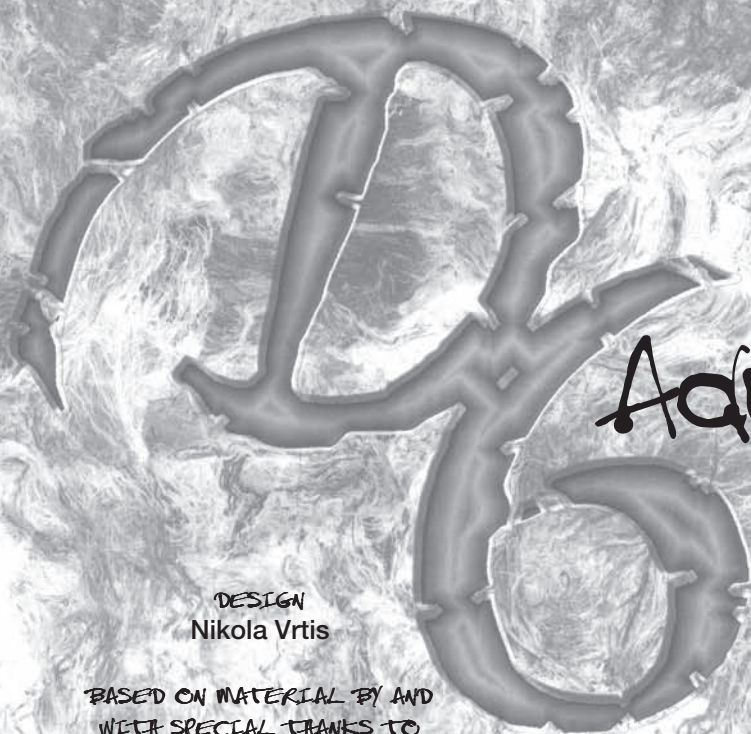


Adventure





Adventure

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Thank you for the use of
your imaginations and your time.

Note to Our Readers

This PDF version of the *D6 Adventure* rulebook was compiled from many sources as a basic rulebook for use with such worlds as *Bloodshadows*, which was originally with the *MasterBook* system. See the introduction for more information on this system and suggestions for settings.

If you received a copy of this file from a friend and would like to support the publishing efforts of West End Games, please send US\$12.00 via PayPal (<https://www.paypal.com/>) to d6lweg@yahoo.com.

For more information about the *D6 System* and other West End Games products, please visit our Web site, www.westendgames.com.

This PDF does not require any additional books to play, though a world might be helpful. If you want advanced options, you will need to look in another *D6 System*-based rulebook (such as the core rulebook, WEG #51005). You or your favorite local or Internet retailer can order the *D6 System* core rulebook through West End Games. You can find more information about ordering directly from West End Games in the Catalog section of our Web site.

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• Introduction •

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

This book assumes that you know something about roleplaying and have played some version of the *D6 System* a few times, or that your gamemaster has some familiarity with some version of the *D6 System*. In the interest of keeping this book short and focused on the essentials, many examples and detailed explanations have been left out. For more details, examples, and options (such as expanded chase rules), pick up a *D6 System* rulebook designed for a specific setting, such as the games published by West End Games for their licensed properties. (Check your favorite local or Internet game retailer for availability.)

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.

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.

A die code associated with each of those attributes and skills indicates how good the character is. The larger the value, the more experienced, trained, or naturally adept your character is. Each die code indicates the number of six-sided dice you roll when your character uses an attribute or skill (1D, 2D, 3D, 4D, 5D, etc.), and sometimes an added bonus 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, if you had 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. (If you only have one die to roll, then that die is the Wild Die.) This special die is the Wild Die, and it can have some interesting effects on your dice total.

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 gamemaster informs the players when to roll the dice, and uses the rules to interpret the die rolls to see how successful an action is.

The higher you roll, the better your character accomplishes the task at hand. When your character tries doing something, the gamemaster decides on 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....").

Taking Damage

To describe how much injury a character can sustain, each character has a certain number of Body Points. A player subtracts the amount of damage the attacker rolls for his weapon from the total number of Body Points her character has (which were figured out when the player created the character).

Improving Rolls

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

When a player spends a Character Point, he gets to roll one extra die when his character tries to successfully complete a task. The player may choose to spend a Character Point after he's made a roll (in case it's an important roll and the player rolls very low, or he wants to improve his result). Players gain more Character Points at the end of a game for completing goals and playing well.

When a player spends a Fate Point, that means her character is using all of her concentration to try and succeed. A player may only spend a Fate Point before any die rolls are made. Doing so doubles the number of dice she'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. When a Fate Point is used, it's lost but may be gained back at the end of the game if used in a brave, heroic, or climactic moment.

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. If you want to use this system to describe the real world, you'll need to add your own modifiers and limits.

CHAPTER ONE

• Character Basics •

Character Creation

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 is included at the end of this book for your convenience. You can either print off an extra copy of your chosen sheet, or copy the information onto a separate sheet of paper.

Templates

A few templates have been provided at the end of this book for your convenience. 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.

If desired, you can fill in the other character features (such as gender, age, etc.) 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.

Make Your Own

If you wish to make your own character from scratch, without a template, use these guidelines. This chapter describes each characteristic in more details, 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.

Attributes: Distribute 18 dice among the seven attributes. The minimum is 1D and the maximum is 5D in all attributes except *Extranormal* attributes.

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: Roll your character's *Physique* and add 20 to the total.

Strength Damage: Drop the pips from your character's *Physique* or *lifting* value, divide the number by 2, and round up. This is the Strength Damage die code.

Funds: Roll 1D to determine your base *Funds* die code. Look under "Funds" in this chapter for modifiers to this roll.

Character Points: Characters start with 5 Character Points.

Fate Points: Characters start with 1 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.

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.

You as a player have 18 attribute dice to split among your character's attributes. (Minor gamemasters' characters are built using less dice, while major ones typically have the same number as or more than players' characters.) 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.

• More Character Options •

Chapter 2, "Character Options," offers a way of rounding out your character through Advantages, Disadvantages, and Special Abilities. Disadvantages give extra points, which can be used to buy attributes, skills, Advantages, and Special Abilities. The chapter also includes guidelines for creating characters using creation point pools.

Paul Daly



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.

Extraneous 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 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*. Skills are areas of knowledge that are not necessarily common to every living creature. Skills must be taught — by a teacher or by experience — and 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; those in which the character has trained or has some experience are improved.

You have seven skill dice to split among the various possibilities. As with attributes, 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 would be 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.

Specialization dice may not be used to improve the base skill; once you've chosen at least one specialization, you have to use the remaining specialization dice 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 *Extraneous* 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.

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.

Reflexes

acrobatics: Perform feats of gymnastics, extraordinary balance, and dance, as well as break falls.

brawling: Competence in unarmed combat.

climbing: Scaling various surfaces.

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).

jumping: Leaping over obstacles.

melee combat: Wielding hand-to-hand weapons.

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

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 without the key or combination, as well as disarming small mechanical traps.

marksmanship: Shooting any gun one can carry, even if it requires a tripod setup to fire. Covers everything from small slungthrowers to shoulder-launched rockets.

missile weapons: Firing unpowered ranged weapons.

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.

running: Moving quickly 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. Business can compliment *charm*, *con*, and *persuasion* when haggling over prices for goods and services being bought or sold.

demolitions: Setting explosives to achieve particular destructive effects.

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

languages: Familiarity with and ability to use various forms of communication, 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 basic field medicine to treat injuries, as well as detailed 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.

scholar: This skill represents knowledge and/or education in areas not covered under any other skill (such chemistry, mathematics, archeology, cooking, art, 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 complex mechanical or electronic equipment, such as programming and operating computers.

Perception

artist: Making works of art, like painting, music, and writing.

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

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

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

know-how: Ability to figure out how to perform an action, 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.

search: Spotting hidden objects or people, reconnoitering, lip-reading, 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.

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 persuade someone to do something he wouldn’t normally do.

command: Effectively ordering and coordinating others in team situations.

con: Bluffing, lying, tricking, or deceiving others.

disguise: Altering features or clothing to be unrecognizable.

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

persuasion: Influencing others or getting information out of them through honest discussion, debate, bribery, or diplomacy. Hypnotism is a specialization of this skill that cannot be used without training.

willpower: Personal ability to withstand stress, temptation, other people’s interaction attempts, mental attacks, and pain.

Extranormal: Magic

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

alteration: Casting spells involving change.

appotation: Casting spells involving movement.

divination: Casting spells involving knowledge.

conjunction: Casting spells involving creation.

Extranormal: Psionics

Psionics is another possible Extranormal 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 psionically 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 psionically 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. (This rate can be increased by using the *running* skill and is used as the basis for other movement skills.)

Special Points

Characters also 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 under "Using Skills," later in this chapter.) Character Points are also 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

This section of the character sheet allows you to keep track of the healthiness of your character.

Determining Body Points

When you create a new character, roll his *Physique* (including any modifiers from Disadvantages or Special Abilities) and add 20. This becomes his Body Point total. Write it on the character sheet in the space provided. Templates already have their Body Points determined.

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 modifiers from Disadvantages or Special Abilities) and drop the pips. Divide by 2, and round up. This is the Strength Damage die code.

Funds

To figure out how much the character can get without too much trouble on a regular basis, use the accompanying "Determining Funds" sidebar.

• Determining Funds •

Roll one Wild Die and treat a Critical Failure as a 1. (A high roll indicates that the person started with a large inheritance or a recent lottery win, while a low roll reveals no inheritance or a recent loss.) Next, modify the result by the following table. Include any modifiers to attributes due to Disadvantages or Special Abilities. The minimum total is 1.

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 <i>business</i> skill	
plus its specializations	+1

This version of *D6* uses difficulties for the prices of items, allowing the gamemaster to more easily adjust the "real world" cost to something appropriate for her world or her part of the world. The total determined in the previous paragraph then becomes the die code of the *Funds* attribute, which can be increased just like any other attribute or through bonuses received as adventure rewards.

If the gamemaster prefers to use cash or its equivalent, multiply the fund total by a value specified by the gamemaster (typically the equivalent of US\$250, 250 euros, or 250,000 yen). This is how much money the character receives per week for whatever sort of work the character does.

Using the *Funds* attribute is discussed in the "Equipment" chapter.

Equipment

Players of starting characters may select one small weapon or some protective gear plus a few tools of your character's 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.

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 hero 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 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

• Character Options • and Improving Attributes and Skills

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 Special Abilities.

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 the entire base skill.

Example: For a hero 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.

Specializations learned before the base skill should be treated as separate skills if the character learns the base skill later. Specialization learned after learning the base skill (or those included with the base skill at character creation) improve 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.

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, 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 character 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 only be raised 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. (In the case of Humans, 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 attributes. There is no maximum with this method, aside from whatever roleplaying or adventure obstacles the gamemaster decides to include.

Improving Strength Damage

As a character's *Physique* or *lifting* goes up or is altered by Special Abilities or Disadvantages, refigure the Strength Damage die code using the rules herein.

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.

CHAPTER TWO

• Character Options •

This chapter is for roleplayers 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. If something inspires you to change your character's basic characteristics, feel free to go back and make adjustments.

Introduction

Expanding the Character Concept

Background generation comes in two parts. The first part is the expanding of the character concept, or character's *story*.

There are several ways you can do this. The easiest is to just come up with a "character history." Answer questions like:

- Where/when was my character born?
- What did my character do as a child?
- What unusual experiences did my character have?
- Why did my character "choose" to become the character he/she is now?
- What was my character doing right before the game begins?

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.

Don't dwell on mundane details. Right now, focus on interesting details and specifics. You can make up the name of the character's school, the exact date of birth, and other things as you go along.

Think Ahead to Character Options

The next part of background generation allows you to select Special Abilities, new skills, and other interesting game- and story-related options called *Advantages*, *Disadvantages*, and *Special Abilities*. Suggest the fact that your character might know things, people, or whatever that aren't reflected by the character's attributes and skills yet.

Use What You Know

This comes in two parts. First, stay true to your "character concept." Those skills you selected — provide a *reason* for them. 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 any skills that are slightly unusual (special effects-using skills) should be explained, as well as skills the character has two dice or more in (he is really good at those).

The other part of "use what you know" refers to using information about the world-setting your character is in and any "genre references" you may think of. Read the basic description of the game setting or remember pertinent books, television shows, and or movies — if the genre is similar to one of them, then you can "steal" ideas from them.

Peruse the Character Options

You might not want to write a background for your character until you look at some of the options you might have. Take a look at the Advantages, Disadvantages, and Special Abilities, and see some of the benefits/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 roleplaying 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 come up with.

When a species is created, then *every* character created from that species *must* have certain background Special Abilities, Disadvantages, and, possibly, Advantages. However, there should be enough points left 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 the player alone can choose for the character.

Developing Character Options

Advantages, Disadvantages, and Special Abilities are interesting options and background knowledge that you can select for your character (if you want) to 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 situations. Both Advantages and Disadvantages make the character more rounded and more believable.

Special Abilities are those abilities that exceed what are normally possible for a Human character. They can be due to the character's species, some sort of unique training, or a magical/super-science/other effect. Thus, 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.

• Character Creation by Points •

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 starting character receives 79 creation points to distribute among all the options. One attribute die equals four creation points, one skill die equals one creation point, three skill specialization dice equal one creation point, and Advantages and Special Abilities have their own costs associated with them. Creation points may only be spent as whole points, not fractions. Players may add up to 10 additional creation points to their totals by taking an appropriate number of Disadvantages. 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, a particular character might have a Special Ability that gives him a +1 to any combat-related skill total. The character probably will have some kind of Disadvantage as well. The character might have to add +1 to the difficulty of all interaction-related skill totals, or there might be a totally unrelated Disadvantage (of comparative power) — like the character is afraid of the dark and has trouble acting when in the dark.

Playing Advantages and Disadvantages

Every Advantage and every Disadvantage in the lists below has its own rules for implementation. There are, if you look hard enough, some nightmarish combinations. If something looks like it is going to 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 and Disadvantages, as well as final say on the *interpretation* of those choices.

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 are more powerful. They are abbreviated I, II, III, IV, and so on. Special Abilities don't have ranks. Instead, the descriptions .

Costs

Each rank is worth one creation point per number. Advantages cost creation points, while Disadvantages give you creation points. Thus, a Rank I Advantage costs one creation point, while a Rank IV Disadvantage gives you four creation points. Each Special Ability has its own cost associated with one rank in that Special Ability.

Players using templates or whose gamemasters require a certain number of dice to be spent on attributes and skills may ask permission from their gamemasters to exchange one skill die for one creation point.

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

Using the 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 two creation points for each attribute die).

Getting Rid of Disadvantages and Losing Advantages

The beauty of roleplaying games is that nothing has to be permanent. Advantages can be taken away, and others can be added (they're called "adventure rewards" — and you don't have to use this section to get them). Disadvantages can be "bought off" or "roleplayed out" as well. And that's probably what most players are interested in.

In most cases, Disadvantages can only go away if the gamemaster allows the player to roleplay through an adventure, or series of adventures, that take care of the problem. 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." These things should only happen after the character has been used during several adventures and "earned" the right to get rid of a Disadvantage. Either that, or the character might sacrifice Character Points or an Advantage for a Disadvantage linked to it or an Advantage or Special Ability of relative strength.

For example, if a character had Equipment (III), he might also have a Rank III 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.

If you, as a player, get tired of a Disadvantage, talk to your gamemaster. You can probably work out a compromise.

Advantages

Authority (I)

The level of the Advantage is based on the character's rank, duties, and power in his local "jurisdiction." An Authority (I) 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.

The 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 (I) 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.

Note: 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

• 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.

a gun is illegal in a country and limited to deputized officials, then this version of the Advantage would be necessary.

Authority (II)

Same as Authority (I), 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 (II), the character is actually a police officer and is allowed to make full arrests and reasonable search and seizures.

Authority (III)

Same as Authority (I), 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 (III), the character can be a federal agent and have authority over local police for the purpose of investigations.

Contacts (I)

This Advantage helps out the character *and* the gamemaster. 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, etc. — 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 (I) in most circumstances, but he could be a Contact (II) or even a Contact (III) 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 *rationaly*. 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 (II)

This Advantage is identical to Contacts (I), 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 (I), above, for more information.

Contacts (III)

The contact(s) chosen should be nearly supernatural, supernatural, or uncanny in origin. For example, in a pulp fiction setting, a character’s Contact (III) might be an “Adventurer’s Guild” with globe-trotting members and representatives who all have their own slightly unusual abilities — and who can turn up at the oddest moments.

Work with the gamemaster to come up with some interesting contacts. 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 just a *really* complete occult library.

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

Contacts (IV)

There is some sort of strange “force” that “watches over” and occasionally helps the character. In many ways, this Advantage is not as useful in most adventure situations as the other versions of Contacts, but it can have very dramatic effects on occasion.

Some examples of this might include a particularly powerful gamemaster character who will occasionally listen to the character’s appeal for aid or, even more likely, step in occasionally when the character is in trouble to help him. Or, in a real world setting, a large governmental agency might, for some reason, want to step in and aid the character at times.

The list can go on and on. Generally, the character can get minor assistance (as could be gotten from Contacts (I) or Contacts (II)) 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, Patrons, and Enemies •

Having friends in high places can often mean 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 II or greater. All additional Contacts and Enemies must be associated 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.

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

Contact (IV) 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: Player 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 reflect that. The character is 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 (IV) 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 (I)

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 Advantage 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. For example, a character in a pulp fiction game setting might have Cultures (I) 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 (I) 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 (I) 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 (II)

This option can be used pretty much like Cultures (I), 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 (I). 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 (I), 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 (III)

The character is either a native of an unusual culture or has the knowledge and the “respect” of 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 (III) — 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. Otherwise, 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 (I) and (II), 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 “cultural native” of a particular culture, she should probably have to learn *language: (the culture's major language)* at least +1D.

Cultures (IV)

This selection should only be taken if the game setting employs the use of alien (totally not understood by normal people) cultures. 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).

For example, in a game setting where “aliens live among us,” the character might not be an alien — he is a 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 (I)

The character gains a piece of equipment he would not normally be able to have because it is too expensive or “unavailable,” but only if it is allowable under the game setting. For example, 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 (II) Advantage to get it.

Additionally, the character might choose to 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 or Difficult) would fit in this category. Equipment (I) may be selected more than once or in combination with higher ranks of the Equipment Advantage with gamemaster approval.

Restrictions/Notes: Typically, as long as the character is not careless with it, Equipment taken with this Advantage is replaceable, unless the Burn-out Disadvantage is included with it.

Equipment (II)

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 about US\$5,000 (or a price difficulty of Difficult or Very 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.

Equipment (III)

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 gives skill bonuses of up to +1D or has special effects. 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 or low Legendary) falls under this category.

Restrictions/Notes: The gamemaster should watch this Advantage carefully. It can only be selected once — though the Rank I and II 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 (IV)

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.

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. Really, in game mechanic terms, the equipment

should be just slightly more powerful or more useful item than what is available normally.

For example, a character might just choose an average gun and increase the damage value by a modest two points, but make it so it never has to be reloaded. The more powerful the item, the more Disadvantages and restrictions should be related to it.

Fame (I)

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, real world, or science fiction), the character has moderate recognition value in a particular region. In a smaller game setting (like high fantasy or low fantasy settings), the character might have more dense penetration of recognition, but with less wide-sweeping effects (e.g., 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 (I) 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 (I) in regards to his fighting abilities, but another type of Fame pertaining to his intelligence or some other ability.

Fame (II)

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 star or television actor, 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 (I) for more information.

Fame (III)

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 (I) and Fame (II) — certain people just won't be impressed. In addition, characters with Fame (III) should almost always have to take the Disadvantage Infamy at least Rank I — no matter how nice, talented, or generally well-liked a person is, there's always somebody out there who wishes them harm.

Patron (I)

The odds are that most player 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 (I) 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 character is basically just a worker-for-hire. Anything that the adventurer discovers or purchases becomes the property of the patron.

Patron (II)

A Patron (II) 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 (II). 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 (III)

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

Trademark Specialization (I)

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 (I)

A character who selects this Advantage doesn't get money handed to him, but, instead, has a certain economic standing.

The character belongs to an "upper-middle class" economic layer. The character has respectable amounts of cash on hand or nearby at most times — in real world figures, the character could easily write a check for US\$15,000, or produce 10 times that through loans, credits, or mortgages on short notice. If using *Funds* as an attribute, this Advantage adds +10 to relevant totals.

Restrictions/Notes: Characters should only select *one* rank of Wealth, unless there is some reason they might have Wealth (I) and another rank of Wealth in other circumstances.

Wealth (II)

This is just like Wealth (I), only moreso. The character is from the upper class (or is in the upper class for some reason) and doesn't generally have to worry about any sorts of mundane costs. In addition, having a large amounts of cash in a vault at home (about US\$20,000 in a real world setting) is not unusual, with much more readily available in the bank. The character could be minor nobility, have a large trust fund, or be married to the owner of a large corporation. If using *Funds* as

an attribute, this Advantage adds +15 to its related totals.

Restrictions/Notes: See Wealth (I) for comments. Also, this wealth will not always help and will “go away” 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 it isn’t that much fun to try to solve, is it?

Wealth (III)

The character is of the upper-upper class and has the money to prove it. Money is seldom a consideration — though there should be plenty of times when money won’t help. The character probably has an estate or a series of investments that will keep him comfortable for a good long time. This doesn’t mean the character can buy everything — he is still subject to the availability of items — but he could probably start the game with the equivalent of US\$25,000 in his pocket, not counting bank and brokerage accounts. If using *Funds* as an attribute, this Advantage adds +20 to related totals.

Restrictions/Notes: There must be some sort of roleplaying limit on wealth of this magnitude. In the real world game setting, that limit is hard to explore — can you imagine a fabulously rich person being “troubled” by adventures? Well, if you can, then maybe you can use this option (though it is not recommended). 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).

Additional Ranks: For each additional rank purchased in this advantage, add another +5 to *Funds* totals, or +\$5,000 to the cash-in-pocket.

Disadvantages

Many Disadvantages will be counterparts to the Advantages listed above. A Skill Bonus is the positive end of a Skill Drawback (below). When choosing Disadvantages, keep four 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 that should be done only on occasion.

2. You have to balance the Disadvantages with the Advantages. Not only does this mean that you normally have to pick a certain number of Disadvantages from the same ranks that you chose your Advantages from, but you also have to balance the Advantages thematically. Several Advantages almost have to be directly affected by Disadvantages (especially Rank III and higher Advantages), while others *should* be. Discuss your character’s Advantages with your gamemaster and come up with some sort of compromise.

3. 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.

4. 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 Advantages, for that matter) out 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.

Achilles’ Heel (III)

The character has a particular, very serious, weakness. It is not something that other characters will find particularly 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 automatically take 3D in damage. The character can resist the damage through applicable defenses, but she has to generate the *stamina* total every round she is exposed to the allergen.

Atmospheric Incompatibility: The character is sensitive to something in the normal atmosphere and must shield herself from it. Failure to do so causes her to lose one Body Point for each minute exposed to the substance. These points cannot be resisted or healed through any means until the character is out of the harmful situation. For example, a plant creature might be poisoned by the high quantity of carbon monoxide produced by some combustion engines. When in the presence of these engines (i.e., 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 — it may be an extreme of temperature, the chemical content of the rain water, etc. Exposure to this without the proper protection causes the character to lose one Body Point for each minute exposed to the substance. These points cannot be resisted or healed through any means until the character is out of the harmful situation.

Metabolic Difference: The character needs more life support (normally food) than “normal” and will begin to take damage, after hours of malnutrition. For example, the character must eat a meal every four hours or, every hour after the four are up, the character lose one Body Point that cannot be recovered except by eating.

Nutritional Requirements: The character must ingest an element not commonly consumed by Humans (blood, dead Human flesh, etc.) to survive. Often, the character will encounter prejudice because of this, and she will certainly develop 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 (fingers, toes, etc.) 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 she should be inconvenienced (for example, in combat, the character’s fingers might fall off, causing him to drop his 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 (III) should be very serious, but not “instant death” for the character. There should always be some way to avoid it (not easily), or some chance that it can be countered. The more creative the Achilles’ Heel (III), and the more likely the character is to be affected by it, 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. There should be a good reason why any Achilles’ Heel (III) affects the character.

Achilles’ Heel (IV)

The character’s weakness is even more severe than the CIII version of this Disadvantage. Some examples include:

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

Cultural Allergy: The same rules apply as for Cultural Allergy (III), 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.

Rot: The character loses major parts of his body periodically due to rotting (limbs, etc.) 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 be no less frequent than a Critical Failure during combat or 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, both lose -1 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 it must be done with willing participants). For an extra column in this Disadvantage, the character is bound *both* mentally and physically to another, and will lose from both sets of attributes if separated.

Advantage Flaw (I)

This Disadvantage is linked to a particular Advantage. Whenever the character uses the Advantage, there is some a chance for sort of negative modifier or roleplaying disadvantage. The results are minor, but noticeable. There are several ways this flaw can work, and here are some examples for certain Advantages:

Contacts: The contact will help the character, but will be 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.” There should be some reason why the character would want to keep the contact happy as well.

Cultures: When the character gets hints or knowledge about a culture, he knows everything *except* ... There is some sort of critical piece of information that has been withheld from the character. Or, if the character has the “sweeping knowledge” of lots of cultures, his interpretations will *sometimes* be almost totally wrong (gamemaster option). In order to make this flaw work, the character should not find out about the flaw until it would be “interesting.”

Equipment: In most cases, there is just some sort of minor mechanical flaw in the equipment that can’t normally be fixed. 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 doesn’t require a skill total, there might be occasional side effects or maybe it *does* require a periodic Moderate skill check of some kind to keep operating.

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

Wealth: The character cannot access his wealth easily. Either it is “tied up” in red tape most of the time, or he has to go somewhere to get it, or someone else (reasonably friendly) has control over it and doesn’t always release it easily.

Restrictions/Notes: There are, of course, much more inventive and interesting ways Advantage Flaw can be used — and you should explore them all. In general, at Rank I, 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.”



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Advantage Flaw (II)

This Disadvantage works in exactly the same manner as Advantage Flaw (I), above, but with more serious results. If the flaw made things a little more difficult (with, perhaps, an increase to the difficulty of +3), then the flaw makes things a *lot* more difficult (+6). If the flaw came into play occasionally (like every time the character were in a desert), it now comes into play much more frequently (like when he is in any dry environment).

Restrictions/Flaws: Having circumstances that effectively take away the complete benefit of the Advantage is certainly within the bounds of Advantage Flaw (II), 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. For example, if a character has a Special Ability with the flaw that it only works at night — a Rank II 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. Otherwise, the rules for Advantage Flaw (II) are the same as in Rank I.

Advantage Flaw (III)

This rank takes on some of the characteristics of an Achilles’ Heel (III), 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 (II), 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.

For example, a character with this flaw might be able to use *Psionics*. However, every time the character 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 immediately loses the ability to use psionics and she can’t reroll any Critical Successes until the end of the scene (and she gets a *really* intense headache).

Or, maybe the character has Equipment (III) — 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 value (maybe the weapon’s normal damage value minus a specific amount). The character then has to recharge the weapon (either through the use of a Price Disadvantage or by waiting until the end of the Act, most likely).

Some other examples:

Infection: Under certain circumstances, the character passes along certain abilities and characteristics to another character. The character has an *infection* value of *Physique* +2D.

The gamemaster and the player should determine how the character spreads the infection. It may be as the side-effect of an attack, through physical contact, or through some other means. When the character performs the requisite action, he must generate an *infection* total (which does not count as a separate action). The target generates an *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 Advantages 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 Disadvantages on than Advantages, but is not possible for it to pass more Advantages 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 be 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 this version of the Advantage Flaw: Infection Disadvantage, the *infection* value increases to *Physique*+4D. Also, the penalties for infecting another characters should be more severe — maybe the character infected then knows thing about the infection character that will give him an advantage over his enemy, or perhaps the infecting character temporarily loses more abilities or attribute pips.

Minor Stigma: There is something that the character cannot do without performing the “proper rituals” before or after (a creature 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 psychic 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 will also affect interaction attempts, giving them at least a +1 to the difficulty.

Restrictions/Notes: Advantage Flaw (III) takes a powerful Advantage and turns it into a worse-than-useless Disadvantage for a comparatively brief period of time. This Disadvantage should be linked to especially powerful or useful Advantages that the character will want to use fairly often. A single Advantage can have more than one Advantage Flaw, and, if the character wants, several flaws, of various ranks, can be linked to one Advantage. See other examples of Advantage Flaw for more information.

Age (I)

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 will 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 necessary, 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 you think would be influenced by his age (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”). Age may only be taken once.

Age (II)

The Disadvantage is the same, only moreso. Instead of being a teenager, the character is a preteen child. Instead of being “middle aged,” the character is old. The roleplaying situations are basically the same, but the effects are more dramatic.

Restrictions/Notes: The character *automatically* receives +3 to the difficulty of *all* physical actions (those that use *Reflexes*, *Coordination*, and *Strength*) that require unusual exertion (running, jumping, fighting, etc.). A young character must add +3 to the difficulty of all mental actions (those that use *Knowledge*, *Perception*, or *Presence*) when attempting to solve “adult” problems or interact with adults. Both types of characters should be roleplayed true to type.

There is no reason characters cannot 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 (I)

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 from invoking some sort of strange, but not too terrible, “bad luck effect.”

For example, the character might be running from a group of terrorists who he’s been fighting since the beginning of the act. He is trying 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: Bad Luck (I) may be taken if the character already has the Good Luck or Great Luck Special Ability. The character might even, on occasion, be able to 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 (I) — that’s the way it works. Also, the gamemaster should remember that the *character* has Bad Luck (I) — 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 of Bad Luck (I) occasionally — more than three or four occurrences of Bad Luck (I) during an adventure is a little much.

Bad Luck (II)

The rules for this Disadvantage are the same as for Bad Luck (I). However, a Critical Failure or a total equal to one more than the die code of the skill or attribute causes Bad Luck (II) 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), even The effects are exactly the same, only the gamemaster might make the setbacks more uncomfortable.

Restrictions/Notes: See Bad Luck (I).

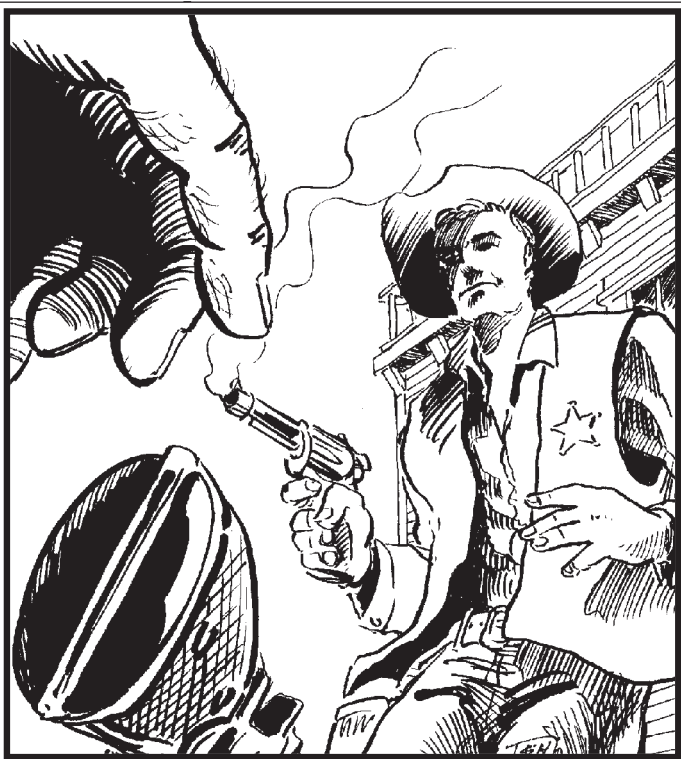
Bad Luck (III)

The same as Bad Luck (I) and Bad Luck (II), 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 (I) and Bad Luck (II). Since Bad Luck (III) 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.

Bigotry (I)

The character has “something against” a particular race of people, a particular religion, or some other aspect of life that a minority of people “fit into.” While this bigotry should not be overt and rule the character, it is something that should be roleplayed. The character will discriminate against other characters who are of the minority, or, at best, accept them as “exceptions to the rule.” The character will make insensitive comments and generally be annoying in regards to those people.



Restrictions/Notes: This Disadvantage isn't recommended for players who don't think they can roleplay it convincingly or realistically. It is hard to roleplay bigotry, especially in a real world-type setting, without getting too carried away and being offensive to someone, so keep that in mind.

Bigotry (II)

Bigotry (II) is the same as Bigotry (I), only more intensified. Instead of "disliking" a particular type of person, the character *hates* that type. Player characters of that type will, most likely, be betrayed and abused at any opportunity — unless the character wants something from them that he can't get.

Or, if the player doesn't want to play that intense a form of prejudice, the character could have a "wider sweeping" bigotry. The character doesn't just focus on one minority group — he dislikes a whole *crowd* of them. Or, perhaps, the character is bigoted against one majority. Use the description for Bigotry (I) as a guideline.

Restrictions/Notes: The same rules and warnings for Bigotry (I) should be applied. In addition, any stronger versions of Bigotry should really be used only by gamemaster characters — villains, particularly — because then a player doesn't have to assumed the role of an extreme bigot for an entire adventure.

Burn-out (see description)

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 that could be avoided — but the character might not want to avoid it.
3. There should be a logical reason for the Burn-out to occur.
4. Both the player and the gamemaster should be aware that the Burn-out *will* occur at some point.

As long as those criteria are met, the Burn-out Disadvantage should be playable. Some examples might include:

- If the character is soundly defeated in an adventure, the Burn-out occurs.
- When the character completes a particular mission of great importance (this would probably only happen after several adventures — but the mission should be something the character *wants* to complete for some reason), the Burn-out occurs.
- If the character suffers a particular effect (she loses most of her Body Points, she is the victim of a particular type of fairly uncommon attack, etc.), she suffers the Burn-out.
- When 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.), the Burn-out occurs.

This Disadvantage is worth a number of ranks equal to 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 be a decent chance that it could go away, but the character should have some chance of avoiding that occurrence ... for a while.

Cultural Unfamiliarity (I)

The character is not from the "mainstream" culture of the society he spends the most time in. The character should work out where he is from, but it should be somewhere with a

different culture than the one he is normally in. For example, a character in a real world setting might be from India but operate out of the United Kingdom. While the U.K. does not have any particular dislike of Indians, there might be a few "cultural clashes" 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, this can be treated like Prejudice (I), but, most often, the character is just unfamiliar with aspects of the mainstream. Characters cannot usually take this Disadvantage more than once.

Cultural Unfamiliarity (II)

The character is of a culture almost totally different from the "mainstream" he operates in. The character should constantly make mistakes and "social gaffs," and 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 (I).

Cultural Unfamiliarity (III)

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 (I).

Debt (I)

The character owes money, or something else valuable, to someone. In most cases, this should be some sort of lending institution or credit house, 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: Only take this Disadvantage if you intend to live up to it. There should be some reason the character doesn't want to default on the debt, and that should be worked out beforehand. Also, taking Debt (any rank) with Enemy (any rank) can be interesting — maybe the character is in deep to a loan shark or a manipulative and not entirely scrupulous lender. This Disadvantage *can* be taken with the Advantage Wealth (any rank), as long as there is some reason it can't be just paid off. A character with Wealth (III) (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 all the little neat things and rewards he gets have to be coughed up at the end of the adventure (or the character has to persuade the lender/contract holder to let him keep them).

Debt (II)

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.



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

Debt (III)

The character owes *everything* to someone or something. In the case of worldly goods, all such items must be turned over 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 sort of roleplaying restriction. For example, a 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 (III) is so wide-sweeping that it cannot usually be combined with the lower versions or linked to individual Advantages unless the player and the gamemaster are particularly inventive. A character with Debt (III) might “owe” the possession of a Rank III or IV Advantage to a particular source, however (a character might have receive Good Luck from a supernatural source), and have to pay some sort of other tithe (a sacrifice, all the money the character obtains, etc.) to be able to use the Advantage, but, in most cases, the character is over his head in worldly debt.

Employed (I)

The character has a job. Maybe the job is related to what the character wants to do during a game session, or maybe not. Regardless, the character wants to keep her job (or has to, for some reason), and she must be responsible about “missing work” and fulfilling her obligations.

Restrictions/Notes: The player and the gamemaster might have to work to roleplay this, but there should be an occasional conflict 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.

Employed (II)

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 (I). 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 (II) Advantage — that would be a good way of tying in the Disadvantage.

Employed (III)

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 *has* to. 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 (I)

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 (I) 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 this Disadvantage can’t be used 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 (I) 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 (II)

The rules are the same as for Enemy (I), 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 (III)

Again, the rules are the same as for Enemy (I) and Enemy (II). The character is beset by, most likely, a group of enemies or a very powerful enemy who wish to kill or otherwise “remove” the character from the game setting. For example, a pulp fiction adventurer might have an “arch-nemesis” who

strives to kill the character, hurt people she knows, and do awful things just because the character won’t like them. Just about everything bad that happens to the character would please the arch-nemesis — and he is probably responsible for a lot of them. The Enemy (III) should be involved in, directly or indirectly, most adventures the character goes on.

Restrictions/Notes: Enemy (III) 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.

Handicap (I)

The character has a minor physical or mental handicap that makes certain actions more difficult. The handicap could be a “bad knee,” or just a particular “mental block” regarding certain types of activities.

The player and the gamemaster should work out some sort of affliction and then choose a group of related skills (much in the same way skills are picked for the Skill Bonus Advantage — only, in this case, the minimum number of skills is five). The character then adds +1 to the difficulty of all actions performed using those skills. Some possible examples include:

Bad Knee: *Dodge, acrobatics, running, jumping, swimming*

Trick Shoulder: *Brawling, melee combat, climbing, throwing, missile weapons*

Unobservant: *Perception, investigation, languages, lockpicking, persuasion*

Restrictions/Notes: As you can see from the sample groups, it is much easier to come up with physical handicaps than mental ones. The mental ones make sense only if you take a particular point of view — the Unobservant group is based off the idea that the character not only doesn’t easily “spot” things, but he also has trouble picking up on interactive “cues.”

Specializations can also be used — with gamemaster approval. Three specializations that the gamemaster thinks the player might have to use reasonably often (like *investigation (find)* or *marksmanship (pistols)*) could substitute for one general skill. Handicap (I) can be selected several times, as long as the gamemaster thinks it appropriate. Since it is very much the counterpart to Skill Bonus, additional restrictions and notes can be related to the ones found there.

Handicap (II)

The disability is much more serious, or more widespread. The player and the gamemaster can define the type of disability the character has and make a list of skills that get difficulty modifiers totaling +20 (or even pick skills that he can’t do). (In other words, 10 skills each with a +2 difficulty modifier; one skill with a +4 modifier, two skills with a +3 modifier, and five skills with a +2 modifier; or some other combination.) Thus, for example, a character in a wheelchair would not be able to jump at all (a *Reflexes* skill), but he can *dodge* with a difficulty (maybe +3 to the opposing character’s *marksmanship* total), and the skill *throwing* would not be affected at all.

Restrictions/Notes: The player should make certain to define the disability and be prepared to take the modifiers that come. The gamemaster will often have adventures where the character is severely limited in what he can do, so it seems like the gamemaster is “picking on” the character, but a good game-

master will also have some aspects of every adventure where the character is not inconvenienced. The rules for Handicap (II) are, otherwise, very similar to Handicap (I), above.

Handicap (III)

There is a substantial group of activities that the character *cannot* do, and they cannot even be compensated for in most cases. A Handicap (II) might put a character into a wheelchair, but the character can still get around. A Handicap (III) would be almost like being confined to a bed.

Restrictions/Notes: Most players will not want characters with this severe a Disadvantage, and generally, it is not recommended. However, in game settings where *Extranormal* attributes or Special Abilities are common, this can be used. For example, a character who is confined to bed in a magic-using setting might only be able to go out in the body of a golem — an artificial man with limited abilities. The character should have to suffer for this handicap most of the time, but there can be interesting ways to play it — with the gamemaster's permission.

Illiterate (II)

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.). These people may be extremely intelligent and well-read people, but have difficulty exhibiting that in their new country.

Infamy (I)

The character is about as well known as a character with Fame (I), but for different reasons. The odds of being recognized are the same as for Fame (I), 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 (I) should be something minor — maybe the character is an “ex-con” or 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 (III) would hardly have to worry about Infamy (I) in most cases, so it would not be a proper combination).

Infamy (II)

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 (I) and the recognition chances are similar to Fame (II), but the modifier to interactions should be, usually, at least +6.

Restrictions/Notes: As stated under Infamy (I), unless combined with Fame, this Disadvantage only allows for the negative aspects of notoriety. A character who has Infamy (II) 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 (III)

The character cannot go out because she will be recognized in most places — a lot of people hate her to the point of violence. Virtually anyone would kill or drive away the character if possible, and it is likely there are those hunting her (at least Enemy (I) should be chosen in addition to this Disadvantage). However, the character could use disguises and could avoid populated areas to remain a viable character. 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 (I) and Infamy (II).

Language Problems (II)

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: (specific language)*. Otherwise, she receives a +6 difficulty modifiers 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: (specific language)*, but may learn more at a regular cost. However, the character should speak another language in the game setting fluently.

Negative Learning Curve (II)

When the character attempts to learn a new skill, or improve an old one, he does so at *double* the applicable Character Point cost. 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.

Restrictions/Notes: This is the counterpart to Gifted in Learning, and it should be treated in much the same way. This Advantage can be taken multiple times, as long as each is one is for a different attribute.

Poverty (I)

Since characters who adventure tend to accumulate wealth, this Disadvantage is only available at Rank I. 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 Advantage 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 (I)

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 (see *Bigotry*, above). 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 (II)

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 (i.e., they didn't select this option), it is probably because they aren't in positions where this discrimination can be easily practised.

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 (I)

This is a Disadvantage similar to *Advantage Flaw*, above. But, instead of there being something wrong with the character's Advantage, there is a "price tag" attached. Every time the character wants to use the ability, or — more likely at this rank — the character has to pay a Price to continue using the ability at least a few times during the adventure.

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 (most likely after the adventure), parts of it need to be replaced or serviced by a specialist (who may charge a high fee or ask a favor).

One more suggestion for Price (I) 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. 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 Acts or 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



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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 (II)

The Price for using a particular Advantage, or group of Advantages, is much higher than mentioned in Rank I, 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 (I).

Quirk (I)

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 an Act, he gets irritable and, perhaps, lose 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*, *lock-picking*, or related attempts at theft because he really doesn’t know he’d 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, or when relaxed, or when 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.

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 (i.e., “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 are 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 (i.e., 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 (II)

The rules for Quirk (II) are the same as for Quirk (I), only the chance of occurrence is much greater and the effects are larger. For example, if the character had a “dependency,” the character would have to fulfill that dependency much more often (once a scene, perhaps), and the character might experience 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).

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

Quirk (III)

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 judgement, 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 (I).

Reduced Attribute (II)

Something about the character’s species, age, physical condition, or some other factor has permanently reduced one attribute by 1 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 1 pip for each additional rank taken in this Disadvantage. (Remember that there are three pips in one die.) The character may have different variations on this Disadvantage for each attribute, including *Extranormal* attributes. Characters who have this Disadvantages on an *Extranormal* attribute before having any die code in that attribute may never take that *Extranormal* attribute.

Sense of Duty (I)

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 Sense of Duty (I), the character’s beliefs do not come into play very often.

Sense of Duty (II)

The character with the “Sense of Duty (II)” 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.

Sense of Duty (III)

A character whose belief in a cause is so strong that it motivates almost all his actions would have Sense of Duty (III) for a Disadvantage. The character is willing to die for his belief.

Uncoordinated (II)

The character has no physical grace to speak of and is, in face, something of a klutz. Add +1 to the difficulty of all *Reflexes*- and *Coordination*-based skills.

Restrictions/Notes: The difficulty modifier is cumulative for multiple inclusions of this Disadvantage.

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.

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, the character must state that she is relying on the Special Ability or she does not receive the bonus.

The cost for one rank of the Special Ability is included in parentheses. In games where attribute and skill dice are set at character creation, players may use points received from Disadvantages to get 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 Special Abilities.

Some Special Abilities, such as Ambidextrous, do not lend themselves to being taken more than once. Bonuses received from taking multiple ranks of the same Special Ability are added together. Players may also add Limitations to their Special Abilities, which reduce their effectiveness (and the cost); these are described at the end of this section.

In games where characters with Special Abilities are *common*, additional ranks of each Special Ability cost one creation point per rank at character creation. In games where characters with Special Abilities are *uncommon*, additional ranks of each Special Ability costs the value listed with the Special Ability.

Unless the gamemaster decides to reward a character with a Special Ability, it costs five times the listed cost 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.

Accelerated Healing (3)

The character heals a +1D Body Points per day per rank, and a Critical Failure on the die roll is treated as zero, rather than as subtracting the highest die roll.

Ambidextrous (3)

The character is equally adept with her right or left hand. She may perform an action with each hand in the same round, and if they are the same action (say, firing two guns), she suffers no multi-action penalty. If she is performing two different actions (say, firing a gun with one hand and fighting with a sword with the other), she takes the multi-action penalty as normal. A character may not have this ability more than once.

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 option), the animal is controlled for a number of minutes equal to the *animal handling* skill total times 10. A controlled animal will serve its master faithfully, even sacrificing itself on his 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 that would be lethal to most other characters. A character may not have this ability more than once.

Attack Resistance (2)

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

Extranormal Attack: Resistant to one type of damage — either physical or mental — from an *Extranormal* source (such as Magic or Psionics) attack. Characters who wish to be immune to both physical and mental damage must purchase this Advantage once for each type from each source.

Nonenchanted Weapons: Resistant to physical damage from nonenchanted weapons.

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 can increase as normal. The scrambler must pick as her focus either physical or mental abilities (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*. (No close combat attack is necessary for a willing target.) 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 versus 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, 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 she 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 her target's *willpower* or *Presence*. 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 her adventures), spend points and 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. The character gains +1 per rank to *dodge*, *sleight of hand*, or *disguise* totals.

Endurance (2)

The character has great endurance, and gains a +1D per rank to *Physique* or *stamina* checks when performing taxing physical tasks (i.e., holding one's breath underwater for a long period, running a long distance, etc.).

Enhancement (1 or more)

The Special Ability this is associated with is somehow more than the typical version. The cost depends on which aspect of the Special Ability is improved. For instance, an Enhancement that gives a +1 bonus to one skill covered by the Special Ability would be worth 1 point, while a +1D bonus to that one skill is

worth 3. This Special Ability may only be taken with another Special Ability.

Enhanced Senses (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 (within reason) and gains a +3D per rank to *Physique* or *stamina* checks to resist ill effects from these environmental condition.

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.

Flight (6)

The character can fly, either by nature or by virtue of having wings. The character's movement rate equals his base Move plus +10 per rank.

Gifted in Learning (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 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, as long as each is one is for a different attribute.

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 (6)

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

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, etc. 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 pip per rank to one attribute of the player's choice. (Remember that there are three pips in one die.) This bonus also affects the normal maximum (5D) for the attribute value. So, if a character had a 5D *Physique* (the normal max), this would increase the value to 5D+1 and the maximum value for the character would also be 5D+1. If the same character took three ranks of this Special Ability, the cost would be 6 Character Points, the attribute would rise to 6D, and the maximum value would be 6D.

Note: To gain another rank in this Special Ability after character creation costs 10 times the number in front of the “D” of the attribute that it affects. (This is instead of the normal cost to increase Special Abilities.)

Infravision/Ultravision (3)

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 the most of the available light. Each provides a +2D 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. 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 his 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 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*), 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 the neck, hypnosis, etc.) It should involve some sort of successful attack result (either physical or mental).

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. (Remember that there are three pips in each die.)

If any of the target's attributes or Body Points ever go to zero, 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, while he would get one Body Point for each Body Point drained.

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

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

Long Life Span (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: *haste*, *second chance*, *breakthrough*, or *action*. 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 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 must be used on action immediately after requesting it.

opponent fails: After an opponent or enemy has completed an action against the character, this benefit may be called upon to cancel the effects entirely. The opponent's action is then wasted, and play continues. This benefit may *not* be used to cancel an action that is not directed at least partially at the cardholder's character.

second chance: Using this benefit allows the character to attempt any action she has just tried again, from the very beginning. Relying on this benefit, however, may not be used to negate “bad choices” — the action performed must be 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 negated.

Luck, Great (3)

A character with Great Luck can call on one of the following benefits once per adventure per rank: *haste*, *second chance*, *breakthrough*, *action*, *hero*, *opponent fails*, or *alertness*. 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 (probably to the character or because the character did something stupid), the gamemaster *may* choose to counteract the effects and temporarily “burn out” the character's Special Ability — i.e., 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.

For 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. 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.

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, etc. His own surface adds +1D per rank to his damage resistance total to physical (not energy) attacks and contact poisons, corrosives, or similar materials.

Natural Hand-to-Hand Weapons (3)

The character has some sort of natural weapon — claws, pincers, bone sword, stinger, etc. — that adds +2D per rank to his *Physique* when determining his damage (if he attacks using the natural weapon). The character uses *brawling* to attack.

Natural Magick (see description)

The character can use a magic spell as a natural ability. An example of this would be a character who can sense the presence of undead by his nature, rather than through the use of a *sense undead* spell. The cost of the ability equals the difficulty of the spell. (See Chapter 7, “Magic,” for details on creating spells, plus 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 the gesture). If any of these fail, the spell does not work.

The player and the gamemaster need to sit down and discuss what spell the character will have, and what the range, duration, and so on will be. It's suggested that some limitations

• 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, etc.
13	Everything there is to know

*Result points equal the difference between the *investigation* total and the target's *Knowledge* roll.

be placed on the use of this ability to maintain game balance — for example, 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 Weapons (3)

The character has some sort of natural ranged weapon, using *missile weapons* (for solid objects) or *marksmanship* (for energy or chemical projection) to target it. Long range equals 20 times the number of ranks in this Special Ability times the character's *Physique* in meters. The damage for solid projections is *Physique* plus 1D per rank, while the damage for nonsolid projections 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.

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 is a simple action. Possessing a living being involves making a *Presence* or *willpower* check by the possessor versus a standard interaction difficulty. Success means the target has been possessed. The target can actively defend.

To gather knowledge about its host body's life, the possess-

ing character must generate a successful *investigation* total against the target's *Knowledge* roll (this does not count as an action for the target). Information gained is dependent upon success rank achieved.

With Limited Possession, the character does not gain control of the new form. Instead, he must use *persuasion*, *intimidation* and 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 *binding* spells 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.

Omnivorousness (2)

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

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

• 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 level of the Speed Special Ability (+2 to the movement rate) and +2 to all *search* and *tracking* totals that require smell.

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 will have the following attribute values, which have been lowered by 2D because of the bonuses:

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

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 18 points devoted to this ability, the gamemaster may allow shifting among one class of creatures, as long as all forms chosen for previous ranks were within the same class.

Body Points 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).

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 stats and difficulties before beginning play. The new form need not exactly resemble a “typical” version of the emulated creature.

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)

The Skill Bonus represents a natural talent (a character with the Charismatic group might be “friendly and outgoing”) or a particular knack (a character with the Animal Friendship group has a “way with animals”).

The character may choose 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 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, and disguise*

Acute Balance: *Acrobatics, climbing, and sneak*

Animal Friendship: *Animal handling, riding, and survival*

Athletics: *Lifting, running, and throwing*

Charismatic: *Charm, con, and persuasion*

Close Combat: *Brawling, melee combat, and dodge*

Investigative: *Investigation, search, and streetwise*

Leadership: *Command, intimidation, and persuasion*

Mechanical Aptitude: *Lockpicking, demolitions, and repair*

Photographic Memory: *Languages, scholar, and investigation*

Observant: *Investigation, search, and tracking*

Ranged Combat: *Marksmanship, missile weapons, and dodge*

Note that players may substitute certain 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. For example, in the “Investigative Skills” 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; i.e., 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 Advantage does not affect the cost of improving the related skills.

Skills under the *Extranormal* attribute may not be taken with this Advantage.

Finally, characters must have reasons that justify these skill bonuses.

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 Advantage and the character will *always* gain a *minimum* total of 3 times the number before the “D.” This means, if the character selects *persuasion, charm, and interrogation* (all interaction skills), 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.

Speed (1)

The character is extremely fast, adding +2 meters per round per rank to each of her base Move rates.

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 should work out *circumstances* where these abilities come into play. For instance, a character might gain a +1 bonus to all *Reflex*-related skills totals when in sunlight.

A character may have this several variations of this ability, reflecting different bonuses, and 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 be able to see her destination clearly. In combat, this action takes an entire round. The character may take whatever she can carry along.

Transmutation (5)

The character can alter his substance to something else, while retaining his form (i.e., a man who turns to stone). Characters with this ability may only shift into one specific substance, which must be specified when the Special Ability is purchased. Generally, this substance gives them distinct advantages. The player may select up to 4 points (not ranks) in other Special Abilities that relate to the chosen form, per rank in this Special Ability. (Thus, two Transmutation ranks means 8 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, and gamemaster discretion and common sense should be the rule here).

Special Ability Limitations

These Limitations can be associated with Special Abilities, reducing their total cost (the number of ranks times the base cost — not the per rank cost). For example, the total cost of two ranks of Iron Will is 4.

No Special Ability total cost may be lowered below 1, and all Limitations must have some sort of effect on play — just like Disadvantages. Each Limitation may be taken more than once for each Special Ability, either stacking the effects or describing similar but distinct negative situations.

Flaw (1): All difficulties associated with using the Special Ability are increased by +2 per rank, or the Special Ability doesn't work under particular circumstances, or there is some sort of side effect when using the Special Ability. The greater the rank associated with this Flaw, the greater the difficulty modifier, the more restrictive the circumstances, or the more inconvenient the side effect.

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 twenty-four hours or suffer 1D damage per rank in this

Limitation for changing environments so quickly. The damage may not be negated due to any other Special Ability or armor; it must heal naturally. Alternatively, there could be Character or Fate Point fee of three Character Points per rank or one Fate Point per rank.

Burn-out (3): See the Disadvantage by this name for suggestions that could also be applied to a Special Ability. A Special Ability may only have one rank in this Limitation, though it may have several different triggers for the Burn-out.

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

Ability Loss (3): The character temporarily loses his Special Ability at a regular interval or, when the Special Ability is used, he loses the ability to use a common skill. 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; a character who can't pick locks while he is invisible. The character is aware of what the circumstances are that will cause this. For an additional point, the character must undergo some sort of (fairly simple) procedure to regain his ability or skill use. A Special Ability may only have one rank in this Limitation, but a character may have it multiple times for different Special Abilities and skills.

Allergy (3): The character has a fairly minor allergy but to something rather common. Exposure to a fairly common substance (smoke, sunlight, particular food, etc.) causes the character to lose Critical Success rerolls until the condition is removed. A Special Ability may only have one rank in this Limitation, though it may have several different Allergies.

Minor Stigma (3): There is something that the character cannot do without performing the "proper rituals" before or after (a creature 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.

Severe Allergy (4): Similar to the Allergy Limitation, the effects are worse, and the character loses all actions due to coughing fits, watering eyes, or similar discomfort.

Singularity (1 per Special Ability): The character may use only one of a group of two or more Special Ability 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 1 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.

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

CHAPTER THREE

• Game Basics •

Rolling Dice

Most game mechanics in *D6* involve rolling dice. A die code associated with each attribute and skill represents how good the character is. A die code associated with a weapon shows how much harm it can cause. 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” you add to the total result you roll on the dice. (This bonus is sometimes referred to as pips.)

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). This odd die is designated as the Wild Die; it represents the vagaries of life — like the direction of the wind affecting the flight of 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. (Note that, unlike rolling a Critical Failure initially on the Wild Die, no complications occur when it shows up on later tosses of the Wild Die in the same roll.)

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.

If the gamemaster decides to go with the Wild Die Critical Failure option of creating complications, make certain the complications chosen relate to the tasks attempted. They should serve as extra, minor obstacles the characters must now deal with or as places to insert a bit of comic relief. Only on rare occasions (such as numerous poor decisions by the players) should the complications be without solutions or even deadly. The complications can also serve as opportunities to bring nearly invincible characters down to a more reasonable level.

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.

Character Points may not be traded for Fate Points, nor may Fate Points be traded 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 on her sheet. Except when allowed by the gamemaster for exceptionally cinematic situations, Character Points and Fate Points may not be spent on the same roll.

Character Points

Whenever a player makes any roll (attribute, skill, damage, power, 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 maxi-

• Straight Values Option •

Some gamemasters prefer rolling fewer dice. To get straight values for weapons, armor, Special Abilities that do damage, and Special Abilities that offer protection, multiply the die code listed by 3 and add the pips. For example, a weapon that does 3D+2 damage has a straight value of 11. Gamemasters may wish to write the value in the margin near the die code being converted so that they don’t have to crunch the numbers again.

mum is two; for more cinematic adventures, the maximum is five; for dimension-shaking ones, the maximum is unlimited.)

A player may choose to spend Character Points before or after he makes a roll — or both — but 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 her normal Wild Die.

Players get Character Points for their characters by overcoming obstacles, roleplaying well, and having fun. Character Points can also be used to improve skills.

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. Heroic characters, for example, receive Fate Points for doing good, such as protecting innocents, bringing an evil character to justice (regardless of 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.

Example: Your character has a *demolitions* skill with a die code of 4D. Normally, you would roll three regular dice and one Wild Die. 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 (for a total of eight dice, or twice what you'd normally roll).

Usually, only one Fate Point may be spent 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 permit 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 during the highest point of the adventure (the climax), even if it takes place over several game sessions.

Fate Points may only be spent before making a roll. Furthermore, all die code penalties and bonuses are applied after doubling the initial number.

Once used, the character loses the Fate Point — but he may earn it back at the end of the game if it was used for a deed that supported his moral code. However, if the character used a Fate Point to go against his 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. Moderately experienced characters (those with a minimum of 6D in several skills) might be allowed only to spend Fate Points on actions that promote the storyline, while highly experienced characters (those with a minimum of 9D in several skills) might be permitted only to use Fate Points 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.

Untrained Skill Use

If a character doesn't have dice in the skill required to attempt an action, she 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*. 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.

Rounds and Initiative

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 storyline 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 "Multiple Actions" 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 will usually be 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

• Gamemaster's Characters •

Gamemasters should rarely treat their characters, sometimes called nonplayer characters or NPCs, the same way as the players' characters. The players' characters are the heroes of the story and thus can outperform the average Human (or, with the help of Character and Fate Points, have the chance). The gamemaster's characters serve as interactive elements in the story. The less important the character, the fewer skills, Body Points, Character Points, and Fate Points he or she should have. Only the major antagonists deserve the same care (and rules) in creation as the players' characters.

to what another character is doing. Actions in rounds are not simultaneous (actions out of rounds sometimes are).

Determining initiative does not count as an action.

Once rounds have been declared and depending on the situation, the gamemaster applies one of three methods to determine in what order everyone goes.

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 her action for that round if she 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, the order of actions can

be decided by comparing attribute and skill die codes. 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.

Performing Actions in Rounds

A character does not need to declare what she intends to do until it is her turn in the round. Once the character decides to take her turn, she may use as many actions as she wants, but waiting again counts as an action (once per each time the character wishes to wait) and the multi-action penalty must be determined for the total number of actions that the character wishes to take in that round. Note that the character does not need to declare when figuring the multi-action penalty what she intends to do with all of her actions. No additional actions may be taken once the multi-action penalty is figured. Any actions that were figured into the multi-action penalty but were not used by the end of the round are lost.

A character may only interrupt another character's action 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. 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 only take 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 is performing 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.

Rolled Actions

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 some kind of 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)

• Game-Enhancing Cards •

In this rulebook, you'll occasionally find a reference 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. The *Torg* card decks is available as a printed deck on standard playing card stock and (as of this printing) is still sold directly by West End Games. Check the West End Games Web site, www.westendgames.com, for details and conversions.

The *Shatterzone* card deck was converted to a PDF format with *D6 Space Opera* game mechanics included; it is for sale on RPGNow.com. There are only three cards that need any kind of conversion.

Adrenaline: Add +1D to one *Reflexes*, *Coordination*, or *Physique* attribute or skill die code.

Presence: Add +1 to any one *Presence* attribute or skill die code.

Willpower: Add +1 to one *Knowledge* or *Perception* skill or attribute die code.



Karl Waller

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: Maneuvering of 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: Pin 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 a gun, unsheathe a knife, reload

a rifle, and similar actions. This generally does not require a skill roll, but the gamemaster may choose 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 in most *D6 Adventure* settings, 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 choose 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 (though 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 will incur penalties.

Vehicle Maneuver: Perform a stunt in a moving vehicle. (*piloting*)

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:

- determining initiative
- speaking a few words to someone nearby
- a quick glance around a room
- moving 50% or less of the character's Move over an easy area or up to a meter over more challenging terrain
- rolling to resist damage

Multiple Actions

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, 1D must be subtracted from all skill or attribute rolls (but not damage 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.

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

Related Skills

In some situations, two or more skills may be appropriate for the task at hand. The gamemaster chooses the primary one and decides which, if any, 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. 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 that attempt must be made 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 will examine the wall for weaknesses (using the *search* skill). Once examination has been completed and the *search* roll has been made, you must apply the modifier to your *demolitions* roll, 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.

Aiming

One of the most common types of preparation is aiming a weapon. Each consecutive round of uninterrupted aiming adds +1D to the characters's *marksmanship*, *missile weapons*, or *throwing* skill, up to a maximum bonus of +3D.

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 task could be rushed.

Choosing Difficulties, Determining Success

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 should be. Existing conditions can change the difficulty of an action. For example, walking has an Automatic

• 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
Legendary	31 or more

• 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 in it 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 (wilderness tools and equipment specially designed to help with <i>survival</i>).

difficulty for most characters, but someone who is just regaining the use of his legs may be required to make a Very Heroic *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, a normal adult 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. A little luck wouldn't hurt either.

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.

Opposed Difficulties

An *opposed difficulty* (also called an opposed roll) only applies when a character's action is being resisted by another. 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 two times the target's appropriate opposing skill.

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. These modifiers may be added 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 story — 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 of 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: it won't be as precise or stylish as someone with skill.

Second Chances

As characters tackle obstacles, they'll find ones that they can't overcome initially. Gamemasters will have to 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 *tech* 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 you and your 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 ruling a modifier to be less significant in this situation than in another one, or allowing a character to travel a meter or two beyond what the movement rules suggest.

Example Difficulties and Modifiers

Here are a few of the more commonly used noncombat skills and attributes. More, and more detailed, difficulties are included in Chapter 5, "More Example Difficulties." Chapter 4 discusses combat.

Information Difficulties

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*, as well as uses of *investigation* to research a topic.

This chart can be employed 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).

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.

Observation Difficulties

To see if a character notices details of a scene or situation, the gamemaster may have the player make a *Perception* roll. Unless the characters are actively eavesdropping, searching, tracking or 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.

Interaction Difficulties

Several skills are interaction skills, including *animal handling*, *business*, *charm*, *command*, *con*, *intimidation*, and *persuasion*. Character use them to influence other people that they meet. The typical difficulty is 10, modified based on the disposi-

• Example Difficulties • 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	+5 per century in the past
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

Repair Difficulty Modifiers

Base Difficulty: 10

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 instead of this one.*

• 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 be on the active defense 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 resistance difficulty is determined, gamemaster may further modify the resistance difficulty as the situation warrants (such as stress, surprise, or character relationship).

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 above.*

tions of the characters involved, but it can also be based on a skill roll. See the Mental Defenses sidebar for more information on this, as well as some suggested difficulty modifiers.

Interaction between player and gamemaster characters shouldn't be determined only by the die roll. 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 her character, the greater her chance of success should be, which could be reflected by allowing up to a +1D modifier to the skill roll.

Repair Difficulties

Characters can rely on the *repair* skill to fix and modify various equipment and vehicles. See the table for some suggested modifiers to the base difficulty of 10.

Movement Difficulties

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.

Flying

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.

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 hero to move two times his swimming speed is 10 (5 for the base difficulty plus 5 for the additional movement).

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 7 meters per round means a difficulty of 20 (10 to climb the tree plus +10 to increase the movement by one-half, or 3 meters, of his base climbing Move).

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, plus +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.

Short Distances

A character may move 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 four 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 two times that rate, regardless of whether his movement roll would allow him to travel a greater distance. The minimum increase or decrease is two 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 — two times his swimming move of 5.

Example: A character with a Move of 10 is chasing a thief, who just swiped her pocket book. 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 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 two 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 -5 to the skill total for each additional round that she continues running. The modifier is cumulative. Thus,

Movement Difficulty Modifiers

Base Difficulty: 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
Character is fatigued	+3 per round

one round beyond the maximum is -5, two rounds is -10, and so on.

The gamemaster may use the fatigue modifier for any repetitive action performed for an extended period of time.

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.

CHAPTER FOUR

• Combat •

When a situation must be resolved with force, time becomes broken into rounds, which have been already described. Within these rounds, three steps occur: (1) generating initiative; (2) attacking and defending; (3) determining damage; (4) repeating the steps, if necessary.

Step 1: Generating Initiative

As discussed in the last 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 action starts. 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.

Base Combat Difficulty

The base difficulty to attack someone is 10 or the target's active defense total, 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 or parrying attacks. Each of these is represented by a skill and counts as an action.

Active defenses only can be made when it is the character's turn as determined by initiative, 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 combat difficulty — his reactions just weren't fast enough.

If the roll is lower than the base combat difficulty, 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 new combat difficulty is modified as usual.

Dodge: The character attempts to anticipate the final location of any attack and be in another place when it comes. Attack types include energy beams, melee and projectile weapons, unarmed attacks, and so on. This is done by rolling the *dodge* skill.

Parry: The character attempts to stop his opponent's attack by intercepting it. 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 value when determining damage inflicted this way.

If the opponent strikes at the character with bladed or energized hand weapon and the character uses any part of his



Paul Daly

• Defense Combat • Difficulty Modifiers

Range

Range	Distance to Target	Modifier
Point Blank	0 – 3 feet	-5
Short	3 feet 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.

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.

body to parry the attack, the defender always takes the weapon's damage value. If the block was successful, then the attacker's *Physique* is not added to the listed value. 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 parry.

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 total = any active defense roll + 10

Partial Defense

A character who chooses to do something else in addition to guarding against attacks may take a partial active 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 total = any active defense 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 be somewhat

aware of an impending attack, yet not aware enough to prepare for it.

Combat Difficulty Modifiers

The accompanying Attack Modifiers and Defense Modifiers charts list a few popular combat situations — some of which are explained below — that can alter the base combat difficulty. 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, or power depends on its range. All range modifiers are added or subtracted from the combat difficulty.

Note that, unless a special maneuver allows otherwise, unarmed close combat attacks may only be made at Point Blank range. 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 one meter. For example, 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.

Burst fire as single: This attack can only be performed with a weapon that is capable of burst fire (like an assault rifle) and that can be switched 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 several times in a round at the same target. The most common example is when someone fires a pistol several times in a row at the same target. This option can only be used 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 value.

• Combat and NPCs •

To reflect the average nonplayer character's relative unimportance to the universe, gamemasters may wish to lower the NPC's Body Points. Pure cannon fodder might take a roll of their *Physique* in damage before keeling over, while the main villain and her most important henchwomen should get the full compliment.

• Attack Combat • Difficulty Modifiers

Option	Difficulty Modifier	Damage Modifier
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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

Sweep	-3D (-10)	-3D
Grab	+2D (+6)	-3D
All-out	-2D (-6)	+1D
Unwieldy weapon*	+5 or more	0

* *For melee weapons longer than 30 centimeters.*

All Attacks

Low Gravity	-1D (-4)	0
No Gravity	-2D (-6)	0
Heavy Gravity	+3D (+10)	0

Called Shot

Target is...

10 to 50 centimeters long	+1D (+5)	*
1 to 10 centimeters long	+4D (+15)	*
Less than a centimeter long	+8D (+30)	*

* *See text for options.*

Hit Locations

Hit Location	Difficulty Modifier	Damage Modifier
Head	+1D (+5)	+12
Heart	+4D (+15)	+12
Chest, abdomen	0	0
Left or right arm	+1D (+5)	-2
Left or right leg	+1D (+5)	-1
Left or right hand	+4D (+15)	-2

Other Modifiers

• **The attacker is blind or blinded:** +4D (+12) to the combat difficulty.

• **The target is blind or blinded or attacked from behind:** -4D (-12) to the combat difficulty.

• **The target is crouched on the ground:** +1D (+3) to the combat difficulty.

• **The target is prone:** -2D (-6) to the combat difficulty (Point Blank or Short range); +2D (+6) to combat difficulty (Medium or Long range).

• **Weapon is difficult to use** (character unfamiliar with technology, object is hard to throw or grasp, etc.): +5 or more to the combat difficulty; do not combine with the unwieldy melee weapon modifier.

Sweep (ranged): The character wants to “spray an area” with ammo. This can only be done by characters with weapons that go full auto, burst, or single fire as multi (in general, just about any automatic weapon). 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 value.

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.

Grab: The attacker physically grasps a target. Few melee weapons allow this option, so it is used generally only in *brawling* attacks. The character does less damage with the grab, but she has hold of the target with a successful attack.

All-out: The character attacks with no thought to the consequences. The target has a better chance of being hit, but, in that round, the attacker cannot actively defend — or perform any other action — at all!

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.

Hit locations: Hit locations are a special kind of called shot that allows a character to shoot 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.”

Weapon difficulty: Melee weapons longer than 30 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 incur a +5 or more modifier to the combat difficulty.

Step 3: Determining Damage

If a character successfully hits his target, he may have done damage to it. To determine the damage done, roll the damage

• Optional Damage Bonus •

The combat skill roll is supposed to reflect the accuracy of an attack. Therefore, gamemasters may reward high rolls for player 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.

die code for the weapon. Some weapons list their value as a die code with a plus sign (“+”) in front of it; in this case, add to the damage rolled the attacker’s Strength Damage die code. If the gamemaster chooses to use the optional damage bonus, this is added to the total at this time.

To figure the Strength Damage value, drop the pips from your character’s *Physique* or *lifting* value (including any Disadvantages or Special Abilities), divide the number by 2, and round up.

The damage total is then compared to the target’s resistance total and subtracted from the total Body Points the character has remaining.

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 minus any modifiers from disease or ingested poisons.

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. A player may improve his character’s resistance total by spending Character Points or a Fate Point on this roll.

Characters who would make no roll 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 modified as normal, including negative and positive damage resistance modifiers.

• Optional Wound Levels •

Body Points Left	Effect
80% - 60%	Stunned
59% - 40%	Wounded
39% - 20%	Severely Wounded
19% - 10%	Incapacitated
1% - 9%	Mortally Wounded
0	Killed

Note: Body Points Left is based on the character’s starting Body Points. Round up when determining level for Body Points remaining. Penalties imposed by each level are not cumulative and they are not included when determining the stun 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 *Strength* each round, the character finally dying if the roll is less than the number of rounds a character’s been mortally wounded.

Killed: The character is toast. Sorry.

• 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 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 situation 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

Unconsciousness and Death

If the character’s Body Points reach zero but the character wasn’t instantly killed by massive damage, he is still gravely injured and falls unconscious. (A killing blow by massive damage entails a damage total equal to 90% 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 damage modifiers, including Character Points, to determine whether the attack delivered a killing blow.)

The gamemaster then decides how serious the wounds are. A character with deep gashes, gaping wounds, or similarly traumatic injuries will most likely die from them. Sufficient medical aid to bring the character to 1 Body Point can possibly rescue the imperiled character. If 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 dead. If the roll succeeds, the character revives but he loses 1D from all of his skills, but the skill cannot go below the attribute’s value. 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 dead. 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 value. In either case, should the roll fail, the character dies.

A character can survive injuries sustained primarily from blunt weapons (such as fists or sticks), pulled punches, or carefully placed attacks. When the character’s Body Points reach zero, she falls unconscious. She’ll wake up in a few hours with a horrendous headache, unless she gets aid sooner, but otherwise heals normally. If the character receives up to one-half of her total Body Point in damage after she’s unconscious, the

wounds become serious (and the recommendations in the previous paragraph take effect).

Characters who receive their total Body Points in additional damage after reaching zero Body Points cannot be revived (by normal means, anyway).

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 is also knocked out for a number of minutes equal to the difference between the resistance total and the original damage total.

Step 4: Repeat

If the fight isn't finished after one round, then return to Step 1 and do it all over again. Repeat these steps until the fight is resolved in favor of one side or the other.

• Descriptive Damage •

So a character is down by a few Body Points — so what? What does that mean in descriptive terms?

Well, it depends on what was done to cause the wounds. The following chart supplies some general guidelines for describing what *might* have happened to the character's body when he was hurt. Use the "Optional Wound Levels" chart to decide on the character's current wound level.

Wound Level	Description
<i>Stunned</i>	Moderate bruise or minor sprain; laceration; muscle tear; minor dislocation of joint
<i>Wounded</i>	Severe abrasion or sprain; deep laceration; torn ligaments; major dislocation or minor break
<i>Severely wounded</i>	Broken bone; gaping wound; ripped cartilage and muscle; concussion
<i>Incapacitated</i>	Multiple fracture; laceration in vital area; heavy concussion
<i>Mortally wounded</i>	Above options combined with multiple internal injuries
<i>Dead</i>	Broken neck; punctured lung; eviscerated

These are just a few examples. Really interested game-masters can come up with charts, tables, or really detailed descriptions of damage for those gamers who "really want to know." The gamemaster may also want to assign different modifiers than the ones listed in the "Optional Wound Levels" sidebar to more appropriately indicate the type of injury that was suffered.

• Assisted Healing •

Medicine 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

Healing

There are many different ways that characters can regain their health. Characters may never get back more than their starting number of Body Points.

Natural Healing

The body heals naturally during the course of the day. The more rest the character gets, the faster her wounds heal. A character can restore a roll of her *Physique* +1D in Body Points per full day of rest (sleeping, reading, or other sedentary activities). If she is involved in light activity, such as walking or singing, she may restore up to a roll in her *Physique* in Body Points per day. However, if most of the day is spent fighting and running, she only gains back a roll of her *Physique* -1D in Body Points per day. The character receives the Body Points back at the beginning of the day.

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* (or *Knowledge*) to help an injured comrade, and find the results on the Assisted 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, although the patient may be stabilized by that character any number of times. Other characters may also try to help the patient, adding their expertise to the first healer's.

Wounds System

Those who prefer the wounds system over the Body Point system may import those rules from any *D6 Space Opera* rulebook. The *Shatterzone Universe Guide* PDF combat section is set up much like this chapter; you merely need to import the "Determining Damage" and "Healing" parts of that section. Everything else works the same.

CHAPTER FIVE

• More Example Difficulties •

Using the 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.

Knowledge-Based Skills

Skills covered: *business, scholar, tech*

They are useful for many situations involving *Knowledge*-based skills. These difficulties are repeated from Chapter 3.

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	+5 per century in the past
Closely guarded secret	+15

Perception-Based Skills

Skills covered: *investigation, search, tracking*

They are useful for many situations involving *Perception*-based skills. These difficulties are repeated from Chapter 3.

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*

They are useful for many situations involving *Presence*-based skills. The base difficulty is 10 or the target's *Presence* or *willpower*. See the "Mental Defenses" sidebar on page 39 in Chapter 3 for further details on using interaction skills. These difficulty modifiers are repeated from Chapter 3.

Interaction Difficulty 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 Attempts

Characters may use *intimidation* or *persuasion* to get information out of someone. Use the difficulties listed under "Presence-Based Skills" and further modified by how important the information is to the target. A separate *intimidation* roll to scare the target can compliment an interrogation session.

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

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.

Charm, Intimidation

Charm and *intimidation* can enhance a character's attacks and defenses. The player adds the difference (positive or negative) between the difficulty and the *charm* 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 the target on the same turn as or on the round after the *charm* or *intimidation* endeavor.

See also “Presence-Based Skills” for other difficulties and modifiers.

Flying, Running, Swimming

Difficulties for these skills are included in the “Movement” section in the “General Skill Use” chapter.

Hide, Sneak

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 straight value equal to the die code in the 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

Using acrobatics can also improve many of a character’s *climbing*, *jumping*, and *running* attempts. The gamemaster determines the difficulty of the *acrobatics* stunt. The one-half of the difference (rounded up) between the difficulty and the *acrobatics* roll is added to the complimentary 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 also enhance *brawling* and *melee combat* attacks. The *acrobatics* trick and the attack must be performed 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.

Similarly, *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 use *acrobatics* in an attempt to land properly as soon as he’s thrown. The hero generates an *acrobatics* total. For every 5 points over the base difficulty number of 10, the hero reduces the damage by 1 point, in addition to a base reduction of 1 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 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

When attempting to get the beast 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 success of tricks are determined by a roll of the animal’s attributes or skills.)

Willpower >

Animal Handling	Result
1-2	Beast looks at the handler in a confused way
3-6	Beast lies down for one round
7-11	Beast lies down for two rounds
12+	Beast snaps at the handler; if hit, the beast will attack the handler until subdued

Artist

Quality of Piece	Difficulty
Amateur	9
Time required: A few minutes to half hour	
Professional	15
Time required: Minimum one day	
Emotionally moving	18
Time required: Minimum one day	
Prize-winning	24
Time required: Minimum one week	

Complexity of Piece

Simple; has one or two parts	-5
Moderate; has a few parts	0
Complex; has many parts	+10

Climbing

Difficulties for this skills are included in the “Movement” section in the “General Skill Use” 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

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

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 compliment individual participants’ rolls in a group activity, while a low *command* roll can impose negative modifiers.

Complexity

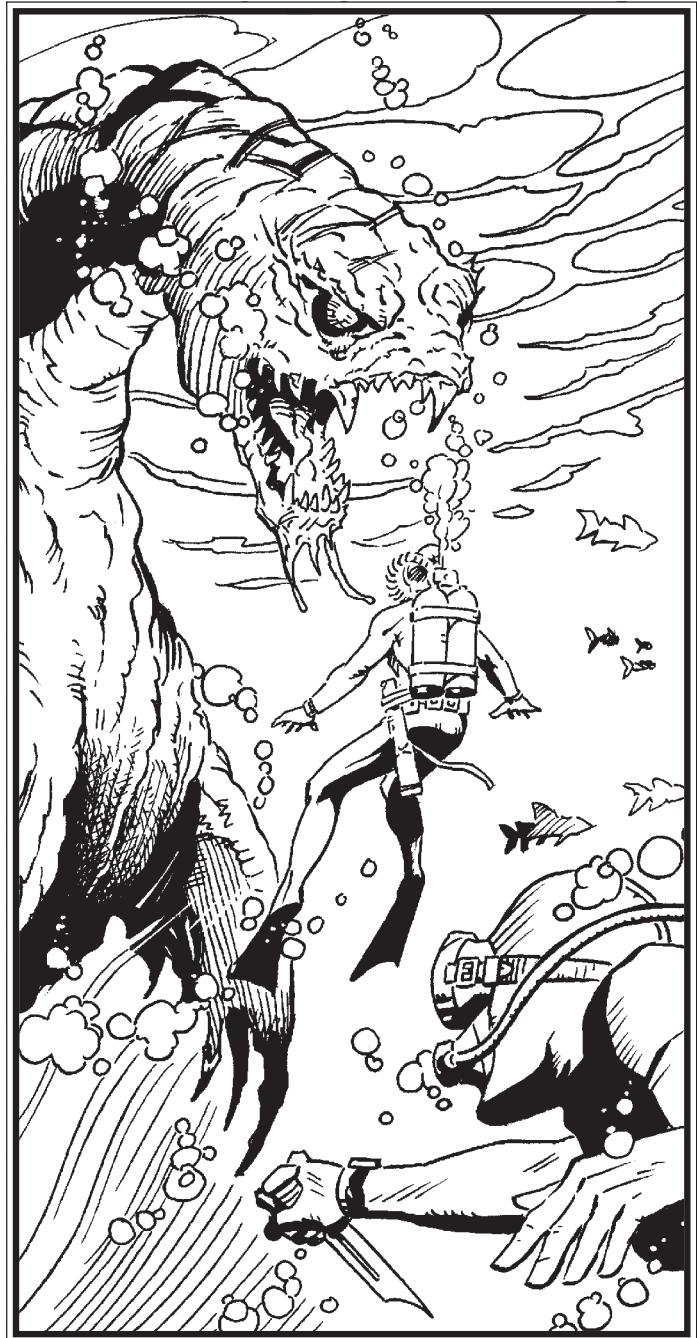
Uncomplicated; imprecise	3
Easy; minimal precision required	7
Requires effort or precision	12
Difficult; requires high degree of precision	17
Requires much effort or extreme precision	22
Requires care and thoughtfulness, or exacting precision	28

Team

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

Demolitions

The base difficulty is 5. For extra damage and special effects, the character must spend one round per difficulty number setting up the explosives.

Modifier**Modifier****Difficulty****Modifier**

Paul Daly

Result Desired

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

Modifier

Object Construction

	Modifier
Flimsy (plywood door)	0
Tough (hard wooden door)	+5
Sturdy (bolted steel door)	+10
Very sturdy (a few layers of steel)	+15
Reinforced (numerous layers of steel)	+20

Disguise

A character's skill total in creating the disguise serves two 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 hero 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**Forger**

Item Forged	Difficulty
Unofficial note or correspondence	6
Time required: 10 minute or more	
Signature	12
Time required: 5 minutes	
Official document	18
Time required: 20 minutes or more	

Familiarity with Item	Modifier
Intimately familiar or has sample	-10
Somewhat familiar; has seen it quite often	-5
Passingly familiar	0
Has only had it described	+5
Guessing blindly	+15

Tools	Modifier
Have necessary tools and some special ones	-10
Have necessary tools	-5
Have some tools	0
Missing important tools	+10

Forgery Inspector

Item Forged	Difficulty
Intimately familiar	6
Moderately familiar	12
Unfamiliar	18
Completely unfamiliar	24

Tools	Modifier
Have sample	-5
Have special tools for detecting forgeries	-5

Gambling

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

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 is sketchy	+15
Information about subject 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	-3 per crime
Distance between crimes	+3 per 50 miles
Time between crimes	+3 per 6 months*

*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

Difficulties for this skills are included in the “Movement” section in the “General Skill Use” 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

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

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 (e.g., understanding Spanish if you understand French)	+5
Completely foreign language (e.g., 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
Roll >	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

*Translation aids might provide their own bonuses, which are used instead of this.

Lifting

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 she can continue to carry the object. If she fails the roll, she 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	Success 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 she must rest for twice as long as she was lifting the weight.

Lockpicking

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

For game mechanics on using *medicine* to heal damage, see the end of the "Combat" chapter.

Medicine Diagnosing

Action	Difficulty
Determine existence of disease or injury	7
Time required: 1 round	
Determine toxicity of substance	7
Time required: 1 minute	
Determine type of disease, toxin, or injury	12
Time required: 1 minute	
Determine medicine, procedure, or antidote required	18
Time required: 1 round to 1 hour	

Determine cause	24
Time required: 1 day to 1 week	

Navigation

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 simple course	0
Plotting a complex course	+6
Plotting 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

Persuasion can also be employed 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.

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

Piloting can be used to give a vehicle an active defense total; use it in the same way that a character's *dodge* is used. The active defense total remains in effect until the vehicle operator's next turn on the next round. Use the following tables when the character wishes to perform stunts in the vehicle. Firing from a vehicle while driving it incurs a multi-action penalty.

Stunt	Difficulty
Docking (water), parking (land)	6
Landing (air vehicles)	10
Moving on a straight way	0
Ram	10
Regaining control (in situations other than ramming or sideswiping)	15
Sideswiping	10
Fast 45-degree turn	7
Fast 90-degree turn	15
Fast 180-degree turn	25
Condition	Modifier
<i>For All Vehicles</i>	
Bad weather	+3 or more
Limited maneuverability area (such as through trees or pillars)	+3

Moving in reverse	+3
<i>For Land and Water Vehicles</i>	
Moved or moving over curb or debris	+3
Rough road or water	+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
Moving through debris	+3

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 the character can understand	-3

Repair

The base difficulty is 10, with a +1 for each Body Points of damage. The hero's familiarity with the item, availability of parts, and complexity of the task can further 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 a hero 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

When a character first mounts the animal, she must make a *riding* roll against the creature's *willpower* roll (the game-master generates this). 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 its *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.)

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

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 indicates anything from no information obtained to being immediately spotted by the character being observed, depending on the situation.

When searching for hidden object, the difficulty is generally the target's *hide* roll. Otherwise, the base difficulty is 5, modified by the table below.

See also "Perception-Based Skills" for more difficulties and modifiers.

Situation	Modifier
Character knows object's exact location	0
Character knows object's approximate location	+5
Character has vague information about the object 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 he'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

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

Sleight of Hand

The difficulty for a *sleight of hand* attempt is usually the opponent's *Perception* or *investigation*, either as a die roll (if the opponent is actively trying to find the object or person) or as a straight 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

Gamemasters may allow a character to make a multi-action *stamina* roll to compliment 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.

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 hero makes a *stamina* roll. Several factors figure in to 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 also call for *stamina* rolls against falling asleep or unconscious. Resisting sleep 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 "Optional Wound Levels" table in the "Combat" chapter.

Streetwise

Seeking...	Difficulty
Things that are usually easy to find	4
Things that require discretion or careful investigation	7
Risky services; finding illegal and well-regulated items	14
Services of unusual skills; finding dangerous or carefully controlled items	18
A specific criminal in hiding; finding items who possession means immediate imprisonment	28
Type of Information/Service/Goods	Modifier
Legal (e.g., directions to the nearest police station)	-10
Semilegal (e.g., asking if the local law is straight or crooked)	-5
Illegal but generally inoffensive (e.g., asking how much it would cost to bribe a policeman)	0
Highly illegal (e.g., seeking a fence)	+5
Prohibited (e.g., seeking a safecracker)	+10
Extremely illegal (e.g., seeking an arms dealer)	+15

Size of City	Modifier
Large city (e.g., one million or more citizens)	0
Small city (e.g., several hundred thousand citizens)	+5
Town (e.g., several thousand citizens)	+10
Village (e.g., several hundred citizens)	+15

Amount of Law Enforcement	Modifier
Strict (e.g., martial law or no tolerance for criminals)	+15
Moderate (e.g., criminal activity overlooked as long as it's discreet)	+10
Light (e.g., criminal activity overlooked as long as it's not dangerous to the general public)	+5
Little (e.g., criminal activity overlooked as long as it's not dangerous to the local government)	0
None	-10

Reputation of Seeker	Modifier
Never been to the location; no contacts; not trusted by local underworld	+10 or more
Rarely visited; only passing knowledge of how the local underworld operates	+1-9
Minor contacts; knows what to avoid; criminals have no reason not to trust character	0
Known somewhat by local underworld; several contacts	-1-9
Well-known and liked by underworld	+10 or more

Survival

Survival can be rolled 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 with the past 10 years	0
Has never been to this location	-1D

Tech

The base difficulty is 10. The difficulty charts for computers and programming can give gamemasters an idea of how to make tables for other complex pieces of technology.

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 one-half (rounded down) the difficulty and the successful roll 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	Can repair the device, if proper tools are available.
12+	Can design a similar device, if proper resources are available.

Hacking 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	+3 per task
Designed to work on multiple operating systems	+6 per additional operating system

Condition	Modifier
Character unsure of how to use the program's language	+3
Character knows exactly how to manipulate the program's language	-3

Throwing

A character's ability to grab projectiles out of the air is enhanced by the throwing skill. The difficulty of catching an object is typically the thrower's *throwing* roll. If the thrower wants the catcher to get the object, and thus takes care to throw well, reduce the thrower's throwing total by -9.

Combat difficulties for this skill are included in the "Combat" chapter.

Tracking

The base difficulty is 10 or the target's *sneak* roll, the target is actively trying to hide her trail. Characters can also use tracking to shadow a target.

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	-3 for every 2 people
Tracking a wheeled vehicle	-6
Per additional vehicle	-3

Willpower

Willpower is generally used to resist interaction attempts and mentally damaging attacks. Characters may also use *willpower* instead of *stamina* to resist fatigue, sleep, and unconsciousness. See the *stamina* entry in this chapter for information on difficulties.



CHAPTER SIX

• Psionics •

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.

Gamemasters are discouraged from allowing characters to have dice in both *Psionics* and *Magic*, but it is possible, especially if the character has several Disadvantages that show up frequently in each session.

A 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, a character may select and develop as many of these skills as they desire and the gamemaster will allow. Remember that the list below is not all-inclusive. Gamemasters should feel free to develop other psychic skills for use in their campaign.

Obtaining Access to Psionics

There are only two ways to get psionic abilities. The first is to put dice in the *Psionics* attribute at character creation.

The other way is to obtain your gamemaster's permission after play has begun. If you can come up with a "reason" for your character to learn or gain psionic abilities (such as they were latent or were gained through a strange accident) and your gamemaster agrees, then you may acquire 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. You must still purchase *Psionics* skill pips separately.

Learning Psionics Skills

Psionics skills may be learned between adventures, like regular skills. 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 and if they beat the difficulty set by the gamemaster, she succeeds with all the concomitant benefits. Psionicists can also 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. It is even possible to specialize in a certain area of an *Psionics* skill, if the concept is well-explained and the gamemaster approves.

A target can actively resist a *Psionics* skill attempt, assuming the target is aware of it. See the "Mental Defenses" sidebar on page 39 in Chapter 3 for more details.

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.

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 on page 36 of Chapter 3 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 (III): Minor

• Other Psionics Systems •

If you're allowing psionic characters made using other *D6* rules sets to be transferred to this one, you and your players 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.

• Countenance •

Change in Appearance	Difficulty Modifier
No change	0
Noticeable (gray pallor, foaming)	-1
Extreme (convulsions, psychic image)	-2

Stigma Disadvantage, but it has no bearing on the difficulty of the psychic attempt. However, gamemasters may allow a +2 *Psionics* skill total modifier per type of additional part. (There is a limit of one component, one incantation, and one gesture per skill attempt.) The gamemaster may adjust it depending on how complex or rare the added part is. 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 rituals), the player may apply a bonus number to her skill total. This concentration bonus number is derived from the success of a *willpower* roll in each round. The minimum difficulty for this roll is 10, modified based on how distracting the environment is. A completely isolated chamber has modifies the difficulty by zero, while a tightly packed ballroom ups the difficulty by +20. The bonus number equals one-half, rounded up, of the difference between the difficulty and the successful *willpower* roll. An unsuccessful skill roll, but without a Critical Failure and with a total greater than 10, adds nothing to the future psionic skill attempt, though the character may keep concentrating. A Critical Failure on the *willpower* roll or a roll of less than 10 means that the character was interrupted and loses all bonuses garnered to date. The player must specify, before having her character concentrate, which *Psionics* skill the bonus will affect and whether the bonus will be included only in the activation roll or spread out among the activation and maintenance rolls. (Activation and maintenance rolls do not apply to all *Psionics* skills.) The bonus cannot be transferred to another skill. The maximum bonus a character may get for concentrating is 10 times the number dice (not including pips) the character has in the *Psionics* attribute.

Countenance: Psionicsists' 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. The physical shell can react in unpredictable ways to the effects of extrasensory perception. The correspond-

ing 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 two points of physical harm the character chooses to take, the character receives a +1 to the *Psionics* skill total. This damage may be cured only through natural healing. Neither armor nor any type of Special Ability may defend against feedback.

Link to Target: When an astral form, empath, or telepath wishes to seek out a specific person, the relationship of that person can affect how easy it is to get in touch with the person. Include the Link to Target *Psionics* skill total modifiers 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 *damage* 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 target. Physical contact adds +2 to the *Psionics* skill total.

Reception: The target is aware (to some extent) that his mind is being messed with. The corresponding chart 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.

• Reception •

Target...	Difficulty Modifier
Gets a funny feeling	-1
Can make an <i>Perception</i> roll to realize what's happening	-2
Can make a <i>search</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

• Link to Target •

Relationship	Years Known	Skill Total 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 (at a party, etc.)		-2
Personal sight and name recognition (have met in person briefly)		-3
Distant sight and name recognition (celebrities never met in person, etc.)		-5
Only a name or only a face		-8

• 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.

Basically, when the psionist 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 psionist.

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 1 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 should we say "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* skills 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* roll and performing no other actions that round. To

keep her spirit out of her body requires an Easy *astral projection* 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 1 to 5 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 value as a multi-action with maintaining the form.

At 6 to 9 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 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* power 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 *form* cannot lose sight of the *anchor* for more than one round, or it will return to the body and contact will be 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 "General Skill Use" chapter describes the difficulty to use this skill. Use the "Psionics Range" chart to determine the range. Reference the "Information Difficulties" chart in the "General Skill Use" chapter 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 passes 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 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 "General Skill Use" 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 back a target more his maximum Body Points. 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. The target receives back a number of Body Points equal to the *healing* total. 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, with a minimum of 1 point of damage. This damage may be 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

• Empathy and Telepathy •

See also the interaction difficulty modifiers in the "Mental Defenses" sidebar in the "General Skill Use" 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 emotions/thoughts	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 or more

25% to 90% (rounded up) of the target's total Body Points. (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. If the total is not met, the target either gets just the Body Points back or gets part of a limb and 25% of the total generated. This skill cannot bring dead people back to life.

Healing can be straining; the character must wait a number of seconds equal to the amount of Body Points regained (not the *healing* skill total) before using the skill again. Thus, if the healer returned 5 Body Points to a character, the healer would have to wait five seconds, or one round, before using the skill again. The healer may reduce this time by taking either damage herself or reducing the total Body Points she can heal, at a rate of 1 point for each second by which the time is reduced. The damage to the healer is in addition to any taken from feedback, and it can only be healed naturally (not by the

• Medium •

Condition	Difficulty Modifier
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)	+2

healing or *medicine* skills, nor can armor, a special ability, or the *defense* skill protect 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 that first round does not count towards the concentration or preparation modifier. There is no range for this skill.

The level of success achieved on the roll determines how long the two may remain in communication. For every 5 points over the difficulty, the character may speak for one minute. The psychic may double this time limit with a +5 to the base difficulty. The accompanying chart lists modifiers to the difficulty roll of the psychic character. Difficulty modifiers can be cumulative.

Refer to the "Information Difficulties" chart in the "General Skill Use" 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

• Protection and Strike •

Target Size	Difficulty
Person, mailbox	5
Few people, car	10
Group, bus	15
Crowd, airplane	20
Horde, small cruise ship	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
1 round	0
Several rounds	+5
1 hour	+10
Several hours	+15
1 day	+20

get that amount of information in one minute spent with the spirit. If the skill total equals the difficulty, the medium only gets evasive answers.

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 value against all types of damage, except those that directly target the mind. The player adds one-half (rounded up) of any points above the difficulty as a 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 ob-



Karl Waller

• **Psychometry** •

Result	Skill Total
Character 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 object	16
Can register the gist of an event and the number of people involved. If concentrating on person, can learn general information on subject, like age, emotional state, personality, etc.	18
Can clearly visualize event, or the actions of the individual for the last twenty-four hours	21
Psychic understands the context of all interactions at the event, or into the plans and motives of the person when last in possession of the object. Also receives vague impression of owner's whereabouts.	24

jects that aren't in the same room as the character — the farther away, the higher the increase.

Strike

The character can cause others physical 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. The amount of injury done equals a separate roll of the *strike* skill. The player adds one-half (rounded up) of any points above the difficulty as a 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 an additional skill roll at one-half, rounded up, of the activation roll. To throw an object, the character first picks it up and then, as a multi-action or in the next round, she uses her *throwing* skill to direct the object at a target. Damage is

determined as if the character was throwing the item with her hand, though she includes no bonus for *Physique* or *lifting*. The gamemaster may add a bonus to damage for a particularly high *telekinesis* roll, as a reflection of an extra boost the character imparted to the object. Long range for the throw is a roll of the *telekinesis* skill in meters (or 3.5 times the *telekinesis* die code, rounded up, in meters, for gamemasters who don't want the additional roll).

The object must be in the psychic's line of sight for the psychic to pick it up, but need not remain in the line of sight afterwards. Use the "Psionics Range" chart to determine the distance a character can move the item.

Telepathy

This skill grants the psychic the ability to read people's minds.

The "Mental Defenses" sidebar in the "General Skill Use" chapter describes the difficulty to use this skill. Modifiers are also included in the "Empathy and Telepathy" and the "Finder Modifiers" sidebars in this chapter. Use the "Psionics Range" chart to determine the range. Refer to the "Information Difficulties" chart in the "General Skill Use" chapter 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.

• **Telekinesis** •

Action	Difficulty Modifier
Levitate an item	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

• **Lie Detecting** •

Points above Difficulty	Description
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 only intimidated slightly by him, not afraid of an attack at all.)
21+	Can figure out what really happened based on what the subject says.

CHAPTER SEVEN

• Magic •

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 Extra-normal* attribute.

Gamemasters are discouraged from allowing characters to have dice in both *Magic* and *Psionics*, but it is possible, especially if the character has several Disadvantages that show up frequently in each session.

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 to get magical abilities. The first is to put dice in the *Magic* attribute at character creation.

The second is to obtain your gamemaster's permission after play has begun. If you can come up with a "reason" for your character to learn or gain psionic abilities (such as they were latent or were gained through a gift from a supernatural being) and your gamemaster agrees, then you may purchase them for your 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. You must still purchase *Magic* skill pips separately.

Learning 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 or more 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 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. It could also enhance, reduce, or restrict a character's existing skills.

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 could 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, 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.

When the target is *apported*, the summoning spell lifts up the target and brings him to the caster. The target can try to avoid the effect of the spell (using his *Physique* or *lifting* against the spell total to break free).

• 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 2 or more. This additional modifier does not reduce the difficulty of the spell, regardless of its level.

When the target is teleported, the skill total has to overcome the target's mass value. (Look up the target's mass on the "Spell Measures" table.) The target can resist by rolling her *Physique* or *lifting* adding it to her mass value (theoretically, she is trying to make herself harder for the spell to grasp). If the skill total is higher than the mass 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).

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.

Skill Used: The *skill* selected is the one necessary to cast the spell.

Difficulty: The *difficulty* is the skill total a character must generate to get a spell to work.

Effect: The effect describes briefly what the spell does (amount of damage, amount of protection, distance moved, etc.), plus the value of the effect.

Duration: *Duration* specifies how long a special effect will last. The duration is given in both "real" time (minutes, seconds, hours, etc.) and in a time value (as read on the "Time and Distance" 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).

Cast Time: This value, given in both real time, is how long the character must spend creating the special effect. During the period of *cast time*, the character may be performing related actions (like concentrating, performing rituals, arranging components, etc.), but no other skills can be used during the cast time.

Modifiers: Any other 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, etc. The description may be very short, or it may include tables and descriptive 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.

Remember that players may spend Character and Fate Points to make sure they have sufficiently high skill totals to cast the spell.

Targeting the Spell

Many spell require separate skill totals when they are used. The most common of these are combat effects that act like weapons.

If the spell latches onto a target (such as a lightning bolt or telekinesis spell), the player and gamemaster must decide what skill (such as *marksmanship* or *melee weapons*) to use to hit, if it's not already built into the spell, as well as the appropriate defense, if any. Attack spells, for example, would use standard combat difficulties and modifiers for their defense. Common sense should be used to determine which skill and defense to use.

For example, with an *illusionary 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 just the effect versus the target's *willpower* or *Presence*.

Casting a spell and 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.

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

• Other Magic Systems •

If you're allowing magic users created with another *D6* magic system to be transferred to this one, you and your players 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.

• Adjusting and Readjusting •

As you design a spell, remember that you may go back to the beginning and adjust any aspects you include, so that you can get the Spell Total (and the spell difficulty) that you want. So, if you decide that you want to add charges to your wand of power 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.

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: The damage from any spell that causes injury is magical in nature, of course. Thus, creatures and beings that are not normally affected by standard weapons can be harmed.

General Effects: When the spell offers a "general" effect, and thus has no skill associated with it, the gamemaster will have to make up levels of success for that spell. A solid success of 1 to 5 points over the difficulty usually gets the spell to do exactly what the caster wants the spell to do. A minimal success, with the roll equal to the difficulty, means that the spell was slightly off or less than perfect. A superior success of 6 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.

Artifacts and Legends

Every once in a while, the gamemaster will come up with a special effect that is either too powerful for game balance, or she just won't want to explain how the special effect works for some reason. In that case, the gamemaster should use the "artifacts and legends" rule.

The gamemaster can simply assign values to a spell and state that the special 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

Several common spells are included as examples at the end of this chapter. You can use them right away or as inspiration for inventing your own.

Building the Spell

As you create each effect, you will keep track of a *Spell Total* — certain elements, like the value and the range of the effect, cause the total to go up (i.e., make the effect harder to "cast"), while other elements, like a longer casting time, make the total go down (i.e., make the effect easier to "cast").

You will need a paper and pencil and an active imagination for this part, so get ready. A calculator might also help.

Determine the Desired Effect

At this point, write out on paper what you want the effect 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? All things along these lines should be considered.

Just jot down the basics. Follow along with "Magister Mike" (see the sidebar) for examples.

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

One you decide what the spell will do — damage, protection, skill bonus, etc. — 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 Body Points. The average number of Body Points for a significant character is around 30 (less for a minor nonplayer character; more for stronger characters). If you want to hurt someone, 6D (which has a value of 18) is a safe bet. If you want 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 weapons damage values can help you determine the number of dice you need for your spell.

Spells that are used to 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.

Some spells effects are best reflected by a Special Ability or a Disadvantage. With a Special Ability, the spell effect's value equals the Special Ability cost times the number of levels in that Special Ability, minus the cost of any Limitations and their levels. With a Disadvantage, the spell effect's value equals the cost of the Disadvantage.

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.

• 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
Damage	0
Protection	0
Stand-alone die code/skill/attribute	0
Non-Extranormal skill modifier	x1.5
Non-Extranormal attribute modifier	x2
Extranormal skill modifier	x2
Extranormal attribute modifier	x3

• 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 on an existing Special Ability; damage modifier; armor value modifier; transmutation. This spell does not 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); Disadvantages; new Special Abilities; skills and attributes included in conjured items; damage or armor value not based on an existing value.

Divination: time in the past or future; stand-alone investigation, search, or tracking skills to discern specific information.

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.

The spell designer may choose to have certain characteristics of the spell (such as a golem’s *Physique* and Body Points) 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), and the Body Points equal 10 plus the points above the difficulty. There is no cost for Body Points and the first attribute decided with this method; each additional attribute ups the Spell Total by 1.

A spell may contain more than one effect. Each effect is determined separately and added to the total.

Once you decide on a spell effect’s value, write it down. This is the first element of your Spell Total.

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, you can use the spell to “target” anywhere *within* that range. You can “target” a spot or a mobile target (i.e., a person, etc.). If the caster hit 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, the spell has to be created *again*.

Speed

How fast does the special effect get from the caster to the target? The *speed value* determines this.

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 special effect travels from you to your target in one second. Why? Because the speed value is a *velocity* value.

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 special effect to go from you to your target.

Example: A spell called *projective telepathy* allows one character to send thoughts to another. The range value of the special effect is an incredible 30 (one million meters, or one thousand kilometers). The speed value, however, is 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 - 20 (the speed value) gives a result of 8 — 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 special effect 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 defense 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 believe the target to be.

Having a higher speed value than the range value is of 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

• 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, 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. For 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		

• Benchmark •

Value	Time	Weight	Distance
0	Second	1 kilo	1 meter
2			Tallest Human
3		Human baby	
4	Round		
7		Stop sign	
9	Minute	Mailbox	
10		Human male	Football field
11		Lion	City block
12		Brown bear	
13		Street light	Empire State Bldg.
15		Small car	Kilometer
16		Large car	Mile
17		Elephant	
18	Hour		
20		Empty truck	
22		City bus	
23			Marathon race
24		Loaded truck	
25	Day	Blue whale	
27		Boeing 747	
28		C5A Galaxy	
29	Week	Tramp freighter	
30		Destroyer	Length of Great Britain
32	Month	Six-flat building	Paris to Moscow
33		Fully loaded train	New York to L.A.
34			London to Tokyo
38	Year	Loaded small oil tanker	Circumference of Earth
39		Battleship	
41		Aircraft carrier	
43		Empire State Building	

• Measure Conversions •

Measure is in units of	Value Modifier	Measure is in units of	Value Modifier
Seconds	0	Meters per round (5 sec.)	0
Rounds (5 sec.)	+4	MPH	+2
Minutes	+9	KMH	+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

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.

or converting it to rounds, minutes, hours, or whatever.

The minimum duration for any spell is 1 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, above).

Many spells, especially combat spells, have the minimum duration because their *effects* are permanent. For example, a damage effect may have a duration of one second, but if it actually *causes* damage: that damage lasts until healed. An effect that is used to open a door opens the door and unless someone or something closes the door at the end or the duration, it stays open.

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 modifiers (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.

The minimum casting time is zero (one second). Unlike the other mandatory elements, casting time adds to the Negative Spell Total Modifiers.

Some Notes Regarding Casting Time: For noncombat spell, or for spell that will be built into charges (see the optional modifier “charges”), 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.

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.

Reduce the effect by -1 (pip, point of damage, etc.) per full meter for characters outside of ground zero (within two meters of target). For 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 two meters from the target, 1 point less to characters between two and three meters, and 2 points less to characters between three and four meters.

Two-dimensional circle (a few centimeters thick): +1 per half-meter radius.

Three-dimensional sphere: +5 per meter radius.

One alternate shape: +1 to area effect modifier.

Several alternate shapes (specific one chosen at cast time): +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, 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 — +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 need only spend the time to cast the spell once, but if there is a targeting or activation spell 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.

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 1 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.

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.

Gamemasters may allow magic users to call upon the aid of others to help them with particularly difficult pre-existing spells (spells that the magic user herself did not come up with).

The number of helpers determines the basic community modifier. The “Number of Helpers” is a range of helpers 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	0.5
Difficulty 11 action	1
Difficulty 13 action	1.5
Difficulty 15 action	2
Difficulty 17 action	2.5
Difficulty 21 action	3

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 participation of the helpers is determined by what the helper actually has to do during the cast time. Decide how much help the helpers lend (that is, how difficult their tasks are), and multiply the community modifier by the corresponding participation multiplier.

The character creating the spell must declare what type of actions the helpers must perform. Simple actions include readying components, chanting mantras, passing tools, etc.

A participation level with a difficulty means that the helpers actually have to perform some sort of complex action during the casting — performing a sacrifice, making a *acrobatics* skill total, or whatever. Different helpers can be doing different things — of the same different — for this purpose. Multiple groups of helpers might be performing different levels of actions, for multiple community multipliers.

For 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 points (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 points). These are two separate optional modifiers worth four and two points respectively, or a total of 6 points.

When the magic user finishes the cast 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 chances 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 + 11). For this reason, it is best if large groups only participate by performing simple actions. If *any* community group or member of a community fails in his skill total, the entire special effect does not work.

If the group is a small one (under six), or if the community role is being performed by player 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.

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. For 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 in order for the effect to go off. 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 be equal to or less than the cast time. The minimum concentration time is 1.5 seconds.

Concentration: Use the “Spell Measures” table to determine the corresponding value for 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

• 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	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 •

Countenance Shift	Modifier
No change	0
Noticeable (gray pallor, foaming)	-1
Extreme (convulsions, psychic illusion)	-2

willpower roll indicates that the caster takes any feedback associated with the spell, even though it didn't work.

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 takes 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 (resting, sufficient food, etc.).

Feedback: -1 to the Negative Spell Total Modifiers for each 1 point of feedback.

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 a duration of 10

• Incantations •

Complexity	Modifier
One or two words or sounds	-1
A complete sentence	-2
A complex incantation (action difficulty 11)	-3
Litany (action difficulty 15)	-4
Complex formula (action difficulty 19)	-5
Extensive, complex elements (action difficulty 23)	-6
Also in a foreign tongue and character must have one pip in that <i>language</i> specialization	-1
Also must be said very loudly	-1
Also will offend most hearing it	-1

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 cast 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 cast time.

Multiple Targets

The spell can affect more than one target (but not the same target multiple times). Add the multiple targets modifier to the Spell Total.

If a targeting skill roll is required by the spell, using it on multiple targets is not considered a multi-action.

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.

Unreal Effects

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 special 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.

For example, you decide that your fireball with a damage of 10D, which has a value of 30, is an illusionary effect with a

• 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

• Unreal Effects •

Disbelief Difficulty	Modifier Multiplier
0	0.75
9	0.5
13	0.25

disbelief difficulty of 0, you multiply 30 by the Modifier Multiplier of 0.75 for a result of 22.5 (rounds up to 23).

The guidelines for disbelief are as follows:

- Any player character can disbelieve at any time he sees a special effect occur *but*, if the special 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 (i.e., if the character disbelieves the effect of a particular ray gun, that ray gun will never be effective against him again, but he may or may not believe in other ray guns).
- The character who uses or creates the special 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. For 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 your players are clued into what you’re doing, you’ll never get another illusionary spell through on them. The best way to use this is to have your 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 and feedback value) until someone figures out they’re not real. Then, just for fun, he switches.

Imagine the look on your 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 will never affect the caster. He knows it’s illusionary. So you 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 there was no way for them to cross the chasm, they would find some reason that they could not cross the bridge. An illusionary bridge doesn’t allow people to walk on air, nor will 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 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 (ex., a spell with a base duration of 60 seconds, which has a time value of 9; to add another 60 seconds is +9).

• Other Aspects •

Condition

- The condition can be fulfilled most of the time or with simple preparations,
or requires a skill roll of difficulty 9
- The condition is not met normally, or at least without some preparation,
or requires a skill roll of difficulty 10
- The condition is out of the caster’s control, but is fairly frequent,
or the caster has to go to elaborate lengths to meet the condition,
or the condition requires a skill roll of difficulty 12
- The condition occurs very infrequently, or is very hard for the caster to obtain,
or requires a skill roll of difficulty 14
- The condition will not occur without the caster taking elaborate measures,
or requires a skill roll of difficulty 17
- The condition is rare and almost totally (or totally) out of the caster’s control,
or requires a skill roll of difficulty 20

Modifier

-1

-2

-3

-4

-5

-6

Variable Effect

The caster may change the amount of the spell's effect at casting time. 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.

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 spell after a target the caster can't see but the target gets a +4D 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 Aspects

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 and the divide the 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 Final Spell Total no less than 10.

Cantrips

Cantrips, also known as glamours, are small, simple, everyday spells. They may have maximum Spell Totals of 10 and minimum Final Spell Totals of 5. Their duration values must be less than 9 (one minute), and their casting values must be 4 (one round) or less.

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.



Paul Daly

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 60 to get the number of minutes, or 3600 to get the number of hours.) The character may rush the design, but this increases the difficulty of casting the spell. See the rushing rules on page 36 in Chapter 3 for the modifier.

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.

Precalculated Spells

Alteration Spells

Deadly Darts

Skill: *Alteration*

Difficulty: 10

Effect: 18 (6D in damage)

Range: 10 (100 yards)

Speed: 10

Duration: 7 (5 rounds)

Cast Time: 18 (1 hour)

Modifiers:

Component (-11): Black obsidian (uncommon, destroyed), dart (common)

Feedback (-3): 3 points of damage

Focused (+5)

Gesture (-1): Rubbing the tip of the dart on the stone (simple)

Incantation (-1): "Darkness of death." (a few words)

Variable Movement (+4): +2 accuracy bonus

This spell requires a piece of black obsidian and a dart of some sort. The mage utters dark arcane words while touching the tip of the dart to the stone. The darkness travels into the dart, draining the stone of its pigment.

To release the spell, the caster throws the dart at his target. The mage must generate an *throwing* total, adding +2 bonus for the increased accuracy of the spell, against the combat difficulty for the target. The target takes 6D in damage in the round the dart hits and for the next four rounds. The spell ends if the target moves beyond the spell's range.

Drain Toughness

Skill: *Alteration*

Difficulty: 12

Effect: 24 (8D damage)

Range: 8 (40 meters)

Speed: 8

Duration: 9 (1 minute)

Cast Time: 6 (15 seconds)

Modifiers:

Gesture (-1): Caster picks up items and pulls them closer to himself (simple)

Incantation (-2): "Weaken and perish before my hand." (sentence)

Components (-16): Blood of a great cat (rare, destroyed), funnel (common, destroyed)

Caster focuses magical energies into a funnel, with the open 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 *marksman-ship* roll to focus on a target.

The target loses one point from Body Points for each point rolled with the spell's damage of 8D. The caster receives half of this amount added to her Body Points. If the target's Body Points hit zero, he falls unconscious. When he awakens, at least eight hours later, he'll be fully restored.

The caster keeps the enhanced Body Points for one minute, and any damages comes off the extra Body Points first. When the spell wears off, the improved Body Points go with it.

Fear

Skill: *Alteration*

Difficulty: 18

Effect: 30 (*intimidation* skill at 10D)

Range: 10 (100 yards)

Speed: 10

Duration: 11 (2.5 minute)

Cast Time: 9 (1 minute)

Modifiers:

Components (-7): Must have an item owned by the target (unique)

Incantations (-1): Anything as long as they're frightening (one or two words)

Unreal Effect (-8): Difficulty to disbelieve is 13

Fear is a pretty powerful spell. First, the mage 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* of 10D (this is not added to an attribute or skill).

Fear is an illusory spell. When the spell's duration runs out, the mage will have one hacked-off target on her hands. Casters planning to toss this one around should put lots of adds in their *dodge* skill.

Heighten Attribute (Template)

Skill: *Alteration*

Difficulty: 7

Effect: 6 (+1D bonus to one attribute)

Range: 0 (1 meter or less)

Speed: 0

Duration: 7 (5 rounds)

Cast Time: 4 (1 round)

Modifiers:

Gesture (-3): Mage mimes 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; the caster must specify which attribute and skill to mime before learning the spell or scribing it in a book.

Water Spray

Skill: *Alteration*

Difficulty: 10

Effect: 12 (4D damage)

Range: 6 (15 meters)

Speed: 6

Duration: 6 (3 rounds)

Cast Time: 4 (5 seconds)

Modifiers:

Components (-6): Liter of water (ordinary, destroyed), squeezable container (uncommon)

The mage needs a liter of water in a container that she can squeeze to produce a spray. As she casts the spell, the mage squirts the water onto her hand, letting it run off in the direction of her target. The volume and force behind the water spray increases dramatically. The spray lasts for three rounds of combat. The spell does 4D in damage per round and requires a *marksman-ship* roll each round to hit the target. The caster may only select one target per spell duration.

Apportation Spells

Carrying Wind

Skill: *Apportation*

Difficulty: 10

Effect: 15 (wind with a *lifting* of 5D)

Range: 0 (self)

Speed: 0

Duration: 18 (1 hour)

Cast Time: 18 (1 hour)

Modifiers:

Area Effect (+15): 3-meter sphere

Charges (+4): 6

Component (-4): May only be cast outdoors, in a clear area (ordinary), mage wears loose clothes (common)

Feedback (-8): points of damage

Gesture (-2): Mimic a fight (fairly simple)

Incantation (-2): "I subdue you and I command you, O wind!" (sentence)

Variable Movement (+7): 25 meters per round

This is a charged spell. To cast it, the mage goes outside and starts running, jumping, and mimicking flight. The mage should be wearing something loose that can catch the wind. One cast garners the mage six charges of the spell.

When released, the spell causes a wind to rise and lifts the mage into the air. The mage can control the direction of the wind and its speed (up to 25 meters a round). The spell can carry as if it had a *lifting* of 5D.

The wind forms a three-meter sphere around the mage's body, and nothing can be carried that won't fit in that sphere.

Retrieve

Skill: *Apportation*

Difficulty: 11

Effect: 5 (move an object of up to 10 kilograms)

Range: 15 (1 kilometer)

Speed: 15

Duration: 0

Cast Time: 4 (5 seconds)

Modifiers:

Gesture (-2): Standing on tiptoes, caster points out to imaginary objects and then goes over and 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 (-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. One-half (rounded up) of difference between the skill total and the difficulty is applied to the effect's base value of 5.

Conjuration Spells

Cage

Skill: *Conjuration*

Difficulty: 28

Effect: 25 (resistance total of bars)

Range: 7 (25 meters)

Speed: 7

Duration: 18 (1 hour)

Cast Time: 9 (1 minute)

Modifiers:

Area Effect (+15): Sphere with a radius of 3 meters

Gesture (-3): Mimic 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 acts as the resistance total of the bars. Only characters that can beat the resistance total in a single attack (or combined attack) may break free. The character can disbelieve and thus free himself by generating a *Perception* or *investigation* total of 13.

Displacement

Skill: *Conjuration*

Difficulty: 12

Effect: 22 (*search* difficulty of 20 and image transfer of 2.5 meters)

Range: 0 (self or touch)

Speed: 0

Duration: 10 (1 minute 40 seconds)

Cast Time: 4 (5 seconds)

Modifiers:

Gesture (-2): Caster stands up, turns around and then starts hopping from one location to another, and looks back at his previous spot before jumping again (fairly simple)

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 location spells 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.



Elemental Dagger

Skill: *Conjuration*

Difficulty: 10

Effect: 12 (4D in damage; 1 kilogram of material)

Range: 5 (10 meters)

Speed: 5

Duration: 3 (3.5 seconds)

Cast Time: 1 (1.5 seconds)

Modifiers:

Components (-2): Small amount of desired element (ordinary, destroyed)

Gesture (-2): Caster traces a dagger shape in the air (fairly simple)

The mage creates a floating, dagger-like shape composed of earth, air, fire, or water. The damage is 4D, and it has a range of 10 meters. He must make a *marksmanship* roll to hit the target. The dagger must be used in the same round that the mage casts the spell.

Note: This spell can serve as a template for creating small daggers from any common material, such as ice, wood, paper, and so on.

Mystical Shield

Skill: *Conjuration*

Difficulty: 10

Effect: 18 (armor value of 6D)

Range: 1 (1.5 meters)

Speed: 1

Duration: 7 (5 rounds)

Cast Time: 1 (1.5 seconds)

Modifiers:

Area effect (+2): 1-meter radius

Components (-10): A simple ring (uncommon), handful of colored sand (common, destroyed)

Focused (+5): Focus on ring

Gesture (-2): Using colored sand, the caster scribes an oval shape in front of her (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 2 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 attacks.

Divination Spells

Detect the Living

Skill: *Divination*

Difficulty: 13

Effect: 24 (*search* of 8D to locate a single type of creature)

Range: 0 (self)

Speed: 0

Duration: 5 (10 seconds)

Cast Time: 9 (1 minute)

Modifiers:

Area effect (+20): 10-meter radius circle

Component (-12): Piece of 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

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.

Sense Past

Skill: *Divination*

Difficulty: 25

Effect: 38 (66 weeks)

Range: 0 (touch)

Speed: 0

Duration: 18 (66 minutes)

Casting Time: 16 (25 minutes)

Modifiers:

Area effect (+25): 5-meter radius bubble

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 (-1): Physical contact with target

The mage can learn about the past of a single object he touches. He'll see visions of events that occurred in a 10-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. 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: *Divination*

Difficulty: 19

Effect: 9 (*search* skill of 3D)

Range: 15 (1 kilometer)

Speed: 15

Duration: 14 (10 minutes)

Cast Time: 9 (1 minute)

Modifiers:

Feedback (-3): 3 points of damage

Gesture (-2): Caster makes swimming gestures with his hands (fairly simple)

Incantation (-2): "Let me see beyond what I know to be." (sentence)

The caster opens a 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.

Spell Worksheet

Name: Pot of Illusory Tendrils

Skill: Conjuraton

Difficulty: 13

1. Effect: 18 (tendrils with length of 3.5 meters, Reflexes of 4D, additional damage of 1D)

2. Range: 0 (the pot)

3. Speed: 0

4. Duration: 11 (2.5 minutes)

5. Casting Time: 18 (1 hour)

6. Charges: +5 (5 charges, ward)

7. Focused: +4 (on pot)

8. Area Effect: +1 (half-meter circle)

9. Change Target: No

10. Multiple Targets: +12 (arms can attack 2 different targets)

11. Variable Duration: +8 (on-off switch)

12. Variable Effect: +2 (+2 pip increase in damage)

13. Variable Movement: +4 (+2 accuracy bonus)

14. Community: No

15. Components: -6 (cast iron pot (uncommon), 4 liters of material the arms will be composed of (ordinary, destroyed))

16. Concentration: -3 (1 minute with willpower at difficulty of 9)

17. Countenance: -1 (skin turns bright red)

18. Feedback: -2 (2 points)

19. Gestures: -3 (wave arms over pot while circling it slowly, acrobatics roll with difficulty of 11 (complex))

20. Incantations: -1 (repeat "Arise!" (word))

21. Unreal Effects: -4 (disbelief difficulty of 13)

22. Other Aspects: -1 (may only be performed outside)

Description: After the mage casts the spell, whenever material is poured into the pot, the spell activates. Whoever pours material into the pot can, before pouring it in, decide to increase the damage of the tendrils auxiliary attack by +2. The pot sprouts two tendrils (up to 3.5 meters long) that sprout up from the material and grab at anything the spell activator directs. The tendrils have a Reflexes of 4D, a Physique equal in die code to the points by which the alteration total beat the spell difficulty, and Body Points equal to 10 plus the points by which the alteration total beat the difficulty. Each tendril may attack one target separately, and they each have a +2 bonus to their attack accuracy. Anything within half of a meter of either tendril takes 1D in damage. To grasp a foe or object, the arms must make a normal attack on its target. The skin of the spell activator turns bright red. The spell activator may turn the tendrils off or on as many times as he wishes, until the duration expires. The pot may be moved. The material poured into the pot is destroyed once the duration has expired.

Spell Total Calculation

Total the values for each aspect and put the number in the correct box. If you do not use a aspect, put 0 on its line.

(NM = Negative Spell Total Modifiers)

Starting Spell Total	0
1	+ 18
2	+ 0
3	+ 0
4	+ 11
6	+ 5
7	+ 4
8	+ 2
9	+ 0
10	+ 12
11	+ 8
12	+ 2
13	+ 4
Spell Total	= 65

Starting NM	0
5	+ 18
14	+ 0
15	+ 6
16	+ 3
17	+ 1
18	+ 2
19	+ 3
20	+ 1
21	+ 4
22	+ 1
NM Total	= 39

Spell Total	65
NM Total	- 39
Final Spell Total	= 26
Difficulty	= 13
(Final Spell Total / 2)	

Spell Worksheet

Name:

Skill:

Difficulty:

1. Effect:

2. Range:

3. Speed:

4. Duration:

5. Casting Time:

6. Charges:

7. Focused:

8. Area Effect:

9. Change Target:

10. Multiple Targets:

11. Variable Duration:

12. Variable Effect:

13. Variable Movement:

14. Community:

15. Components:

16. Concentration:

17. Countenance:

18. Feedback:

19. Gestures:

20. Incantations:

21. Unreal Effects:

22. Other Aspects:

Description:

Spell Total Calculation

Total the values for each aspect and put the number in the correct box. If you do not use a aspect, put 0 on its line.

(NM = Negative Spell Total Modifiers)

Starting Spell Total _____

1 + _____

2 + _____

3 + _____

4 + _____

6 + _____

7 + _____

8 + _____

9 + _____

10 + _____

11 + _____

12 + _____

13 + _____

Spell Total = _____

Starting NM 0

5 + _____

14 + _____

15 + _____

16 + _____

17 + _____

18 + _____

19 + _____

20 + _____

21 + _____

22 + _____

NM Total = _____

Spell Total _____

NM Total - _____

Final Spell Total = _____

Difficulty = _____

(Final Spell Total / 2)

CHAPTER EIGHT

• Equipment •

This section briefly offers game mechanics for select equipment, not all of which is available in all genres or time periods.

All equipment described in this section 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 value, the character gets the item. *Business*, *con*, *charm*, and *persuasion* could all serve as complimentary 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 three times that number is an average purchase. A character may make one average purchase per day.

Any item with a price difficulty greater than three 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. (See the example, below.)

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.).

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 (I), 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.

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 for a U.S. pulp fiction setting, except where noted otherwise. They do not take into account any modifiers the gamemaster may wish to include.

Gear

Binoculars: +1D bonus to sight-based rolls for viewing objects beyond seven feet in the daylight only.

Crowbar: Gives a +1D bonus to prying attempts, or does Strength Damage +2 in damage with bashing attacks.

Flashlight: Large flashlights reduces darkness modifiers by 2D in a cone-shaped area up to five meters from the user. Batteries have a price difficulty of 1 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.)

• Price Difficulties •

Cost of Item or Service	Difficulty
Cheap (several dollars or less)	Very Easy (VE)
Inexpensive (less than \$100)	Easy (E)
Nominally expensive (a few hundred dollars)	Moderate (M)
Somewhat expensive (several hundred dollars)	Difficult (D)
Expensive (a few thousand dollars)	Very Difficult (VD)
Very Expensive (several thousand dollars)	Heroic (H)
Costly (tens 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...	Minimum Modifier
Common; average quality	0
Very common; local market is flooded	-5
In high demand; limited availability	+5
Unusually high quality	+5
Damaged or low quality	-5

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

• Pulp Fiction Adventuring Gear •

Item (Availability*)	Price	Item (Availability*)	Price	Item (Availability*)	Price
Archaeologist's Tool Kit (U)	E	Gas Mask (U)	E	Personal Hygiene Kit (A)	VE
Backpack (A)	VE	Gas Stove (C)	E	Phonograph (C)	E
Basic Adventurer's Clothing (A)	E	Geiger Counter (U)	E	Radio (A)	VE
Basic Rations (A)	VE	Handcuffs (U)	E	Rope, Hemp, 50 meters (A)	VE
Binoculars (C)	E	Holster (C)	VE	Rope, Cotton, 50 meters (A)	VE
Blanket (A)	VE	Jungle Adventurer's Pack (U)	E	Sewing Machine, small (A)	VE
Daily Newspaper (A)	VE	Iron Spikes and Piton (A) (8 spikes)	VE	Shovel (A)	VE
Camera (C)	E	Kerosene Heater (C)	VE	Sleeping Bag (A)	VE
Canoe (A)	E	Lantern (A)	VE	Steamer Trunk (A)	VE
Carpenter's/Construction Tool Kit (A)	E	Lighter (A)	VE	Telephone (A)	VE
Crowbar (A)	VE	Lockpicking Tools (U/X)	VE	Telescope (U)	E
Duffel Bag (A)	VE	Magazine (A)	VE	Tent — 1-man (A)	VE
Eating Utensils (A)	VE	Marbles (A)	VE	Tent — 3-man (A)	E
Electrician's Tool Kit (C)	E	Mechanic's Tool Kit (C)	E	Typewriter (C)	E
Field Radio (U)	E	First-aid Kit (U)	VE	Torch (A)	VE
Fishing Gear (A)	VE	Movie Camera (U)	E	Watch (A)	VE
Flashlight, Large (C)	VE	Parachute (U)	E	Wind-up Alarm Clock (A)	VE
				Wire Cutters (A)	VE
				Wood Stove (A)	E

* Availability Key / **A** = almost anywhere / **C** = cities or mail order only / **U** = unusual or rare

Handcuffs: Requires the key or a Moderate *lockpicking* roll to remove; 18 Body Points; 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. Inflicts Strength Damage +1 in damage.

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 *dodge* roll per foot (each counting as an action) he wishes to move until he is out of the area of marbles.

First-aid kit: A small kit adds a +1D bonus to *medicine* attempts.

Rope, heavy (hemp): Inflicts Strength Damage +2 when used in choking attacks; 10 Body Points; resistance total 5 (cutting)/10 (other).

Rope, light (cotton): Inflicts Strength Damage +1 when used in choking attacks; 6 Body Points; resistance total 3 (cutting)/8 (other).

Shovel: Adds +1D to digging attempts, or does Strength Damage +2 in damage with bashing attacks.

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: Adds +1D to relevant repair or construction attempts only if the user has the appropriate skill.

Torch: 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.

Armor

Type	Armor Value	Price
Hides and Fur	+2	—
Bone and Hide	+3	—
Soft Leather, Canvas, Heavy Khaki	+2	VE, E
Padded Leather, Flying Jacket	+1D	E
Hard Leather	+1D+1	E
Chain Mail	+2D	E
Plate Mail	+3D	M
Bulletproof Vest*	+3D	M
Flak Jacket	+3D+1	M
Light Kevlar*	+2D+1	D
Heavy Kevlar*	+3D	VD
Ceramic Armor*	+3D+1	H

* Not available in a pulp setting. Price difficulties are for a U.S. modern setting.

Weapon Terminology

Damage: Damage is the amount of harm a weapon does. Melee, thrown, and those missile weapons relying a person's strength to determine their power are enhanced by the characters's Strength Damage (see page 7 in Chapter 1 for details on the value). Weapons that are affected by strength have a "+" in front of their damage value. Note that the damage is based on the rate of fire; most weapons have a rate of fire of once per round. See pages 42-43 in Chapter 4 for guidelines on other rates of fire.

Range: This factor takes into account that the weapon will be 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,

• Firearms •

	Damage	Ammo	Short	Range Medium	Long	Price (Ammo Price)
Pistols						
Colt .45 Peacemaker	4D	6	5	15	40	E (VE)
Luger P08	4D	8	10	25	40	E (VE)
Smith & Wesson .38	4D	6	10	25	40	E (VE)
Smith & Wesson .357 Magnum	4D+2	6	10	25	50	E (VE)
Walther PP08	4D	8	10	25	40	E (VE)
Walther P38	4D	8	10	25	60	E (VE)
Webley Mark 6	4D+2	6	10	25	50	E (VE)
Rifles						
Springfield Rifle	5D+1	1	15	50	150	E (VE)
Enfield .30	5D+1	5	20	75	175	E (VE)
Remington Mod 30	5D+1	6	20	75	200	E (VE)
Shotguns						
Remington Mod 31 (20 gauge)	5D+2	5	5–20	30	75	E (VE)
Remington Mod 32 (12 gauge)	5D+1	2	5–10	20	40	E (VE)
Submachine Guns						
Bergmann	4D+2	11	10	25	80	E (VE)
Schmeisser MP38	4D+2	32	10	20	50	E (VE)
Schmeisser MP40	4D+2	11	15	40	100	E (VE)
Thompson	5D+2	30	15	25	60	E (VE)
Machine Guns						
Browning .50	7D+1	11	250	1k	2k	M (VE)
Spandau 7.92	7D	15	100	500	1k	M (VE)
Vickers MK.1	6D+2	20	100	500	1k	M (VE)

Note: Range values given in meters. Ammo prices are for 50 rounds of ammunition.

• Explosives •

	Damage	Short	Range Medium	Long	Price
81mm mortar	5D	400	750	1k	M
Dynamite	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	‡	PHYS-4	PHYS-3	PHYS+3 [‡]	E
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

	Short	Range* Medium	Long
81mm mortar	3	8	16
Dynamite	2	5	10
Fragmentation grenade	3	8	16
Plastic explosive	3	—	—
Smoke grenade	‡		
Tear gas	‡		

* All values given in meters.

[‡] Smoke grenades and tear gas have a burst radius of 9.5 square meters.

• Missile Weapons •

	Damage	Range			Price
		Short	Med.	Long	
Blowgun & Dart	1D*	3–10	40	100	VE
Bow,					
Composite & Arrow	+3D+1	3–10	60	250	E
Long & Arrow	+2D+2	3–10	100	250	VE
Short & Arrow	+1D+2	3–10	100	250	VE
Crossbow,					
Light	4D	3–10	100	200	E
Heavy	4D+1	3–10	100	300	E
Wrist-Mounted	4D	3–10	25	50	E
Gasoline Bomb	6D+2	PHYS-3	PHYS-2	PHYS-1	VE
Spear, Metal Tip	+2D	3–5	25	40	VE
Throwing Dagger	+1D	3–5	10	15	VE
Throwing Star	+1D	3–15	10	15	VE

*Blowguns commonly shoot poison darts. Poison damage is in addition to damage listed above.

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 3.5, round up, then add the pips to get the “PHYS” value.)

Ammunition: The number of bullets or projectiles that the weapon holds. This is not included in entries for explosives or weapons used in close combat.

Explosives

Explosives are one-use weapons. Because explosives, by definition, explode, they spread their destruction over a larger area than a bullet or laser beam. They thus 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. 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.

Ranges for explosives represent how far they can be thrown, which is based on the *Physique* or *lifting* of the character plus an additional value. As with other weapons, accuracy decreases as the distance to the target increases.

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. Fragmentation grenades weigh just under half a kilogram.

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 86 square feet. Armor provides no protection against this kind of attack, though a gas mask will. Both tear gas and smoke grenades give all within the blast area a –1D penalty to all *Reflexes*, *Coordination*, and sight-based *Perception* rolls.

Melee Weapons

Type	Damage	Price
Awl/Icepick/Screwdriver	+2	VE
Axe, Large*	+3D+1	E
Ball and Chain*	+2D	E
Blackjack	+2	VE
Brass Knuckles	+1D+1	VE
Bullwhip*	+1D	E
Club/Large Stick*	+1D+1	VE
Hatchet	+1D+1	VE
Hedge Clippers/Garden Shears	+1D	VE
Katana*	+3D	M
Knife (Large)/Dagger	+1D	VE
Mace*	+1D+1	E
Machete*	+1D+2	E
Manrikigusari*	+1D+2	E
Nunchaku*	+1D+2	VE
Rapier*	+2D	E
Sai*	+1D+1	E
Sword, Broad*	+2D+2	E
Sword, Short*	+1D+2	E
Sword, Two-Handed *	+3D+1	E
Tonfa	+1D+2	E

* Starred weapons are longer than 30 centimeters and thus incur the unwieldy weapon modifier.

• More Weapons •

For additional weapons, including some ultra-high-tech models, get the *Torg: Kanawa Personal Weapons* PDF, available on RPGNow.com.

CHAPTER NINE

• Rewards •

Part of the fun of roleplaying is watching your character 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 adventure. Should the equipment or other loot cause the players' characters to become too powerful, too quickly, remember that things can break 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 character do with their money, gamemasters may allow a permanent one-pip increase to their *Funds* attribute (because of putting it into solid investments), or give the characters a bonus to 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 an 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 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): 1 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): 2 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): 2 to 3 Character Points (awarded to each character, not to the whole group).

Group roleplaying (teamwork and interacting with each other in character): 3 to 4 Character Points.

Everybody had fun (including the gamemaster): 1 to 2 Character Points.

Accomplished the goal: 1 Fate Point.



Character Name: _____
 Player Name: _____
 Occupation: **Academic Journalist**
 Species/Gender: Human/ _____
 Age: _____ Height: _____ Weight: _____
 Physical Description: _____

Reflexes _____ **2D+2** **Knowledge** _____ **4D**
 climbing _____ business _____
 brawling _____ forgery _____
 dodge _____ languages _____
 melee combat _____ medicine _____
 piloting _____ navigation _____
 _____ scholar _____
 _____ tech _____

Coordination _____ **2D** **Perception** _____ **4D**
 marksmanship _____ artist _____
 _____ hide _____
 _____ know-how _____
 _____ investigation _____
 _____ repair _____
 _____ search _____
 _____ streetwise _____
 _____ survival _____
 _____ tracking _____

Physique _____ **2D+1**
 lifting _____
 running _____
 stamina _____
 swimming _____

Presence _____ **3D** **Extranormal** _____ **0D**
 con _____
 charm _____
 intimidation _____
 persuasion _____
 willpower _____

Funds _____ **4D** **Character Pts.** _____ **5**
Move _____ **10** **Body Pts.** _____ **30**
Phys. Dmg. _____ **1D**

Advantages: Contacts (I), you have a number of contacts in the academic community; Fame (I), you are well-known for your groundbreaking historical tracts; Equipment (II), a friend allows you to use her personal airplane any weekend you'd like
Disadvantages: Employed (I), though you have a certain amount of freedom, you do have to spend some time teaching your class; Sense of Duty (I), you feel a great deal of loyalty to your school; Advantage Flaw (I), your academic contacts are reluctant to share information unless you let them in on what you're up to; Quirk (II), you are almost compulsively honest

Special Abilities: Skill Bonus: Observant (I), +1 to all *investigation*, *search*, and *tracking* totals

Description: You spent most of your early years exploring libraries. You'd helped clean up after closing, and they let you stay a little longer. To this day, your best friends are books, especially those on history. Nowadays, you find you've developed a love for actually getting out and seeing history close up. Your knowledge of history and geology and your knack for finding things makes you of value on expeditions.

Equipment: Glasses; radio; flashlight; backpack; camera; journal and pens (or PDA, as appropriate for the setting)

Adventure

Character Name: _____
 Player Name: _____
 Occupation: **Archaeologist**
 Species/Gender: Human/ _____
 Age: _____ Height: _____ Weight: _____
 Physical Description: _____

Reflexes _____ **2D+2** **Knowledge** _____ **4D**

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

Coordination _____ **3D+1**

marksmanship _____
 lockpicking _____
 throwing _____

Physique _____ **2D+2**

lifting _____
 running _____
 stamina _____
 swimming _____

Presence _____ **2D**

animal hand. _____
 con _____
 charm _____
 intimidation _____
 persuasion _____
 willpower _____

Funds _____ **4D**

Move _____ **10**

Perception _____ **3D+1**

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

Extranormal _____ **0D**

Fate Points _____ **1**

Character Pts. _____ **5**

Body Pts. _____ **29**

Phys. Dmg. _____ **1D**

Advantages: Contacts (I), you know a black marketer in a third-world city with access to information and normally unavailable equipment; Cultures (I), you are an expert on one ancient culture, its rites and beliefs; Equipment (I), the museum has given you some special equipment; Patron (III), your expeditions are funded by a major museum

Disadvantages: Debt (I), your last expedition was not a success and you owe the museum for the expenses; Employed (I), your work for the museum is extremely important to you; Enemy (I), a rival archaeologist has it in for you; Sense of Duty (II), you believe very strongly that artifacts are part of history and should be in a museum where all can see them, not in private collections; Quirk (II) you are afraid of heights (major phobia)

Special Abilities: None

Description: You find the past fascinating. You taught a few classes while finishing your doctorate, but you discovered that your real love was field work. You're not happy unless you're on your knees in the dirt, brushing the dust of centuries away from a shard of pottery or an ancient tool. There have been so many adventures along the way that you're no longer sure if it's the work or the adventure you truly care for.

Equipment: Leather jacket (armor value +1D); Colt .45 (damage 4D+1, ammo 7, range 3-10/15/40); binoculars; jungle adventurer's pack; journal; pens; archaeologist's kit

Adventure

Character Name: _____
 Player Name: _____
 Occupation: **Avenging Hero**
 Species/Gender: Human/ _____
 Age: _____ Height: _____ Weight: _____
 Physical Description: _____

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

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

Coordination _____ **2D+1**

marksmanship _____
 missile weapons _____
 throwing _____

Physique _____ **3D+2**

lifting _____
 running _____
 stamina _____
 swimming _____

Presence _____ **3D**

animal hand. _____
 command _____
 con _____
 charm _____
 intimidation _____
 persuasion _____
 willpower _____

Funds _____ **2D**

Move _____ **10**

Perception _____ **3D+1**

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

Extranormal _____ **0D**

Fate Points _____ **1**

Character Pts. _____ **5**

Body Pts. _____ **32**

Phys. Dmg. _____ **2D**

Advantages: Cultures (II), very familiar the culture of the "Aquarians"

Disadvantages: Enemy (III), "The Agency for the National Trust" (TANT) desperately wants to capture and "examine" to figure out how you breathe water

Special Abilities: Water Breathing (I) [can breathe in water, +1D to *swimming*; with Flaw (I), only works in salt water]

Description: Your parents believed you drowned when you fell overboard during the trans-Atlantic cruise. Instead, you were rescued by strange beings who called themselves "Aquarians." They gave you some sort of potion that adapted your body to allow you to breathe water, and you were raised in their culture, at the bottom of the ocean. As you neared adulthood, those who adopted you told you the truth: that your kind, Human, was destroying their ocean home. They have asked you to help stop the destruction of their people. Unfortunately, your first mission brought you to the attention of TANT — a quasi-governmental agency that has vowed to capture and dissect you so that they too can master your water breathing abilities.

Equipment: Knife (+1D)

D6 Adventure

Character Name: _____
 Player Name: _____
 Occupation: **Dashing Adventurer**
 Species/Gender: Human/ _____
 Age: _____ Height: _____ Weight: _____
 Physical Description: _____

Reflexes _____ **3D+1** **Knowledge** _____ **2D+1**
 climbing _____ business _____
 brawling _____ forgery _____
 dodge _____ languages _____
 jumping _____ medicine _____
 melee combat _____ navigation _____
 piloting _____ scholar _____
 riding _____ security _____
 sneak _____ tech _____

Coordination _____ **3D+1** **Perception** _____ **2D+2**
 marksmanship _____ hide _____
 lockpicking _____ gambling _____
 missile weapons _____ know-how _____
 sleight of hand _____ investigation _____
 throwing _____ repair _____
 _____ search _____
 _____ streetwise _____
 _____ survival _____

Physique _____ **3D**
 lifting _____
 running _____
 stamina _____
 swimming _____

Presence _____ **3D+1** **Extranormal** _____ **0D**
 animal hand. _____
 command _____
 con _____
 charm _____
 intimidation _____
 persuasion _____
 willpower _____

Funds _____ **4D** **Fate Points** _____ **1**
Move _____ **10** **Character Pts.** _____ **5**
Body Pts. _____ **36**
Phys. Dmg. _____ **2D**

Advantages: Contacts (I), you know several black marketers in various American cities (New York, Boston, Chicago) who may help you; you can't trust them, but they might be of assistance; Equipment (I), you have a trademark Ingram SMG; Fame (I), known within criminal and law enforcement circles as someone who "always gets his man"

Disadvantages: Enemy (I), a criminal organization known as "The Hand," which has operatives in most cities, has a long-standing grudge against your character; Employed (II), you work for "The Agency," a secret para-military organization run by a wealthy financier; she has a tendency to send you on *extremely* dangerous missions

Special Abilities: None

Description: It's not easy being a dashing adventurer, but someone has to do it! Early on, you had decided that you wanted to be a cop, but you washed out of the academy ... because someone set you up. With no future and no hope, you drifted off to a life of obscurity. Then, *she* walked into your life. Offering you money and training, she gave you the chance to do something with your life and stop the criminal gangs that were destroying your city. You finished your training quickly, and now you travel across the country, stopping criminals and fighting for freedom and justice!

Equipment: Ingram SMG (damage 5D, ammo 10, range 3-15/25/50), leather jacket (armor value +1D); extra clip; communication equipment (such as a cellular phone or powerful radio, depending on the game setting); chewing gum (several flavors)

Adventure

Character Name: _____
 Player Name: _____
 Occupation: **Magician** _____
 Species/Gender: Human/ _____
 Age: _____ Height: _____ Weight: _____
 Physical Description: _____

Reflexes _____ 2D+1 **Knowledge** _____ 2D+1
 brawling _____ business _____
 dodge _____ languages _____
 melee combat _____ scholar _____
 piloting _____ tech _____
 sneak _____

Coordination _____ 3D+1 **Perception** _____ 3D
 sleight of hand _____ artist _____
 _____ hide _____
 _____ know-how _____
 _____ investigation _____
 _____ repair _____
 _____ search _____
 _____ streetwise _____

Physique _____ 2D
 stamina _____

Presence _____ 4D **Psionics** _____ 2D
 animal hand. _____ astral projection _____
 command _____ empathy _____
 con _____ medium _____
 charm _____ telekinesis _____
 disguise _____
 intimidation _____
 persuasion _____
 willpower _____

Funds _____ 2D
Move _____ 10

Fate Points _____ 1
Character Pts. _____ 5
Body Pts. _____ 25
Phys. Dmg. _____ 1D

Advantages: Fame (I), you worked the comedian/magician circuit for a few years as an opening act

Disadvantages: Advantage Flaw (I), if you don't hold your rabbit's foot whenever you attempt any *Psionics* skill, you can't reroll Critical Successes either until the end of the scene or until you succeed at the skill check; Bad Luck (II); Quirk (I), you read philosophy books voraciously; Quirk (I), you have a mild fear of flying

Special Abilities: None

Description: You always had an interest in the paranormal, magic, and ghosts. When you couldn't find a job with your psychology degree, you took an unremarkable position at an accounting office and spent your leisure hours performing a magic act in local clubs. But recently you realized that you have certain psychic abilities — a discovery you find both appealing and frightening.

Equipment: Leather jacket (armor value +1D), a rabbit's foot, a few simple magic tricks



Character Name: _____
 Player Name: _____
 Occupation: **Occult Expert** _____
 Species/Gender: Human/ _____
 Age: _____ Height: _____ Weight: _____
 Physical Description: _____

Reflexes _____ 2D	Knowledge _____ 4D
brawling _____	business _____
dodge _____	forgery _____
piloting _____	languages _____
_____	medicine _____
_____	scholar _____
_____	security _____
_____	_____
_____	_____
_____	_____

Coordination _____ 2D	Perception _____ 4D
marksmanship _____	artist _____
missile weapons _____	hide _____
sleight of hand _____	know-how _____
_____	investigation _____
_____	repair _____
_____	search _____
_____	tracking _____
_____	_____
_____	_____
_____	_____

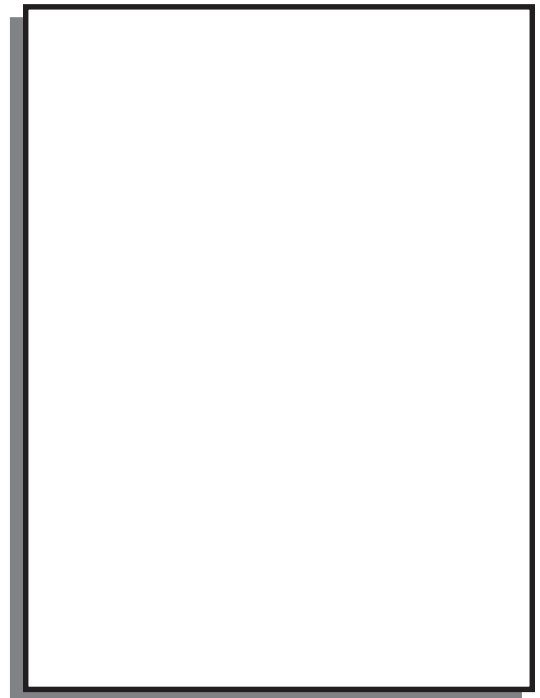
Physique _____ **2D**
 stamina _____

Presence _____ **4D**
 command _____
 con _____
 intimidation _____
 persuasion _____
 willpower _____

Funds _____ **5D**
Move _____ **10**

Extranormal _____ **0D**

Fate Points _____ **1**
Character Pts. _____ **5**
Body Pts. _____ **27**
Phys. Dmg. _____ **1D**



Advantages: Contacts (II), you are friends with a journalist who specializes in stories about the strange and bizarre; Fame (I), you've been profiled on the radio as an expert on the occult; Wealth (II)

Disadvantages: Enemy (I), there is a journalist who is constantly trying to expose you as a fraud; Infamy (I), some people regard your work as "mumbo-jumbo" and treat you with hostility; Enemy (II), a medium you once debunked has vowed revenge, and he has some powerful friends who were embarrassed by your exposing him; Burn-out (III), your reporter friend has powerful enemies of his own who would like to see him dead

Special Abilities: None

Description: You love the arcane and the bizarre. You constantly seek to separate the truth from the fake. Thus, you have dedicated yourself to exposing fake mediums and other frauds, while documenting that which can't be so easily explained away. Your circle of friends remains a relatively small one, but those you have are loyal.

Equipment: Knife (damage +1D); Smith & Wesson .38 (damage 4D, ammo 6, range 3-10/25/40); flashlight

Note: This character starts with two additional dice to split among skills.

Adventure

Character Name: _____
 Player Name: _____
 Occupation: **Pulp Hero** _____
 Species/Gender: Human/ _____
 Age: _____ Height: _____ Weight: _____
 Physical Description: _____

Reflexes _____ **3D** **Knowledge** _____ **3D**
 climbing _____ business _____
 brawling _____ languages _____
 dodge _____ medicine _____
 jumping _____ scholar _____
 melee combat _____ security _____
 piloting _____ tech _____
 sneak _____

Coordination _____ **3D** **Perception** _____ **3D**
 marksmanship _____ hide _____
 lockpicking _____ know-how _____
 throwing _____ investigation _____
 _____ repair _____
 _____ search _____
Physique _____ **3D** streetwise _____
 lifting _____ tracking _____
 running _____
 stamina _____

Presence _____ **3D** **Extranormal** _____ **0D**
 command _____
 con _____
 charm _____
 disguise _____
 intimidation _____
 persuasion _____
 willpower _____

Funds _____ **5D** **Fate Points** _____ **1**
Move _____ **10** **Character Pts.** _____ **5**
Body Pts. _____ **35**
Phys. Dmg. _____ **2D**

Advantages: Authority: Law Enforcement (II), you enjoy “unofficial” status with the police force; Equipment (II), you invented a special gas gun; Fame (I), you are known and feared by the underworld; Wealth (II)

Disadvantages: Enemy (I), a number of low-level gangsters have sworn revenge on you for jailing them; Price (I), after every six uses of your gas gun, you must whip up a new batch of the chemical formula it uses; Quirk (I), you are very cold, as you fear getting too attached to anyone; Quirk (II), you have a secret identity you must protect; Sense of Duty (III), you are willing to risk your life in the pursuit of justice.

Special Abilities: Skill Bonus: Leadership (I), +1 to *command*, *intimidation* and *persuasion* checks

Description: One tragic night, a gang of hoodlums shot and killed the only person you ever loved. From that point, you devoted your life and your wealth to battling crime and criminals. Sacrificing your chance to live a normal life has turned you grim and single-minded.

Equipment: Dark suit; gloves; heavy overcoat (armor value +2); mask; gas gun (damage 5D+1, stun damage only, ammo 6, range 3-10/25/50)

Adventure

Character Name: _____
 Player Name: _____
 Occupation: **Reluctant Thief**
 Species/Gender: Human/ _____
 Age: _____ Height: _____ Weight: _____
 Physical Description: _____

Reflexes _____ 3D+2	Knowledge _____ 2D+1
climbing _____	business _____
brawling _____	demolitions _____
dodge _____	forgery _____
jumping _____	languages _____
melee combat _____	scholar _____
sneak _____	security _____
_____	tech _____
_____	_____
_____	_____

Coordination _____ 3D+2	Perception _____ 3D+2
marksmanship _____	hide _____
lockpicking _____	gambling _____
missile weapons _____	know-how _____
sleight of hand _____	investigation _____
throwing _____	repair _____
_____	search _____
Physique _____ 2D+1	streetwise _____
lifting _____	survival _____
running _____	tracking _____
stamina _____	_____
_____	_____
_____	_____

Presence _____ 2D+1	Extranormal _____ 0D
con _____	_____
charm _____	_____
disguise _____	_____
persuasion _____	_____
willpower _____	_____
_____	_____
_____	_____
_____	_____

Funds _____ 3D	Fate Points _____ 1
Move _____ 10	Character Pts. _____ 5
	Body Pts. _____ 32
	Phys. Dmg. _____ 1D

Advantages: None

Disadvantages: Debt (I), owes the city's main crime family an unspecified "favor"; Infamy (III), blamed by the city police for the murder of the former chief; while it was an accident, you will still be pursued and assaulted by anyone who recognizes you

Special Abilities: None

Description: You grew up in a bad neighborhood with no prospects and no future; the only people you ever saw who "made it" were the crooks. You wanted to make something of your life, so you learned how to burglarize; you fell in with some minor crime rings. When the shakeout happened, the city's main crime family spared you, but now you owe them. For now, you're trying to go legit, but with the police after you on one side of the law and the criminals watching your every move on the other, it's not going to be easy ...

Equipment: Lockpicking tools (+1D to *lockpicking* for simple mechanical locks), climbing tools (+1D to *climbing*), several "hot" goods (TVs, stereos, etc.)

Note: This character begins with an additional three dice to split among skills.



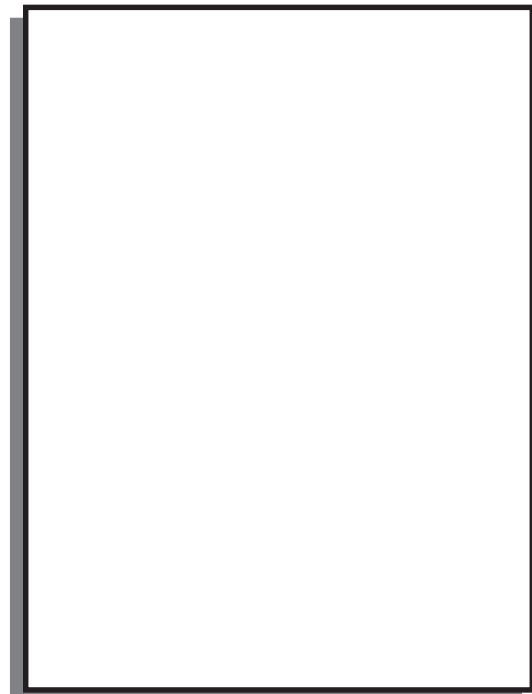
Character Name: _____
 Player Name: _____
 Occupation: _____
 Species/Gender: _____
 Age: _____ Height: _____ Weight: _____
 Physical Description: _____

Reflexes _____	Knowledge _____
climbing _____	business _____
brawling _____	demolitions _____
dodge _____	forgery _____
flying _____	languages _____
jumping _____	medicine _____
melee combat _____	navigation _____
piloting _____	scholar _____
riding _____	security _____
sneak _____	tech _____

Coordination _____	Perception _____
marksmanship _____	artist _____
lockpicking _____	hide _____
missile weapons _____	gambling _____
sleight of hand _____	know-how _____
throwing _____	investigation _____
_____	repair _____
Physique _____	search _____
lifting _____	streetwise _____
running _____	survival _____
stamina _____	tracking _____
swimming _____	_____

Presence _____	Extranormal _____
animal hand. _____	_____
command _____	_____
con _____	_____
charm _____	_____
disguise _____	_____
intimidation _____	_____
persuasion _____	_____
willpower _____	_____

Funds _____	Fate Points _____
Move _____	Character Pts. _____
	Body Pts. _____
	Phys. Dmg. _____



Advantages: _____

Disadvantages: _____

Special Abilities: _____

Background: _____

Wound Level	Body Pts. Range
<input type="checkbox"/> Stunned	_____
<input type="checkbox"/> Wounded	_____
<input type="checkbox"/> Severely Wounded	_____
<input type="checkbox"/> Incapacitated	_____
<input type="checkbox"/> Mortally Wounded	_____
<input type="checkbox"/> Killed	0

Adventure

Character Name: _____

Armor

<i>Type</i>	<i>AV</i>	<i>Notes</i>
-------------	-----------	--------------

Weapons

Type	Dmg.	Range: S/M/L
------	------	--------------

[illegible]

Other Equipment

Type	Notes
------	-------

[illegible]

Magic Spells

Name	Difficulty	Notes
------	------------	-------

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Personality: _____

Objectives: _____

Other Information: _____

[illegible]

• MasterBook/D6 Conversion •

These guidelines convert *MasterBook* characters and adventures to the *D6 System* rules. Of course, since the conversion translates logarithmic values to linear values, you have to exercise good judgment. If something doesn't look right after you convert it, alter the value or die code to what seems more reasonable.

The conversion involves one simple formula: divide the *MasterBook* value by three. The quotient becomes the *D6* die code and the remainder becomes the number of pips. For example, a *MasterBook* value of 14 becomes a *D6* code of 4D+2 ($14/3 = 4$, remainder 2). Using this equation allows you to convert statistics on the fly. You don't have to convert all the numbers in a particular adventure beforehand. For example, your characters encounter a thug who immediately opens fire. You convert the thug's *fire combat* skill value of 8 to a die code of 2D+2 and start rolling.

To convert from *D6* to *MasterBook*, simply multiply the die code by three and then add the pips. For example, a *D6* *dodge* skill of 4D+2 has a *MasterBook* skill value of 14 ($3 \times 4 + 2$).

The main sections of conversion are characters, difficulty numbers, modifiers, and damage values.

Characters

If you'd like to play a *MasterBook* game with the *D6* rules, you can use this simple method for converting between the two.

Since *D6* allows you to use whichever attributes and skills you deem appropriate for a particular genre, you can use the *MasterBook* attributes — Agility, Dexterity, Strength, Endurance, Intellect, Mind, Charisma, and Confidence (ignoring Toughness) — and the *MasterBook* skills as defined by the particular *WorldBook*. You need only convert the *MasterBook* values into *D6* die codes using the formula given above. For example, a *MasterBook* attribute score of 13 would be a *D6* die code of 4D+1 ($13/3 = 4$ remainder 1).

Last, Skill Points become Character Points, and Life Points become Fate Points.

Converting MasterBook Characters

Use the following chart to convert attributes between *MasterBook* and *D6 Adventure* games.

D6	MasterBook
Reflexes	Agility
Coordination	Dexterity
Physique	Average of Endurance and Strength
Knowledge	Intellect
Perception	Mind
Presence	Average of Charisma and Confidence

To convert skills, apply the formula given above to the skill's skill adds and then add that to the base converted attribute.

Example: a character with a Dexterity of 9 and a *vehicle piloting* of 11 (2 adds) in *MasterBook* would have a *D6* *Coordination* of 3D and a *piloting* of +2 (which is added to the base *Coordination* score, since the skills falls beneath that attribute).

Difficulty Numbers

The simplest way to convert *MasterBook* difficulty numbers to *D6* numbers is to add +3 to the *MasterBook* value. You can also use the chart below to translate them between systems.

Modifiers

If the modifier is to an attribute or skill score, divide the *MasterBook* modifier value by 2 to get the *D6* die code modifier. Treat the quotient as the die code and convert the remainder to a pip bonus. For example, a *MasterBook* trick shot has a modifier of -4, which translates to a *D6* modifier of -1D+1. For modifiers to difficulties or skill totals, add +1 to the *MasterBook* modifier to get the *D6* modifier.

Damage

Since *MasterBook* damage values tend toward the high side, you must first subtract 5 from the *MasterBook* value and then apply the conversion formula. For example, a light rifle in *MasterBook* has a damage value of 16. In the *D6 System*, the damage value is 3D+2 ($(16 - 5)/3 = 3$, remainder 2).

Miscellaneous

Conversions for other areas of game play (vehicle and starship combat, magic, psionics, etc.) are left to the game-master. In each case, if something equivalent isn't included in this book, the standard conversion formula should provide you with a basis for translation.

• Difficulty Conversion •

MasterBook	D6
Routine, Nearly Routine (1–2)	Very Easy (1–5)
Very Easy, Easy (3–5)	Easy (6–10)
Average, Complicated (6–10)	Moderate (11–15)
Difficult, Hard (11–13)	Difficult (16–20)
Very Hard, Extremely Hard (14–18)	Very Difficult (21–25)
Incredible, Nearly Impossible (19+)	Heroic (26–30), Legendary (31+)

• 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, a normal adult 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. A little luck wouldn't hurt either.

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.

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	+5 per century in the past
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

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.*

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	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)	

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 Difficulty •

Default Base Difficulty: 10

Partial Defense: Defender's active defense roll

Full Defense: Defender's active defense roll + 10

Attack 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

Sweep	-3D (-10)	-3D
Grab	+2D (+6)	-3D
All-out	-2D (-6)	+1D
Unwieldy weapon*	+5 or more	0

*For melee weapons longer than 30 centimeters.

All Attacks

Low Gravity	-1D (-4)	0
No Gravity	-2D (-6)	0
Heavy Gravity	+3D (+10)	0

Called Shot

Target is...

10 to 50 centimeters long	+1D (+5)	*
1 to 10 centimeters long	+4D (+15)	*
Less than a centimeter long	+8D (+30)	*

* See page 44 for options.

Hit Locations

Hit Location	Difficulty Modifier	Damage Modifier
Head	+1D (+5)	+12
Heart	+4D (+15)	+12
Chest, abdomen	0	0
Left or right arm	+1D (+5)	-2
Left or right leg	+1D (+5)	-1
Left or right hand	+4D (+15)	-2

Other Modifiers

• **The attacker is blind or blinded:** +4D (+12) to the combat difficulty.

• **The target is blind or blinded or attacked from behind:** -4D (-12) to the combat difficulty.

• **The target is crouched on the ground:** +1D (+3) to the combat difficulty.

• **The target is prone:** -2D (-6) to the combat difficulty (Point Blank or Short range); +2D (+6) to combat difficulty (Medium or Long range).

• **Weapon is difficult to use** (character unfamiliar with technology, object is hard to throw or grasp, etc.): +5 or more to the combat difficulty; do not combine with the unwieldy melee weapon modifier.

Defense Combat Difficulty Modifiers

Range

Range	Distance to Target	Modifier
Point Blank	0 –3 feet	-5
Short	3 feet 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.

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.

• Strength Damage •

To figure the Strength Damage value, drop the pips from the character's *Physique* or *lifting* value (including any Disadvantages or Special Abilities), divide the number by 2, and round up.

• Miscellaneous Damage •

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

• Assisted Healing •

Medicine 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

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