier
Target is friendly or trusting	-5
Target is neutral toward character or of equal standing	0
Target is hostile or has superior standing	+5
Target is an enemy	+10
Target is in weakened position	-10
Request is something target would do anyway or target feels is of minor importance	0
Request is illegal or highly dangerous	+10
Target is on guard or actively resisting*	+10

**Do not include this modifier if you are using the active mental defense described in the "Mental Defenses" sidebar.*

Information Difficulties

Amount of Information	Difficulty
Basic or common information; unconfirmed rumors	5
Theories; generalities	10
Complex concepts; moderately detailed information	15
Professional level; extensive (though not complete) information	20
Cutting-edge topics; extensive information, including peripheral details and extrapolations	30
Condition	Modifier
Age of information (per century in the past)	+5
Closely guarded secret	+15

Observation Difficulties

Situation	Difficulty
Noticing obvious, generic facts; casual glance	5
Noticing obvious details (ex. number of people)	10
Noticing a few less obvious details (ex. gist of conversation)	15
Spotting a few specific details (ex. identities of individuals)	20
Spotting a few obscure details (ex. specifics of conversation)	25
Noticing many obscure details	30 or more

Lifting Difficulties

Weight	Difficulty
1 kg	1
10 kg	3
50 kg	7
100 kg	12
120 kg	13
200 kg	17
250 kg	18
500 kg	23
750 kg	28
1000 kg (1 ton)	33
1100–2000 kg (+1 to base of 33 per 100 kg over 1000 kg)	34–43
2500–10,000 kg (+1 to base of 43 per 500 kg over 2000 kg)	44–59
15,000–100,000 kg (+1 per to base of 59 per 5000 kg over 10,000 kg)	60–77

Movement Difficulty Modifiers

Base Difficulty: 5

Situation	Modifier
Easy terrain (flat surface, smooth water, using a ladder)	0
Moderate terrain (uneven surface, small obstacles, choppy water, climbing a tree)	+5
Rough terrain (large but negotiable obstacles, strong undercurrent, climbing a rough wall)	+10
Very rough terrain (dense and large obstacles, stormy weather, a few airborne hazards)	+15
Hazardous terrain (minefield, narrow walkway, many airborne hazards, large waves, climbing a smooth surface)	+20
Very hazardous terrain (corridor filled with falling debris and explosions, swimming in a hurricane)	+25 or more

Combat Summary —

Determining the Difficulty

Base combat difficulty = defense total

• Defense total = (passive defense value or active defense value) plus combat difficulty modifiers

- Passive defense value = 10
- Active defense value = full defense value or partial defense value
 - Full defense value = any defense skill roll + 10
 - Partial defense value = any defense skill roll

Determining Success

If the attacker's combat skill total plus any modifiers equals or exceeds the target's defense roll, the attack succeeds and may do damage.

Determining Damage

• Damage total

• For attacks that do damage not modified by strength: damage total = roll of weapon damage die code plus damage modifiers

• For attacks that do damage modified by strength: damage total = roll of weapon damage die code plus character's Strength Damage die code plus damage modifiers

• Damage resistance total

• Body Points: roll of Armor die code plus defense modifiers

• Wounds: roll of *Physique* plus Armor die code plus defense modifiers

• If the damage total is greater than the damage resistance total, the target was injured. If the damage total is less than or equal to the damage resistance total, the target was not injured.

• If the target was injured, subtract the damage resistance total from the damage total. Then either subtract this from the target's current Body Total or compare the value on the "Wound Level" chart.

Common Combat Difficulty Modifiers

Cover

Situation	Modifier
Light smoke/fog	+1D (+3)
Thick smoke/fog	+2D (+6)
Very thick smoke/fog	+4D (+12)
Poor light, twilight	+1D (+3)
Moonlit night	+2D (+6)
Complete darkness	+4D (+12)
Object hides 25% of target	+1D (+3)
Object hides 50% of target	+2D (+6)
Object hides 75% of target	+4D (+12)
Object hides 100% of target	*

**If cover provides protection, the attacker cannot hit the target directly, but damage done to the cover might exceed the Armor Value it gives the target, and, indirectly, the target receives damage. Most of the time, the attacker must eliminate the cover before having a chance to hit the target.*

Range

Range	Distance to Target	Modifier
Point Blank	0–3 meters	-5
Short	3 meters to first value*	0
Medium	First to second value*	+5
Long	Second to third value*	+10

**Values refer to values given in the weapon's range listing.*

Weapon is difficult to use (character unfamiliar with technology, object is hard to throw or grasp, melee or thrown weapon is more than 60 centimeters long, etc.): +5 or more to the combat difficulty. The gamemaster may decide that such factors as experience, strength, and features of the weapon (such as a well-balanced sword) lower this modifier.

Strength Damage —

To figure the Strength Damage die code, drop the pips from the character's *Physique* or *lifting* die code (but include any Disadvantages or Special Abilities), divide the number by 2, and round up.

Wound Levels —

	Wounds* Damage Total ≥	Body Points†
Effect	Resistance Total By:	Body Points Left
Stunned	1–3	80% - 60%
Wounded	4–8	59% - 40%
Severely Wounded	4–8**	39% - 20%
Incapacitated	9–12	19% - 10%
Mortally Wounded	13–15	1% - 9%
Dead	16 or more	0

**Note: Penalties imposed by each level are not cumulative and they are not included when determining the resistance total or damage done by non-strength-based weapons. Any additional damage less than the character's current level moves the character up by one level.*

***A character moves to the Severely Wounded level if the difference is between 4 and 8 and she already has the Wounded level.*

†Note: This is an optional chart for use with Body Points. The "Body Points Left" column is based on the character's maximum Body Points. Round so no overlap exists between levels. Penalties imposed by each level are not cumulative; do not include them when determining the stun or damage resistance total or any total not involving a skill or attribute.

Stunned: -1D for all remaining actions this round and next round.

Wounded: -1D to all actions until healed.

Severely Wounded: -2D on all actions until healed.

Incapacitated: The character is severely injured. As a free action before losing consciousness, he may try to stay up with a Moderate (15) *stamina* roll. If the character succeeds, he may continue to act, but all actions have a -3D penalty. If he fails, he is knocked out for 10D minutes.

Mortally Wounded: The character is near death and knocked unconscious with no chance to keep up. Roll the character's *Physique* each round, the character finally dying if the roll is less than the number of minutes a character's been Mortally Wounded.

Dead: The character is toast. Sorry.

Abbreviated Healing Chart —

Medicine Total	Body Points Recovered	Wound Level Healed
1–5	2	—
6–10	1D	Stunned, unconscious
11–15	2D	Wounded, Severely Wounded
16–20	3D	Incapacitated
21–25	4D	—
26–30	5D	Mortally Wounded

Die Code Simplification

As characters progress, often the amount of dice players have to roll and add becomes daunting. With this in mind, this chart provides two ways of reducing the amount of dice needed.

The fast way is to roll five dice, including the Wild Die, add the results, and then add the die code's pips and a bonus number. To determine the bonus number, find the die code (ignoring the pips) of the original attribute, skill, weapon, or other value in the "Die Code" column. Then read across to the "5D" column to get the bonus number.

Example: A character has a Natural Ranged Weapon that does 30D of damage. Instead of rolling 30 dice, the player rolls five and adds 88 to the total on the dice.

The faster way is to roll the Wild Die, adding to its result the corresponding bonus listed in the "Wild Die" column of the chart.

Example: A character has a skill with a value of 10D. The game-master rolls the Wild Die and adds 32 to the result.

When using only the Wild Die, a Critical Failure only indicates a complication or funny thing happening; it does not affect the total rolled.

Because Character Points function similar to a Wild Die, roll any dice gained from Character Point expenditure separately. When using Fate Points on a roll, double the original die code and use that to determine the bonus number.

For bonus numbers beyond the 50D level for the "5D" column, subtract 5 from the die code and multiply the number by 3.5. Round up.

To get bonus numbers beyond the 50D level for the "Wild Die" column, subtract 1 from the die code and multiply the number by 3.5. Round up.

Die Code Simplification —

Die Code	5D	Wild Die
1D	0	0
2D	0	+4
3D	0	+7
4D	0	+11
5D	0	+14
6D	+4	+18
7D	+7	+21
8D	+11	+25
9D	+14	+28
10D	+18	+32
11D	+21	+35
12D	+25	+39
13D	+28	+42
14D	+32	+46
15D	+35	+49
16D	+39	+53
17D	+42	+56
18D	+46	+60
19D	+49	+63
20D	+53	+67
21D	+56	+70
22D	+60	+74
23D	+63	+77
24D	+67	+81
25D	+70	+84

Die Code Simplification —

Die Code	5D	Wild Die
26D	+74	+88
27D	+77	+91
28D	+81	+95
29D	+84	+98
30D	+88	+102
31D	+91	+105
32D	+95	+109
33D	+98	+112
34D	+102	+116
35D	+105	+119
36D	+109	+123
37D	+112	+126
38D	+116	+130
39D	+119	+133
40D	+123	+137
41D	+126	+140
42D	+130	+144
43D	+133	+147
44D	+137	+151
45D	+140	+154
46D	+144	+158
47D	+147	+161
48D	+151	+165
49D	+154	+168
50D	+158	+172

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