



QUICK START RULES

These rules are a compact version of the core rules of *The Troubleshooters*, intended for use with quick start scenarios to run demos of the game. The quick start scenario assumes that at least the Director of Operations (the game master) already knows what roleplaying games are and how they work, and can explain roleplaying to those that don't.

ROLLING DICE

The Troubleshooters uses six-sided and percentile dice.

Dice code	Meaning	Used in
d%	Percentile dice	Task checks, some tables
Nd6	Sum of N six-sided dice	
NdP	Pool of N six-sided dice	Soak rolls, Recovery rolls
NdX	Pool of N exploding six-sided dice	Damage rolls

Percentile rolls: All task checks use the percentile dice, abbreviated “d%”.

For the percentile dice, you use two ten-sided dice to give you a random number between 1 and 100. You read one of the dice as the **Tens** (there are ten-sided dice with the numbers 00, 10, and so on up to 90), and the other as the **Ones**. The result 00 and 0 (or 0 and 0) should be read as “100”.

Keep track of the outcome of the individual dice. We sometimes use the **Tens** or the **Ones** of a d% roll.

- The **Tens** die gives you a random number between 0 and 9, unless you roll exactly 100 (“0 and 0” or “00 and 0”), in which case the **Tens** counts as 10. **Tens** can be capped by your skill value if they are used on a successful roll.
- The **Ones** die also gives you a random number between 0 and 9, but there is no special case for 100. The random number is mostly independent from skill value. **Ones** are often used in conjunction with difficulty.

Most of the time, percentile rolls are used for task checks. In a task check, you compare the random number to a skill value to determine success or failure. Sometimes, percentile rolls are used for table lookups.

Six-sided dice: Six-sided dice, commonly called **d6s**, are used for many rolls that are not task checks, specifically Damage, Soak and Recovery rolls. If you roll several **d6s**, the amount of dice is a number before the “**d6**” code.

Sum of dice (Nd6): If **d6s** are used and it is not for a Damage, Soak or Recovery roll, you just roll the dice and add them together.

Damage rolls (NdX): Damage rolls are used to inflict Damage, and range from **2dX** for unarmed attacks up to **7dX** for machine guns. You use six-sided dice as an exploding dice pool for Damage rolls. “Exploding dice” means that if you roll 6s, you roll additional dice.

- Roll N number of six-sided dice.
- If you roll any sixes, roll one additional **dX** for every six you got. Keep doing this until you no longer roll any sixes.
- Each die that shows a 4–6 equals 1 point of **Vitality** loss.

Soak and Recovery rolls (NdP): Soak rolls are used to reduce incoming **Vitality** loss, usually from armour. Recovery rolls are used to recover lost **Vitality**. Soak rolls are uncommon, while Recovery rolls happen more frequently.

Like Damage rolls, you use six-sided dice as a dice pool for Soak and Recovery rolls, but unlike Damage rolls, Soak or Recovery rolls never explode.

- Roll N number of six-sided dice.
- Each die that shows a 4–6 equals 1 point of Soak or Recovery.

RESOLVING ACTIONS

The Troubleshooters is played as a dialogue between the players and the Director. The Director usually sets the scene and describes it. The players describe how their characters act or react. The situation then develops as is reasonable or by using and interpreting the rules. Other things happen as a result. This way, you create a story together.

Sometimes, the outcome of an action is not that clear. You may need some structure to progress through a scene, or you may want a way of resolving actions that everyone agrees is “fair”. That’s when you use task resolution.

The most basic rule of *The Troubleshooters* is this:

When you want to do something, describe what you do and how. If the desired outcome is reasonably likely but not guaranteed, find a fitting skill, roll percentile dice and compare the outcome to the skill value.

This is a task check: an attempt to perform an action when there is some uncertainty regarding the outcome, that uses dice to determine what happens.

When to use the dice

Use dice when...

- Success or failure is not assured one way or the other.
- You are trying to do something daring, challenging or dangerous, that might have serious consequences.
- You want to resist, challenge or stop someone else.
- You want to use your skills to show off.
- Whenever you find it interesting.

Don’t use dice when...

- The outcome is not interesting or relevant to the story.
- There is no risk, danger or challenge.
- The only outcome of a success or failure is that nothing happens.
- There is nothing stopping your character.
- Someone else has already made a task check to accomplish the same thing and failed. If you want to try and help them, say so before they roll in order to make their task check easier.
- The character can’t affect the situation in any way.

SETTING THE SCENE

Usually, we’re not interested in every little detail of the story. Some parts we skip, because it’s not important to know when your character is using the loo (unless an Octopus agent has planted a bomb there – then the loo visit becomes very interesting).

Most of the time, we focus on the more engaging events by using scenes, framed situations where something interesting happens, and skipping uneventful parts of the story.

There are three main types of scenes:

Transitional scenes: Use transitional scenes when you need to move on to the next part of the story. Travel is often involved. If there are any actions in the scene, sum them up, make the dice rolls to see how it goes, do a little bookkeeping, and then move on.

A special type of transitional scene is the **planning scene**. In a planning scene, players pour over clues, decide what to do next, and get equipment. The Director is rarely involved in a planning scene, except when players ask if they can get the stuff they need. When all participants are in consensus that they’re done, it’s often followed by travel to the location.

Detailed scenes: Detailed scenes are used when you need a better overview of the location and tighter interaction that is not easy to sum up. When the cast characters are infiltrating the Octopus base, looking for evidence in Dr Nephario's lab, or mingling at a Monte Carlo casino, then you use a detailed scene. Detailed scenes are not summed up. Instead, you deal with what happens, action for action, line for line.

Action scenes: A special type of detailed scene is when action happens. Not only do you need to resolve actions, but you also need to determine their order and immediate consequences. All fight scenes are action scenes, but not all action scenes are fight scenes.

Framing a scene

When setting the scene, you determine the following things:

- Where? Where are you when something happens? On the road? In the hotel bar? In a lost temple in the Cambodian jungle? What does the place look like?
- What? What happens? Are villains chasing the characters? Is it a party or a fist fight?
- Who? Who is involved, not counting the characters?

In a transitional scene, you really don't have to spend much time on describing the scene. Explaining that the characters are at a crowded airport near Paris may be enough. When you switch to a detailed scene or action scene, there's need for more specific information, but you don't have to outline it all at once.

TASK CHECKS

A task check is a **d%** roll that is compared against a modifier and a skill value to determine whether a task succeeds or not.

The standard task check

The standard task check compares a **d%** roll to the skill value only.

- If the roll is lower than or equal to the skill value, the task succeeds.
- If the roll is higher than the skill value, the task fails.

Modifiers

Modifiers measure circumstances beyond your personal aptitude that affect the chance of success. Equipment may make a task easier, bad weather conditions may make it harder – these are typical kinds of modifiers. Up modifiers makes a task easier and Down modifiers make them harder. Both are measured in “pips”.

If a check has a modifier, you first compare the **Ones** of the **d%** roll to the modifier. This takes precedence over the comparison to the skill value.

Up modifiers: When a task is easier than normal, you apply an Up modifier, written as “+X pips”.

- Check if the **Ones** of the **d%** roll is between 1 and X. If so, the task succeeds, regardless of the rest of the outcome.
- If the **Ones** is not between 1 and X, check if the outcome is equal to or lower than the skill value as usual.

*Elektra and Éloïse are trying to stop a secret agent from reaching Vienna. Their primary goal is to get to the border before the secret agent so they can have the border guards close it. But there's something wrong with Elektra's Lancia, and Éloïse is trying to fix it. Luckily, she has a Mechanic's Toolbox, which gives her a **+2 pips modifier** when repairing something.*

*Éloïse has **Engineering 45%**, and rolls 81. The task check is a success even if 81 is higher than 45, because the **Ones** of her roll (1) is within 1 and 2 from the **+2 pips modifier**. She quickly identifies the problem as loose tube clamps at the cooler, fixes them and fills up the cooler with water.*

Down modifiers: When a task is harder than normal, you apply a Down modifier, written as “-X pips”.

- Check if the **Ones** of the **d%** roll is between 1 and X. If so, the task fails, regardless of the rest of the outcome.
- If the **Ones** is not between 1 and X, check if the outcome is equal to or lower than the skill value as usual.

You can use the following guideline for determining the modifier based on a task's difficulty.

Difficulty level	Modifier
Very easy	+5 pips
Easy	+2 pips
Challenging (most task checks)	—
Hard	-2 pips
Very hard	-5 pips

Stacking modifiers

You can stack modifiers as long as they are from different categories. The categories are:

- Difficulty
- Circumstances
- Gear kits
- Abilities

You can only use one modifier from each category. Up and Down modifiers cancel one another pip for pip.

Note that no matter how many pips the modifier is, 0 on the **Ones** is not affected.

If you succeed

If the task check succeeds, you get the desired result.

If you fail

In most cases, a failed task check means that the task has failed.

You don't get to try again. Not even your friends get to try. You need to significantly change the circumstances to get to roll again: for instance, it must be another scene, and you may need to get proper equipment or additional assistance.

Just failing is boring and stops the action. "Fail forward" is a philosophy that drives the action forward by having something else happen besides just the desired outcome not happening. If not in a fight scene, the Director could consider one of the following happening:

- Separate the characters.
- They attract unwanted attention.
- Change the scene or zone.
- Take their stuff.

Experience ticks

Whenever you use a skill in a meaningful way (i.e. the plot progresses because of it) for the first time during a session, you get an experience tick. There's a small checkbox for it next to the skill value. You can only have one tick per skill.

You don't need to make an actual task check for the skill. You just have to use a skill in a way that progresses the plot. You should not abuse the system and use a skill to just get the tick: that doesn't progress the plot, and the Director may (and should) veto the experience tick if you do. Here are some situations that may be vetoed:

- Someone else has already made a task check and failed.
- There is no risk, danger or challenge involved.
- The action is not important to the story.

After each session, during the Debriefing phase, you use experience ticks to improve skills.

OPPOSED CHECKS

Opposed checks happen when you pit your capabilities against those of another person.

- Both participants make a task check.
- If both participants fail, the opposed check results in a stalemate. Neither side wins or loses.
- If one participant succeeds while the other fails, the successful participant wins the opposed check.
- If both participants succeed, the participant with the highest roll wins the opposed check.
- If both participants succeed and the rolls are tied, the opposed check results in a stalemate. Neither side wins or loses.

When attacking and defending, the last point is important: the attacker only inflicts Damage if the attacker wins the opposed check. If both the attacker and defender succeed, but there is a tie, the defender "wins" on a technicality.

FLIPPING CHECKS

Under certain circumstances, you can flip a task check. This can save your bacon and turn a failed task check into a success. You can flip a task check if you spend two **Story Points**, or if an ability allows you to flip a task check. Flipping checks with abilities is either conditional, can be done a limited number of times per session, or will cost you one **Story Point** but is limited to a small set of skills or situations.

When you want to flip a task check:

- Tell the Director how you flip the check: by spending **Story Points**, what ability you are using and so on.
- Switch places between the **Ones** and **Tens**. A roll of 73 now counts as 37, a roll of 29 counts as 92, and so on. A roll of 100 is still 100.

KARMA

If the **Tens** and **Ones** of a **d%** roll in a task check are equal – i.e. if you roll 11, 22, 33 and so on, up to and including 99 and 00, **Karma** happens.

When you get a **Karma** result, you always get a **Story Point**. On top of that, you get **Good Karma** if the task check is successful, and you get **Bad Karma** if the task check fails.

Good Karma means that something good happens. It's not a "critical success" per se, but it is often something good and unrelated. Some situations have specified rules for **Good Karma**. Otherwise, you or the Director have to make up something good and unrelated.

You can always use these fallback suggestions:

- You have a windfall. The next check in the same scene is at **+2 pips**.
- Your opponent has bad luck. Your opponent's next check in the same scene is at **-2 pips**.

Bad Karma means that something bad happens. As with **Good Karma**, it's not a fumble. Some situations have specified rules for **Bad Karma**. Otherwise, you or the Director has to make up something bad and unrelated.

Here are some fallback suggestions if you can't think of anything:

- Enemy reinforcements arrive.
- Your next check is at **-2 pips**.

CHALLENGES

Challenges are used in situations that require cooperation, take time, or involve multiple skills (between 3 and 5 skills).

Challenges use simple task checks. A challenge will have an outcome, depending on how many of the task checks succeeded.

When written, challenges specify what skills are to be used and why; a list of modifiers (optional); and a list of outcomes and what they mean. If there are more modifiers than skills, they generally can stack at the Director's discretion.

Outcome

There are five possible outcomes of a challenge.

- **Great outcome:** The desired result of the challenge, but even better. There could be a bonus effect, improved quality that adds a good tag to a project, Up modifiers to future rolls etc.
- **Good outcome:** This is the desired result of the challenge.
- **Limited outcome:** The desired result of the challenge, but with an additional bad effect, a hard choice, a flaw that adds a bad tag, Down modifiers to future rolls, etc.
- **Bad outcome:** You do not get the desired result. The project fails, you do not reach the destination etc. You do get a "consolation prize", however – you can reuse the material, or you may learn something and get a future Up modifier.
- **Abysmal outcome:** Everything that could go wrong went wrong, and probably something that could not go wrong went wrong anyway.

Running a Challenge

When running a challenge, tell the players what skills are involved. Have the players distribute the task checks as evenly as possible among the characters in the scene. Every character in the scene should have at least one task check.

Then the players make the task checks. Keep track of how many checks succeed (and which ones). Depending on how many checks there are in total for the challenge, and how many of them succeed, you get an outcome.

#Task checks	# Successful/won task checks					
	0	1	2	3	4	5
3	Abysmal	Limited	Good	Great		
4	Abysmal	Bad	Limited	Good	Great	
5	Abysmal	Bad	Limited	Limited	Good	Great

CREATING CHALLENGES

- Start by listing the skills involved in the challenge.
- Decide on a **Good outcome**, based on the desired result.
- Decide what happens if you don't get the desired result. Often, it's just that: you don't get it. That's the **Bad outcome**.
- Decide the worst thing that can happen. That's your **Abysmal outcome**.
- Add something even better for the **Great outcome** and some setback for the **Limited outcome**. You can do that as it comes up.

Opposed challenges

An opposed challenge works like an ordinary challenge, but the task checks are opposed. The side instigating the challenge decides on the desired result, which becomes the **Good outcome**. The other side decides on their desired outcome, which becomes the **Bad outcome**.

The **Great outcome** then becomes a complete victory for the instigating side, while an **Abysmal outcome** is the complete victory for the other side. A **Limited outcome** is somewhat of a draw.

FIGHTS AND COMBAT

In *The Troubleshooters*, there will be danger and challenges, fistcuffs and shootouts – even massive explosions! Despite that, *The Troubleshooters* isn't deadly or gritty. In this game, your character may be knocked unconscious, or disappear from the scene, or be taken prisoner – a staple of the genre – but your character will not die unless that's what you want or you do something really stupid.

But we still want fights to be fair. After all, if you are to capture or even kill the characters, you better do it by the book, even if you are the Director.

Just fighting is boring. When you plan a fight, give it context and meaning. Make sure there's a reason for the conflict that gets the players invested in the scene.

Consequences of fights

Although fights in *The Troubleshooters* do not lead to the death of characters (unless the player wants that to happen), there are still consequences.

- In the short term, fights attract attention. Gunshots will result in armed police showing up at the location very fast. Even fistfights in public may make people call the police.
- In the long term, wounds need care. Professionals will also call the police if the characters walk into the ER with bullet wounds. And even if you can get a shady doctor to treat your wounds, recuperation is slow.

STARTING FIGHTS

When the fight starts, set up the scene's zones and then determine initiative order.

Zones

The basic unit of space in a fight is the zone. A zone is an area that is distinct and somewhat homogeneous. It doesn't matter exactly where in the zone you are: it is assumed that you are constantly moving about, and that when you do something or when something happens to you, you happen to be at the appropriate location in the zone.

Moving between zones is an action, however. Sometimes the Move action requires a task check.

Zones are not intended to be used to measure distance, but to make terrain interesting and to make tactical movement easy without a grid. If an area is so huge that it would be silly to not have some distance involved, plan the zones accordingly. Set up objects that restrict movement into certain zones and give zones different properties.

Initiative

The initiative roll is a task check for **Alertness** (or the **Basic** skill for Director characters that do not have **Alertness**).

- On **Bad Karma**, your initiative is 0.
- If the check fails, your initiative is the **Ones** of the roll.
- If the check succeeds, your initiative is the **Tens** plus the **Ones** of the roll.
- On **Good Karma**, add 10 to your initiative.

Many Director characters have preset initiative numbers, especially Underlings and Mooks. The Director then doesn't have to roll for their initiative.

In descending order of initiative (highest to lowest), each character then takes one turn. Each character can only take one turn during a round, even if their initiative drops during the turn.

On a tie, player characters take their turn first. Tied player characters act in any order the players agree on. Tied Director characters act in the order the Director deems fit.

Initiative can drop during the scene, from activating abilities or from the ...pam! Aimed shot option. Initiative can never drop below 0. If something causes your initiative to drop below 0, it becomes 0 instead. If an ability or option requires you to lower initiative, and you have **initiative 0**, you cannot activate that ability or option.

If new characters arrive to the fight and get involved, have them roll initiative at the start of the turn after they arrived.

ON YOUR TURN

The basic unit of time in a fight is the round. A round is not a fixed amount of time, but the time it takes for everyone in the scene to do their thing. In a round, everyone involved gets to take one turn in descending order of initiative.

Each turn consists of three phases:

- Start of turn
- Actions
- End of turn

These phases are mostly for clarity. Some effects from conditions and tags apply at the Start of turn and End of turn, but if you don't have any such effects, you just take your actions and hand things over to the next character in initiative order.

Start of turn

At the start of the turn, there may be things happening. For instance, some conditions are dropped at the start of your turn. This does not count as an action.

Actions

On your turn, you can take three actions. You can do them in any order you like.

- One Move action.
- One Free action.
- One Main action.

In some cases, you may get a fourth action, a Bonus action. This happens directly after the Main action.

Some actions happens outside of your turn.

- **Delayed actions:** If you delay your main action, it may be triggered outside your turn.
- **Defence:** When you are attacked, you may in some cases defend yourself.
- **Counter-attacks:** Some Director characters can make a counter-attack if attacked. The counter-attack happens immediately after they are attacked, before any other action including bonus actions.

Move actions

There's only one move action, namely "Move". It has its own category so that you do not have to choose between moving and doing stuff.

Move: You may move to an available adjacent zone.

Some zones may be Restricted and require a task check to move into or out of. If the task check fails, the move action is forfeited.

Free actions

Free actions are short actions that happens concurrently with another action.

Say something: You have the time to say something short – a command, a short instruction, a statement, about a sentence long that is not too complex.

Other people may respond quickly, even if it is not their turn.

Pick up something: If something is in the same zone, clearly visible and can be carried by hand, then you can pick it up.

Drop something: If you have something in your hands or in a strap over the shoulder, you can drop it as a free action.

Ready a weapon: You draw a weapon from its sheath or holster and make it ready for use.

Change weapon: If you hold one weapon in your hands and have another weapon readily available, you can drop the current weapon and draw the other one. If you also have an empty holster or sheath easily accessible, you can sheath one weapon and draw the other.

Break cover: You may pop out of cover to start taking Move actions, but you are no longer in cover.

Fall Prone: You drop to the ground and are now Prone.

Main actions

Main action are what you attempt to achieve during the round.

Sprint: Take an extra move action. Some zones may be Restricted and require a task check to move into or out of. If the task check fails, the move action is forfeited.

Attack: Attack someone. They may get to defend themselves. See the Attacks and defence heading for more information.

Catch your breath: Take a moment to catch your breath, and make a **2dP** Recovery roll.

Reload: If your weapon is empty (see the Reload tag), you take an action to reload. If the conditions are hard, or the weapon has the Tough Reload tag, a successful skill check for an appropriate combat skill is required.

Take cover: You duck behind something (define what). You can now make Defence checks against ranged attacks from another zone. You cannot take a Move action until you break cover.

Survey: You survey the situation to get an overview of what is happening. Reroll your initiative.

Delaying your main action: You wait for the right moment. Set a specific condition and a response, in the format of "if-then": "if he moves, I'll shoot"; "if he draws his weapon, I'll hit him". If the condition triggers, you immediately take your main action at the same time as the triggering action. If the condition doesn't trigger before your next turn starts, you don't get to take your main action.

Bonus actions

You may take one bonus action directly after your main action if there is a condition or ability that allows for one. You can only take one bonus action per round. You must do it directly after the main action, before you take your next action.

If you attack a character with the *Counter-Attack* tag, the counter-attack happens directly after the attack but before the bonus action, so don't forget the bonus action after the counter if you have it.

End of turn

Like at the start of the turn, there may be things happening at the end of the turn. Again, dropping conditions may be one example, and again, these do not count as actions.

As soon as you are done, say that you are done. Then the next character in initiative order starts their turn. Once your turn ends, you normally are not allowed to backtrack and change what you did.

ATTACKS AND DEFENCE

An Attack check is a task check against a combat skill. The check may be a simple task check for an appropriate combat skill, or if the target takes a defence action, an opposed check of the attacker's combat skill against that of the target. If the Attack checks wins, (or just succeeds, if not opposed by a Defence check), you hit your target and inflict Damage.

The basic attack

An attack action rarely consists of one shot or one swing – you hit the target several times trying to get through its defences, or fire a salvo or burst of shots in rapid succession. (The exception is when a ranged weapon only allows for one shot, for instance if it is a musket, a crossbow or a javelin – which really are exceptions in the modern era – or carefully aimed ranged shots.) These multiple swings and shots are abstracted into the basic attack.

The basic attack uses this procedure:

- Select a valid target.
- Make an Attack check. It may be opposed by a Defence check.
- On a successful attack, roll for Damage.
- Handle the *Reload (X)*, *Single Shot* or *Thrown* tags.
 - **Reload (X):** X is a range, often between 9–0, but sometimes just 0 or 8–0. If the ones of the Attack check is within the listed range of X, the weapon needs to be reloaded if you want to use it again. If you have **Bad Karma** and the weapon is empty, then the weapon is jammed and has to be fixed in a later scene.
 - **Single Shot:** The weapon needs to be reloaded.
 - **Thrown:** You are no longer in possession of the weapon. Use a free action to swap to another weapon before the next attack, or attack unarmed.

Valid targets

- In melee, you can only attack targets in the same zone (unless you or the target's zone specifies something else).
- In ranged combat, you can attack targets in your own zone, or any zone that does not have a Blocked line of sight and is in range.

Line of sight

You don't need a grid to determine line of sight. Just look at the zone layout, and decide whether the line of sight is Clear, Hindered or Blocked.

- **Clear:** You can see the target's entire zone from the attacker's zone.
- **Hindered:** You can see parts of the target's zone from the attacker's zone. Maybe there's a doorway that

only allows you to see some of the zone, obstacles in between, one zone in between has the Restricted tag, and so on. If the line of sight is Hindered, Attack checks are at **–2 pips** per zone that hinders line of sight.

- **Blocked:** You can't see the target's zone from the attacker's zone, in any way. It may be around a corner, on another level, the doors are closed, doorways don't line up, et cetera. If the line of sight is Blocked, the target is not valid.

Range

A few ranged weapons – mainly throwing weapons – have the *Short Range (X)* tag. This means the weapon can only be fired at a target that is X zones or less away from the attacker. The zone currently occupied by the attacker is not counted.

Attack options

When you attack, you have some options available to you. If you don't pick one, you use the **Basic** attack.

Whump! – melee throw or grapple

If you try to grapple or throw someone, make an Attack check. If successful, choose two of the following:

- You inflict **1dX** Damage
- The target is **Restrained**
- The target is **Prone**

This is a melee attack, and require that you and the target are in the same zone.

...pam! – aimed shot

Requires: Initiative 1+

Using the aimed shot option, you fire one carefully aimed shot or make one carefully aimed attack with a thrown weapon. You don't have to worry about the *Reload (X)* tag (but *Single Shot* and *Thrown* work as usual).

The aimed shot uses this procedure:

- Make an Attack check at **+2 pips**.
- If you hit, you inflict **+1dX** Damage.
- Your initiative drops by 2.

This option requires an Initiative of 1 or higher.

Ratatatat! – ranged attack, empty your weapon

Requires: *Reload (X)* tag

Using a semi-automatic or automatic firearm, you can also pour it on the enemy until the weapon is empty.

When emptying your weapon, use this procedure:

- Choose one of the following:
 - Make Attack checks against all targets in one zone,
 - Make an Attack check against one target and inflict **+2dX** extra Damage on that target.
- Your weapon is automatically empty and you need to reload.

This option requires the *Reload (X)* tag. You cannot use this option if your weapon has the *Single Shot* tag.

Defence

A Defence check is a task check for the **Melee** skill, or for the Defence score for Director characters.

- If a Director character doesn't have a Defence score, they don't get to make a Defence check.

- If a Director character has a Defence score, and the situation allows for a Defence check, they may make one when they are the target of an attack.
- If a cast character is attacked, and the situation allows for a Defence check, they may make one when they are the target of an attack.

Cast characters can also use **Agility** against ranged attacks if they are in cover.

The Defence check is opposed by the Attack check, so the attacker not only has to roll lower than or equal to their combat skill, but also higher than the defender's Defence check.

You can make a Defence check in the following situations:

Situation	Cast character Defence check	Director character Defence check
You are the target of a melee attack	Melee	Defence score
You are the target of a ranged attack and the attacker is in the same zone	Melee	Defence score
You are the target of a ranged attack from another zone and you are in cover	Agility	Defence score

If you don't get to make a Defence check, you will still defend yourself, but the defence is part of the uncertainty of the Attack check.

(Lack of) defence for director characters

The Defence score of Director characters is usually a bit lower than the attack value, and a bit higher than the **Basic** skill. The reason is that with a high Defence score, combat tends to drag out a bit and become boring.

Some Director characters – Underlings and Mooks generally – don't have a Defence score at all. This is by intent. Their defence is the characters' chance to miss – static defence, in other words. That, and the Mooks' low **Vitality**, usually means that they drop like flies.

Did you hit?

You hit the target if:

- The Attack check succeeds and the target doesn't make a Defence check.
- The Attack check succeeds and wins over the Defence check. If the Attack check is tied with the Defence check, the attack fails to hit.

Karma in combat

In combat, **Karma** has specific effects.

- **Attack check has Good Karma:** Underlings and Mooks are **Out Cold**. You may discard the Damage roll, even after it is exploded, and make a new Damage roll. You have to keep the new result.
- **Attack check has Bad Karma:** Something bad happens that complicates things for the character. The character's next check is at **-2 pips**.
- **Defence check has Good Karma:** Make a **1dP** Recovery roll after Damage has been resolved.
- **Defence check has Bad Karma:** You are knocked down by the attack and are **Prone**.

Don't forget that a **Karma** result on a task check gives you **1 Story Point**.

DAMAGE, VITALITY AND WOUNDS

If the attacker hits, the attacker rolls Damage. Damage rolls explode: for each 6 you get, roll another die. If any of those is a 6, roll another die, and so on, until you no longer roll any 6s. For each 4–6 you end up with, the defender loses 1 point of **Vitality**.

If the defender has some kind of body armour or other form of light protection, the defender makes a Soak roll. For each 4–6 in the Soak roll, reduce the **Vitality** loss by 1.

Pro tip: Push any 4–6 dice to the side. That way, you don't have to worry that they may tumble over while rolling more dice. If there is a Soak roll, you can then remove that number of dice from the pile, and count the rest.

- If **Vitality** loss is zero or less, nothing happens.
- If **Vitality** loss is at least 1, reduce the target's current **Vitality** by that much.
- If your character's **Vitality** ever reaches zero, you're **Out Cold**.
- Player characters (and some Director characters) can take the **Wounded** or **Mortal Peril** conditions instead of **Vitality** loss.

Player characters can take **Wounded** and **Mortal Peril**. Unimportant Director characters can not: Mooks and Underlings are **Out Cold** when their **Vitality** runs out. Lieutenant Director characters can take the **Wounded** condition.

Boss Director characters can take the **Mortal Peril** condition. They don't have to: just like characters, they may be taken prisoner and wait for an opportune moment to try and escape. Even if jailed, they are often sprung between adventures to appear in the next.

	Wounded	Mortal Peril
Player characters	✓	✓
Mooks, Underlings	✗	✗
Lieutenants	✓	✗
Bosses	✓	✓

Wounded

Player characters, Bosses and Lieutenant Director characters can take the **Wounded** condition instead of **Vitality** loss. They don't have to, but they can choose to if they want to avoid ending up **Out Cold**. Being **Wounded** has consequences later, though, that stick around for some time. After the fight, you remain **Wounded**, and when the fight scene is over, all your

task checks are at **–2 pips** until the wound heals (see *Healing* on page 33):

You can only have one **Wounded** condition at a time. If you are already **Wounded**, you cannot take **Wounded** again.

Note that even if someone shoots you with a gun and inflicts lots of **Vitality** loss, there's no harm, wounds or blood *unless* you take the **Wounded** condition. This is important!

Mortal Peril

Player characters and Boss Director characters can take the **Mortal Peril** condition instead of **Vitality** loss. Again, this is not mandatory, but they can choose to if they want to avoid ending up **Out Cold** and want to risk everything.

If you take the **Mortal Peril** condition, you can flip attack checks at will for the remainder of the scene. But it comes at a cost: if you are in **Mortal Peril** and you run out of **Vitality**, you're not **Out Cold**. You're dead!

DYING

In *The Troubleshooters*, by default cast characters don't die. More often, you're **Out Cold** instead. Even Director characters die rarely, if at all. There are three exceptions:

- **Abuse rules or goodwill:** When you are abusing the rules or the Director's goodwill and do silly things, you may actually die. "Since I can't die, I wrestle with the bear" – "Right, the bear eats you. You are dead." Don't mess with the Director and don't abuse the "no cast character death" rule.
- **Sacrifice:** The Director may set death as an option in a situation where the ultimate choice is up to you: "you may save baroness Zonda and have her rethink her evil ways by putting yourself between her and the saw blade, but you will die", or "if you continue to hold Count von Zadrith inside the burning warehouse, you will both die". The Director should not use this option lightly, saving it for when it creates great drama. If you then choose that option, your character is dead. You may describe your untimely end if you want and the Director agrees.
- **Mortal Peril:** When you take the **Mortal Peril** condition and run out of **Vitality**, your character dies. You may get to say a few last words to your friends, but you are a goner.

Killing

The Troubleshooters is not a game where you kill indiscriminately.

Even Unimportant Director characters are rarely killed. Instead, enemies are knocked out, thrown out of the scene, or disarmed and forced to surrender when they are **Out Cold**.

Bosses can die, but mostly only when it's dramatically appropriate. They use the same rules as player characters, so they can die from taking the **Mortal Peril** condition. Most of the time, they escape before that, or are taken prisoner.

Resolving the adventure without unnecessary bloodshed, and instead taking the villains prisoner, is rewarded with three free improvement ticks.

You do not kill Director characters who give up. If you are tired of the arch-enemy always escaping from jail to appear in the next adventure, talk to the Director instead, and ask for the arch-enemy to be put away for good and use a new threat instead. But do not kill the villain. That's just not the way things work in these kinds of stories!

If the players still want to kill Director characters in cold blood, consider not giving them any free improvement ticks at all for this session.

Also, remove all **Story Points** from a character that kills in cold blood, plus half from those characters that could have stopped the act but didn't.

HEALING

As soon as the fight scene is over, two things happen:

- If you have the condition **Mortal Peril**, drop that condition now.
- Restore your current **Vitality** to max **Vitality**.

Out Cold

If you have the condition **Out Cold**, you eventually lose the condition.

- As soon as the fight scene is over, one other character that is not **Out Cold** can make a **Medicine task check**. If it succeeds, you lose the condition, and can act immediately. If the task check fails, you're still **Out Cold** until the scene following that. Basically, someone else has to make a successful **Medicine check**, or you have to skip a scene.
- If all characters are **Out Cold**, or if some characters are **Out Cold** while the others made a tactical retreat, those left behind are at the Director's mercy. They will still lose the condition eventually, but they may do so while tied to a chair or locked in a cell. All is not

lost, however: they will **gain 9 Story Points** each for being captured (see *Getting Story Points* on page 37).

Wounded

The **Wounded** condition remains for some time. There are two ways to drop the **Wounded** condition:

- Spend a scene healing the wound. The scene must contain two days of recuperation and either a hospital scene (awkward questions from the police), a successful **Credit** or **Contacts task check** and doctor's visit with an appropriate bribe to keep quiet, or a successful task check for **Medicine**.
- Spend downtime between adventures on recuperating.

You can ignore the effects of the **Wounded** condition for one scene, if someone else patches you up with a successful **Medicine task check**. If successful, you still have the **Wounded** condition and cannot take another **Wounded** condition – you only ignore the **–2 pips** modification for one scene.

CONDITIONS

Most conditions are binary: you have a condition, or you don't. If you have that condition, it affects you.

Some conditions stack. Stacking conditions are conditions that you can have more than one of. Each of them adds its effect to the others.

Conditions are eventually dropped. Stacking conditions are dropped one at a time, not all at once.

Blinded

All checks to notice something by sight automatically fail. All checks for **Search** and **Investigation**, and all Attack checks and Defence checks are at **–5 pips**. Many actions, like reading, are impossible.

If the cause of the blindness is due to darkness, drop the **Blinded** condition when light is restored.

If the cause of the blindness is temporary, drop the **Blinded** condition after the scene.

Deaf

All checks to notice something by hearing automatically fail. Checks for **Charm**, **Languages**, **Entertainment** and even **Contacts** and **Sneak** can be at **–2** or **–5 pips**.

If the cause of the deafness is a sudden loud sound, drop the **Deaf** condition after the scene.

Exhausted

Temporarily halve your **Max Vitality**. If your vitality exceeds the temporary **Max Vitality**, your current **Vitality** is equal to your temporary **Max Vitality**.

Exhausted conditions stack.

Drop one **Exhausted** condition after eating, rehydrating and having a good night's sleep.

Flat-footed

Whenever you are surprised, caught unprepared, or otherwise not ready for action, you get the **Flat-footed** condition.

You can only take a Free action on your turn.

Drop the **Flat-footed** condition at the end of your turn.

Frightened

You cannot enter the same zone as the source of your fright. Attack checks are at **-2 pips**.

Drop the **Frightened** condition by making a successful **Willpower task check** as your main action.

Restrained

You cannot take a Move action or Sprint action.

Drop the **Restrained** condition by making a successful Unarmed **Melee**, **Strength** or **Agility task check** as your Main action. The check is opposed if another character is holding you. If the check fails, or if you lose, you're still **Restrained**.

Intoxicated

All task checks are at **-2 pips**. You can't take Defence actions at all. You **gain 1d6** Protection.

The **Intoxicated** condition stacks up to three times. You don't get a fourth **Intoxicated** condition, but instead collapse and fall unconscious (counts as **Out Cold**).

Drop one **Intoxicated** condition the next morning, and then another at each six-hour interval thereafter.

Mortal Peril

Take the **Mortal Peril** condition instead of **Vitality** loss. You can only take the **Mortal Peril** condition if you do not already have the **Mortal Peril** condition.

- Flip any Attack check for the remainder of the fight.
- If **Vitality** runs out in the current fight, you die, unconditionally.

You choose when to take the **Mortal Peril** condition; you never have to. The reasons for taking the **Mortal Peril** condition are usually to prevent yourself from going **Out Cold** when **Wounded**, if you want the ability to Flip attack checks in a critical fight, or if you want to make a statement that this fight is important to you.

Drop the **Mortal Peril** condition once the fight scene is over.

On Fire

At the start of your turn, take **1dX** Damage. If you are **Out Cold** at the start of your turn and still On Fire, take one **Wounded** condition.

You can take a Main action to try to put out the fire if you are in a zone that is not on fire. Make an **Agility task check**. If successful, drop the On Fire condition.

Someone else can also put out the fire in the same way on their turn.

If you have a blanket or other fire-extinguishing tool, the task check is at **+2 pips** or more.

Out Cold

When **Vitality** runs out, you're **Out Cold**.

Out Cold means that you're no longer in the fight. You're usually unconscious, but you might have been thrown off a cliff into the sea or out a window, fallen down a trapdoor, or something similar that removes you from the fight and stops you from returning.

Drop the **Out Cold** condition at the start of the next scene if another character makes a successful **Medicine task check**. Drop the condition at the start of the scene after that if the task check failed or if there was no **Medicine task check**.

Overburdened

When **Overburdened**, movement and attack checks are at **-2 pips**.

Drop the **Overburdened** condition as a Free action if you can put down or drop the items that make you **Overburdened**.

Drop the **Overburdened** condition as a main action if you have to wriggle out of a harness to put down the items that make you **Overburdened**.

Paralysed

You can't take any actions on your turn.

At the end of your turn, make an **Endurance task check**. If successful, "unlock" one kind of action (Free, Move, Main or Bonus) for the rest of the scene. Depending on the reason for the paralysis, there may be a modifier on the task check.

Drop the **Paralysed** condition when the source of the paralysis says it should be dropped.

Prone

You can't take a Move action. You can take a Sprint action, but it requires an **Agility task check**. Ranged Attack checks made against you from another zone are at **-2 pips**. Your Defence checks against melee attacks or ranged attacks from the same zone are at **-2 pips**.

At the end of your turn, you may get up and drop the **Prone** condition as a bonus action.

Stunned

Attack checks are at **-5 pips**. Sprint or Move actions that normally require a task check are also at **-5 pips**. Regular Sprint or Move actions now require a task check.

Other task checks are at **-2 pips**.

Unless being **Stunned** is the result of poison or illness, you can often use your Main action to make a **Willpower task check**. If successful, drop the **Stunned** condition.

Drop the **Stunned** condition at the start of the next scene if it is still in effect.

Terrified

All checks are at **–2 pips**. Attack checks against the source of your terror are at **–5 pips**. You cannot move closer to the source of your terror. At the start of your turn, if you are in the same zone as the source of your terror, make a **Willpower task check** as a Free action. If it fails, you must move out of the zone before doing anything else.

Replace the **Terrified** condition with the **Frightened** condition by making a successful **Willpower task check** as your Main action.

Wounded

Take the **Mortal Peril** condition instead of **Vitality** loss. You don't have to take the **Wounded** condition if you don't want to. You can only take the **Mortal Peril** condition if you do not already have the **Mortal Peril** condition.

Once the fight ends, all further task checks are at **–2 pips** until the **Wounded** condition heals. Ignore the effects of the **Wounded** condition for one scene if someone else makes a successful **Medicine task check**.

Drop the **Wounded** condition after a two-day recuperating scene and a successful **Medicine**, **Credits** or **Contacts task check** (and possibly some uncomfortable questions from the police), or by spending downtime on Mend and Recuperate.

OTHER WAYS TO GET HURT

Drowning

If you are submersed or otherwise unable to breathe, you have to make an **Endurance task check** at the start of your turn. If you are **Flat-footed** when it happens, the task check is at **–2 pips**. If you have time to prepare for it, the task check is at **+2 pips**. If the task check fails, you take **1dX** Damage at the start of your turn.

Explosions

Any explosive device inflicts Damage to everyone in the zone when it goes off. Roll the Damage individually for cast characters, lieutenants and bosses. Underlings and Mooks can be handled as a group. The zone may also be On Fire afterwards.

Everyone in adjacent zones takes half Damage (round the Damage down to full dice). Roll the Damage individually for cast characters, Lieutenants and Bosses.

If it is a very powerful explosive device (you have at least **5dX** Damage left after halving the damage), halve the Damage again for zones adjacent to adjacent zones, and continue repeating this process to simulate the blast spreading outwards.

- Hand grenades and similar devices will explode in the next round after pulling the pin. The device will go off first in that round.
- Some explosive devices – bazooka rockets, etc. – will explode in the same action they are fired.
- Some explosive devices have a timer or a fuse. Set a time when the device will detonate, for instance “in round four, the bomb will go off”. The device will go off first in that round.
- A few devices are traps, triggered by a specific action or situation. “If someone opens the safe”, “if someone walks down the stairs and does not check for trip wires” and so on. Mines are typical examples. As soon as the action or situation occurs, the device detonates.

Device	Damage	Trigger
Hand grenade	6dX	First in the next round
Stick of dynamite	8dX	First in a specified round depending on the fuse
Trap bomb	8dX	When the triggering action or situation occurs
Rocket-propelled grenade	9dX	Attack action
Timed bomb	8–12dX	First in a specified round

Fire

If a zone is On Fire, you take **1dX** Damage at the start of your turn and have to make an **Agility task check**. If you have thick clothing or wet clothes, the task check is at **+2 pips**. If the task check fails, you get the On Fire condition.

Falling

If you fall more than 1 metre or deliberately jump from more than 2 metres, make an **Agility task check**, modified by **-1 pip** per extra meter. If the task check fails, you're **Wounded**. If you already have the **Wounded** condition when you fall or jump, you're **Out Cold**.

Poison

Poison has a strength that works as a skill. 50 is a weak poison or a small dose, and 75 is a strong poison or a strong dose. If you are poisoned, make an opposed task check for **Endurance** against the poison.

- If the poison fails, it has no effect.
- If the poison's task check succeeds, but you win the opposed check, you only get the initial effect.
- If the **Endurance task check** succeeds, but you lose the opposed check, you get the initial effect and the prolonged effect for the duration.
- If the **Endurance task check** fails and the poison's check succeeds, you get the initial effect and the prolonged effect for double the duration.

Poison	Strength	Initial effect	Prolonged effect	Duration
Sleeping gas	75	Stunned for 1d6 rounds	Asleep, cannot be awakened	1d6 hours
Paralysing poison	75	Stunned for 1d6 rounds	Paralysed , cannot move	1d6 hours
Deadly poison	65	1d6 Damage	1dX Damage at the end of turn for the duration	1d6 rounds
Hallucinogenic poison	50	Everything is blurry, Stunned for 1d6 rounds	Cannot discern reality from hallucinations, Stunned and Intoxicated	1d6 hours

Sniping/Attacked from Behind

It's not fun being killed from an ambush or by a sniper.

If a cast character is attacked by a sniper or from behind, have them make an **Alertness task check**.

- If the task check has **Bad Karma**, simply declare that the character is **Out Cold** and possibly also **Wounded**.
- If the task check only fails, make a Damage roll for the attack with **+4dX** Damage and give the character the **Flat-footed** condition.
- If the task check succeeds, make a normal Damage roll for the attack. The character is not **Flat-footed**.
- If the task check has **Good Karma**, the attack is noticed in time and the character can make a Defence check if applicable. The character is not **Flat-footed**.

If a Director character is sniped by a character, have the attacking character make a **Sneak task check**.

- If the task check has **Bad Karma**, the target is alerted in time and can defend themselves. They are not **Flat-footed**.
- If the task check fails, the target becomes aware of the attack, but not in time. The character makes a normal Attack check. The target is not **Flat-footed**.
- If the task check succeeds, the character makes an Attack check at **+2 pips**. If successful, the Damage roll is at **+2dX**. The target is **Flat-footed**.
- If the Attack check has **Good Karma**, the player decides if the target is just **Out Cold**, or **Out Cold** and **Wounded**.

Then make initiative checks, if you haven't already, and let the fight proceed as normal.

STORY POINTS

Story Points are a kind of currency that cast characters can spend to influence the plot.

- You can have up to **12 Story Points** – the **Story Point** limit.
- You start each session with **4 Story Points** in your **Story Point** pool, unless the Director says otherwise. For instance, the Director may say that you start with the amount that you had at the end of the previous session, if the previous session ended in a cliffhanger.

GETTING STORY POINTS

Karma: 1 point

Every time you get **Good Karma** or **Bad Karma** (i.e. when the **Ones** and **Tens** in a task check are equal), you get **1 Story Point**.

Getting captured: 9 points.

The best way to **gain Story Points** is to get captured, either by giving up when the villains point their guns at you, or by getting knocked **Out Cold** in a fight and dragged off to captivity. If you are captured, you **gain 9 Story points**.

Fail a task check to put yourself in a bind: 2 points

You can change a successful task check to a failure that gets you into a troublesome situation. Tell the Director what the outcome would be from the failed task check. If the Director agrees, you get **2 Story Points**.

- “Wouldn’t it be fun if I fail this **Sneak task check** instead, and just as I sneak past that door, it opens and two guards pop out?”
- “I need **Story Points** for later. This door actually has an electronic code lock, rather than the key lock that I can pick, so I fail this **Security task check**.”

Activate a Complication (varies)

Another source of **Story Points** is your complications. If you activate one, you get **Story Points** if there are some consequences for the character. Otherwise, the character won’t get any **Story Points** for activating complications. If you activate Addiction and get dead drunk during downtime or on a day where nothing happens, you won’t get any **Story Points**.

Complications generally give **Story Points** in two amounts:

- The lowest amount gives you **3 Story Points**. This is for either making a successful task check into a failure, taking a **–2 pips** modification on task checks in the scene, or taking a condition. Note that you get more **Story Points** for failing a task check because of a complication than just failing.
- The highest amount gives you **6 Story Points**. This is for removing yourself from a scene altogether. Entertain the table (1 point)

If an action entertains the table, the Director can award you **1 Story Point**. Any player can at any time suggest that another player should be awarded **1 Story Point** for entertaining the table, in case the Director forgets it.

Don’t overuse this option. It’s not entertaining to hog the limelight all the time. It’s often at least as entertaining to push the other characters into the spotlight.

USING STORY POINTS

Story Points allow you to influence the story, open new avenues of action, and fuel your abilities.

Activate an ability (varies)

Most abilities have effects that cost **Story Points** to activate. The economy of abilities looks like this:

- For **1 Story Point**, you can flip a task check for certain skills.
- For **2 Story Points**, you can change a failed task check for certain skills into a success.
- For **4 Story Points**, you can activate a major special effect, unique for that ability.
Getting gadgets (varies)

The five gear kits you start with may not be the ones you need for the adventure. To gain access to other gear kits, you may have to **spend Story Points**.

Flip a check: 2 points

If you have no matching ability, you can still flip a check for **2 Story Points**.

Get a clue: 1–4 points

Spend a number of **Story Points**, and the Director will give you a clue. Most clues cost **1 Story Point**. The Director may set a higher cost, or have you make a relevant task check to get the clue.

This option is great to use while captured by the villain. Spend up to **4 Story Points** to have Count von Zadrith gloat about his evil plan, if he doesn’t do it on his own.

Add something minor: 2 points

Spend two **Story Points** to add something minor to a scene. “Something minor” could be:

- There’s a gun that someone dropped just over there.
- That big red button on the control panel is the fire alarm.
- You have a hair pin or lapel pin which you can use to pick the lock.
- Your chest attracts the attention of every villain of the opposite sex in the area, distracting them and allowing someone else to do something.
- One of the villains is an old lover.

The Director may say no if the addition is too ridiculous or too unbelievable, but generally, adding something minor is not a problem.

Add something major: 6 points

Spend six **Story Points** to add something major to a scene. “Something major” is usually a twist that takes the story in an entirely new direction.

- The old lover will help the characters escape.
- A Director character shows up to save the character’s bacon.
- The damage done in an earlier scene causes a wall to collapse so that the characters can escape.

“Something major” often needs some reworking of the adventure, so don’t be surprised if the Director denies it or suggest a modification.

Adding too much

Sometimes, the Director may think that the suggested addition doesn’t work. In those cases, the Director should offer up a different idea that will fit the overall plan for the adventure, but is inspired by the suggestion. If the player accepts, then that happens. This may include downgrading something major to something minor, in which case the Director hands some of the **Story Points** back.

If the player doesn’t accept, hand all of the **Story Points** back.

It is also possible to just reject the player’s suggestion and hand all of the **Story Points** back, but players’ suggestions should only rarely be rejected outright. It is better to modify the suggestion.

LOSING STORY POINTS

In some cases, you may lose **Story Points**. The most common reason is to act against the genre conventions, in particular killing in cold blood. But first, let’s talk about what you shouldn’t remove **Story Points** for.

- **Never remove Story Points for acting against your plans:** this only teaches the players to satisfy your interests, rather than to have fun and act as their characters. Instead, admit that the players outwitted you, were not motivated to follow your lead, or found something more interesting to do. Then save what you can and play along.
- **Never remove Story Points to punish a player for behaving bad in real life:** removing **Story Points** is for in-game breaches of genre conventions, not real life transgressions. In that case, take a timeout and talk to the player instead. Tell them that you do not enjoy obnoxious behaviour, that it hurts the entire group, and that it makes it difficult or downright impossible to enjoy the game. Ask them to reconsider what they are doing. In the worst case, consider not inviting that player to your game.

Kill unnecessarily or in cold blood: All Story Points (+ half of other players’ Story Points)

The contract of no killing goes both ways. It’s hard to kill player characters unless the player wants to let it happen, but it should go the other way as well. Self defence may be justified, but killing needlessly? No.

- If a player character kills any character in cold blood or when they really don’t have to, feel free to remove all **Story Points** from that character.
- If the killing is exceptionally cruel, also remove half the **Story Points** (round up) from the other player characters for not stopping the act.

And that’s on top of the story consequences. It’s pretty likely that the character is now wanted for murder.

EXPERIENCE

After each game session, there's a post-session phase in which you try to raise skills or learn languages or abilities.

The post-session phase looks like this:

- 1 For each tick in the experience checkbox next to a skill, either make an Experience check for that skill, a Learning check for a language if the skill with the tick is **Languages**, or a Learning check for an ability associated with the skill.
- 2 Get free improvement rolls (1 to 5).
- 3 For each improvement roll, either make an Experience check for that skill, a Learning check for a language if the skill with the tick is **Languages**, or a Learning check for an ability associated with the skill. You may not use more than one improvement roll for any one skill – you must use them for different skills.
- 4 Get Reward checks after the adventure.
- 5 Recalculate **Vitality** if necessary.

EXPERIENCE TICKS

Each time you use a skill in a significant way, you get to tick the experience checkbox next to the skill value. You don't even have to make a successful task check for the skill, or indeed even make a check at all, as long as the skill is used in a significant way.

On the other hand, if you misuse this rule, and just do something inconsequential to get the tick, the Director may override it so that you won't actually get to tick the box.

You can only have one tick per skill.

After the session, you can use each tick to do one of the following for that skill:

- Make an Experience check for that skill.
- Make a Learn Language check, if the skill is **Languages**.
- Make a Learn Ability check, if the skill is associated with that ability.

FREE IMPROVEMENT TICKS

After each session, the characters get a number of free improvement ticks.

- All present characters get one free improvement tick.
- If the players interacted with Director characters in a significant way beyond just skill checks, the

characters get one additional free improvement tick each.

- If the players interacted with each other in a significant way, the characters get one additional free improvement tick each.
- If the **plot hook** characters dragged the others into the adventure, the **plot hook** characters get one free improvement tick.
- If the other players worked to make the **plot hook** characters the main characters of the adventure, they get one free improvement tick.
- At the end of the adventure, if the players resolved the adventure without unnecessary bloodshed and instead put the villains behind bars, they get three (3) free improvement ticks.
- Any character that kills any Director character in cold blood forfeits some or all their free improvement ticks this session!

You can use the free improvement ticks just like you would use a tick in the experience checkbox:

- Make an Experience check for any skill that you have not used a free improvement tick for
- Make a Learn Language check for any language, if you have not used a free improvement tick for **Languages**
- Make a Learn Ability check for any ability, if you have not used a free improvement tick for that ability and for the skill you want to use.

You can only use one free improvement tick per skill, and you can only use one free improvement tick per ability or language, for a total of two checks per skill, ability or language in each debriefing phase.

Experience checks

Experience checks represent an attempt to improve a skill. When you use an experience tick or a free improvement tick this way:

- Roll **d%** and compare the result with the skill value. You cannot use **Story Points** to flip this check.
- If the result is equal to or greater than the skill value, the skill increases by **1d6**. Erase the old skill value and write the new value next to the skill.
- If the result is lower than the skill value, the skill is not increased.
- Either way, remove the tick in the checkbox.

Learning languages

An experience tick for **Languages** can be used to make a Learn Language check instead of improving the skill. You can also use one free improvement tick to make a Learn Language check per session. So at each debriefing phase, you can make up to two Learn Language checks.

- Write down the language under **Languages** in the Passport, if you haven't already. Put the language in parentheses to show that you are not fluent in the language yet.
- Make a regular **Languages task check** (not an Experience check). You cannot use **Story Points** to flip this check.
- If the check is successful, make a tick next to the language you want to learn.
- If you used an experience tick for the skill **Languages**, remove the experience tick from the checkbox next to the skill.
- When you have five ticks next to the language you want to learn, you become fluent in that language. Remove the parentheses.

Until you have learned a language, you must still make Language task checks to understand the language. However, the task checks are at **+1 pip** for each tick next to the language.

Learning abilities

Learning abilities works in much the same way as learning languages. Each ability has a cost and one or more associated skills. Abilities may also have requirements of skill levels and other abilities. If you do not fulfil the requirements, you cannot learn the ability.

You may use one free improvement tick to make a Learn Ability check for one ability. You may also use one experience tick for one of the associated skills to make a Learn Ability check. So at each debriefing phase, you have up to two chances per ability to learn it.

- Check that you fulfil the requirements of the ability. If you do not fulfil the requirements, you cannot learn the ability.
- Write down the ability under Abilities in the Passport, if you haven't already. Put the ability in parentheses to show that you don't have that ability yet. Write the cost of the ability in the box next to it, but make space for the ticks.

- Make a regular task check for the associated skill you want to use. If you use an experience tick, you have to make the check for that skill. If you use a free improvement tick, you can use any of the associated skills. You cannot use **Story Points** to flip this check.
- If the check is successful, make a tick next to the ability.
- If you used an experience tick for one of the associated skills, remove that tick.
- When you have as many ticks as the cost of the ability, you have learned the ability and can use it in future sessions. Remove the parentheses and the cost.

REWARD CHECKS

After an adventure, you can reward the characters with additional reward checks. Reward checks should be tied to particular goals of the adventure and they only get the checks if they fulfil the "victory conditions" of the adventure. Three to five victory conditions is usually about right.

Reward checks are also tied to particular skills. Typically, skills like **Status** (fame and glory), **Credit** (monetary rewards) and **Contacts** (new friends) are subject to such reward checks. Depending on the victory conditions you set up, there can be more than one reward check per skill.

Reward checks work just like any experience tick: they can be used for experience checks, or for learning abilities or languages, but there's no limit on how many times you can use them per skill, ability or language.

CHECK IF VITALITY IMPROVES

After all experience is handled, check whether your **Vitality** increases. Your **Vitality** will increase if **Agility** or your highest combat skill value increases over certain thresholds.

- **Vitality** is 4 by default.
- If **Agility** or one combat skill is 45–64, set **Vitality** to 5.
- If **Agility** or one combat skill is 65+, set **Vitality** to 6.
- If both **Agility** and one combat skill are 65+, set **Vitality** to 7.

CHEAT SHEET

How to resolve situations

- Act in a role:** Subterfuge task check; opposed Subterfuge against Alertness task check; Alertness, Charm, Languages, Subterfuge, Willpower challenge
- Aerobic stunt:** Vehicles task check
- Appraising art:** Humanities task check
- Appraising ranged weapons:** Ranged Combat task check
- Art research:** Contacts, Investigation, Humanities, Search challenge
- Archive search:** Investigation task check; Contacts, Investigation, Red Tape/Science/Humanities, Search challenge
- Ask around for clues:** Charm, Contacts, Investigation, Red Tape challenge
- Assess nature of wounds:** Medicine, Melee or Ranged Combat task check
- Assess security system:** Security task check
- Bluffing:** Charm or Subterfuge task check
- Buying expensive things:** Credit task check
- Bypass a security system:** Electronics, Engineering, Prestidigitation, Security challenge
- Car chase:** Opposed Alertness, Vehicles, Willpower challenge
- Car stunt:** Vehicles task check
- Card trick:** Prestidigitation task check
- Chasing after someone on foot:** Opposed Agility or Endurance task check; Agility, Alertness, Endurance challenge
- Climbing a cliff face:** Agility, Alertness, Endurance, Strength challenge
- Constructing a gadget:** Credit, Electronics, Engineering, Science challenge
- Crime scene analysis:** Alertness, Investigation, Search challenge
- Cryptanalysis:** Investigation, Languages, Science, Security challenge
- Dogfight:** Opposed Alertness, Endurance, Ranged Combat, Vehicles challenge
- Downgrade Terrified to Frightened:** Willpower check
- Drop Frightened condition:** Willpower check
- Drop Out Cold condition in the next scene:** Medicine task check by someone else.
- Drop Stunned condition:** Willpower task check
- Figure out a mechanical device:** Machinery task check
- Figure out an electronic device:** Electronics task check
- Frisk a person:** Opposed Search against Subterfuge or Prestidigitation task check
- Gain someone's trust:** Opposed Charm or Subterfuge against Willpower task check
- Gambling, cheating:** Opposed Prestidigitation against Alertness or Subterfuge task check
- Gambling, friendly:** Opposed Subterfuge task check
- Gambling, serious:** Opposed Subterfuge task check
- Getting in touch with someone:** Contacts, Credit, Red Tape or Status task check; Contacts, Credit, Red Tape, Status challenge
- Getting restricted items:** Charm, Contacts, Credit, Red Tape/Subterfuge challenge
- Getting up a ladder in time:** Agility task check
- Hiking:** Alertness, Endurance, Strength, Survival, Willpower challenge
- History knowledge:** Humanities task check
- History research:** Contacts, Investigation, Humanities, Search challenge
- Identify drugs:** Medicine or Science task check
- Identify spoken or written language:** Languages task check
- Juggling:** Prestidigitation task check
- Knowledge regarding law and bureaucracy:** Red Tape task check
- Lifting something heavy:** Strength task check
- Making a good first impression:** Charm, Status or Subterfuge task check
- Mountaineering:** Alertness, Agility, Endurance, Survival, Willpower challenge
- Modify an electronic device:** Electronics task check
- Not being surprised:** Alertness task check
- Operate a harbour crane:** Machinery task check
- Picking pockets:** Prestidigitation task check; opposed Prestidigitation against Alertness task check
- Picking locks:** Prestidigitation or Security task check
- Resist hypnotic effects:** Willpower task check
- Rewire something electronic:** Electronics task check
- Scuba diving:** Agility, Alertness, Endurance, Machinery, Willpower challenge
- Seduction:** Opposed Charm against Willpower task check
- Searching a scene:** Search task check
- Sneaking as a group:** Sneak × number of participants challenge; Alertness, Search, Security, Sneak challenge
- Sneaking up on someone:** Sneak task check; opposed Sneak against Alertness task check
- Spotting a sneaking person:** Opposed Alertness against Sneak task check
- Swimming turbulent waters:** Agility task check; Agility, Endurance, Willpower challenge

Treat the Wounded condition: **Contacts, Credit** or **Medicine task check** (see *Healing* on page 33)

Wounded condition has no effect for one scene: **Medicine task check** by someone else

Understanding blueprints: **Electronics, Engineering, Investigation, Science** challenge

Understanding scientific scribbles: **Science** task check

Understanding the gist of an unknown language: **Languages** task check

Difficulty and modifiers

Difficulty level	Modifier
Very easy	+5 pips
Easy	+2 pips
Challenging (most task checks)	—
Hard	−2 pips
Very hard	−5 pips

You can stack one modifiers from each of the following categories:

- Difficulty
- Circumstances
- Gear kits
- Abilities

Challenges

#Task checks	0	1	2	3	4	5
3	Abysmal	Limited	Good	Great		
4	Abysmal	Bad	Limited	Good	Great	
5	Abysmal	Bad	Limited	Limited	Good	Great

Initiative

Make an **Alertness** task check

If successful: Initiative = **Ones** + **Tens**

Good Karma: Initiative = 10 + **Ones** + **Tens**

If failed: Initiative = **Ones**

Bad Karma: Initiative = 0

On your turn, in any order

- One Move action
- One Free action
- One Main action
- If available, one Bonus action after the Main action

Main actions

- **Sprint:** Take a second Move action
- **Attack:** Make an Attack check
- **Catch your breath:** Make a **2dP** Recovery roll
- **Reload**
- **Take Cover**
- **Survey:** Reroll initiative
- **Delay main action:** On the format “If [condition] then [action]”

The basic attack

- Select a valid target.
- Make an Attack check. It may be opposed by a Defence check.
- On a successful attack, roll for Damage.
- Handle the *Reload (X)*, *Single Shot* or *Thrown* tags.
 - **Reload (X):** X is a range, often between 9–0, but sometimes just 0 or 8–0. If the ones of the Attack check is within the listed range of X, the weapon needs to be reloaded if you want to use it again. If you have **Bad Karma** and the weapon is empty, then the weapon is jammed and has to be fixed in a later scene.
 - **Single Shot:** The weapon needs to be reloaded.
 - **Thrown:** You are no longer in possession of the weapon. Use a free action to swap to another weapon before the next attack, or attack unarmed.

Attack options

Whump! – melee throw or grapple:

Make an Attack check. If successful, choose two of the following:

- You inflict **1dX** Damage
- The target is **Restrained**
- The target is **Prone**

...pam! – aimed shot:

Requires: Initiative 1+

- Make an Attack check at **+2 pips**.
- If you hit, you inflict **+1dX** Damage.
- Your initiative drops by 2.

Ratatatat! – ranged attack, empty your weapon:

Requires: Reload (X) tag

- Choose one of the following:
 - Make Attack checks against all targets in one zone,
 - Make an Attack check against one target and inflict **+2dX** extra Damage on that target.
- Your weapon is automatically empty and you need to reload.

Damage

- Damage Roll - Soak roll (if any) = **Vitality** loss. Reduce **Vitality** by this much.
- You're **Out Cold** if **Vitality** runs out.
- Take **Wounded** instead of **Vitality** loss. Once the fight is over, you're at **-2 pips** until healed.
- Take **Mortal Peril** instead of **Vitality** loss. If **Vitality** runs out, you're dead.

	Wounded	Mortal Peril
Player characters	✓	✓
Mooks, Underlings	✗	✗
Lieutenants	✓	✗
Bosses	✓	✓

Healing

- **Vitality** is restored at the end of the fight.
- **Wounded** drops after a recuperation scene of two days.
- **Mortal Peril** drops at the end of the fight.

Karma

In combat:

- **Attack check, Good Karma:** Underlings and mooks are out cold. You may discard Damage and reroll. You must keep the new result.
- **Attack check, Bad Karma:** Next check is at **-2 pips**.
- **Defence check, Good Karma:** Make a **1dP** Recovery roll after Damage is resolved.
- **Defence check, Bad Karma:** Knocked down, **Prone**

Fallback suggestions:

- **Good Karma:** Next check is at **+2 pips**, or opponent's next check is at **-2 pips**.
- **Bad Karma:** Enemy gets reinforcements, or your next check is at **-2 pips**.

Story points

Gain story points:

- **Karma:** +1 points
- **Fail a successful task check:** +2 points
- **Activate a complication:** +3 or +6 points
- **Get captured:** +9 points
- **Entertain the table:** +1 points

Spend story points:

- **Activate an ability:** varies
- **Get a gadget:** varies
- **Flip a check:** 2 points
- **Get a clue:** 1–4 points
- **Add something minor:** 2 points
- **Add something major:** 6 points

Lose story points:

- **Kill unnecessarily or in cold blood:** all + possibly half of other players' story points

ELEKTRA AMBROSIA, RACING DRIVER



I'm Elektra, professional rally driver for the ERF Oil team. I'm one of the best in the field, good enough to compete with world-class drivers. And with a car like the Lancia, I'm among the best of the best.

Being one of very few girls in the sport makes me a lot more popular in the media, though. Nobody knows the top drivers of the other teams by name, and nobody could point them out in a crowd. But everyone knows who Elektra Ambrosia is!

Skills: Alertness 65%,
Credit 45%, Endurance 65%, Engineering 65%,
Machinery 45%, Melee 45%, Search 45%,
Status 45%, Strength 45%, Vehicles 75%,
Willpower 65%; other skills 15%

Vitality: 5

Abilities: Born Behind the Wheel, Been Everywhere

Complications: Overconfident

Languages: Greek (native); English, French (fluent)

Plot hook: Media Darling

Gear kits: Racing car (signature), Film camera, Mechanic's toolbox, Wad of cash, Beach wear

ABILITY: BORN BEHIND THE WHEEL

You are one with the vehicle and the road.

Story Points: Spend 1 Story Point to flip a task check to handle a vehicle.

Spend 2 Story Points to reroll any task check you make to handle a vehicle.

Spend 2 Story Points to make a car stunt possible in the scene – driving on two wheels, jumping over obstacles etc.

ABILITY: BEEN EVERYWHERE

Taj Mahal? The Great Wall? Machu Picchu? Boring and mainstream. You have already been there. In fact, you have been everywhere, met everyone, and got the t-shirt.

Story Points: Spend 1 Story Point to know someone at the location.

Spend 1 Story Point to flip a **Contacts** or **Red Tape** task check when not in your home country.

Spend 1 Story Point to flip a **Languages** task check for modern languages.

COMPLICATION: OVERCONFIDENT

You can do it all. And if you don't succeed, it's because you didn't really want to anyway, or maybe you just felt like letting someone else win for a change. In the long run, you can't fail!

Story Points: Gain 3 Story Points for taking a **-2 pips** modification on one of your skills with a value of 65% or higher. Decide before you roll. Keep the modification for the entire scene.

PLOT HOOK: MEDIA DARLING

You're constantly in the limelight. This not only means constant coverage in magazines and the news, but also that you often know reporters and journalists.

GEAR KITS

Beachwear	1	Swimsuit or swimming trunks, sandals, summer dress or shorts and polo shirt, sunglasses, elegant hat, beach towel, parasol	Impression on the Riviera: +2 pips
Film camera	1	8 mm or 16 mm moving film camera, film cassettes, padded bag	Documentation and event analysis: +2 pips
Mechanic's toolbox	1	Assorted screwdrivers, torque wrench with bits, adjustable wrench, spanner, hammer, pliers, cutters	Jury-rigging, creating or repairing machines: +2 pips
Racing car (signature)	2	One or two seats, steering wheel, no trunk, roll cage	Car chases or races: +2 pips
Wad of cash	1	Bank notes, rubber band	Purchase: +2 pips No questions asked: +2 pips

YURIKA MISHIDA, INQUISITIVE JOURNALIST



Konnichiwa! Mishida Yurika desu. Ano, we put the family name before the given name in Japan. I'm a photo-journalist on long term assignment to France for the Japanese newspaper Senjogahara Shinbun. They say that I pay a lot of attention to details, but I think I'm just Japanese.

I am a rokudan judoka, and to my shame I have been forced to use my judo skills outside the dojo, when intoxicated people take liberties. I guess self defence is okay, but I still feel bad about it.

Skills: Alertness 65%, Charm 45%, Contacts 75%, Investigation 65%, Languages 45%, Melee 45%, Prestidigitation 45%, Search 65%, Status 45%, Subterfuge 65%, Vehicles 45%; other skills 15%

Vitality: 5

Abilities: Press Credentials, Judo Black Belt

Complications: Code of Honour (the truth must be known)

Languages: Japanese (native), English, French, German (fluent)

Plot hook: Looking for a Case

Gear kits: Camera (signature), Tape recorder, Sports car, Furisode (formal long-sleeve kimono), Film camera

ABILITY: PRESS CREDENTIALS

You are officially recognised as a journalist for some news source. It does not give you any rights as such, but it opens some doors (and closes others). It also gives you access to a lot of news stories across the world.

Can I quote you?: When your press credential would be advantageous, you get a **+2 pips modifier** to gain access to someone.

Get that out of my face: Similarly, if someone is not on friendly terms with the press, get a **-2 pips modifier** when you try to gain access to that person.

Story Points: Spend 2 Story Point to gain access to a press conference (establish that there is one) with an important and relevant Director character, such as a police chief, mayor, corporate official, government official or something similar. If you attend, the conference is a scene in which you can get clues that the Director character would know about.

Spend 2 Story Points to gain access to a news publisher that you are not employed by or another competing reporter, with which you can exchange information and clues.

ABILITY: JUDO BLACK BELT

You are an expert in judo, aikido, or a similar martial art.

Story Points: Spend 1 Story Point and yell the name of an aikido or judo technique to flip a Whump! melee throw or grapple Attack check.

If an Attack check against a Mook is successful, spend 1 Story Point and yell the name of an aikido or judo technique to remove that Mook from the fight – out through the window, into a cupboard, down the laundry chute, or any other way of your choice suitable to the scene.

COMPLICATION: CODE OF HONOUR (THE TRUTH MUST BE KNOWN)

There are things that you simply do not do. It's not just a matter of upbringing or politeness, it's a matter of principles, of honour. Yes, it may limit your options, sometimes severely, but if it distinguishes the civilised world from the brutes and barbarians, then so be it.

Story Points: Gain 3 Story Points when a villain gets away because of your code of honour.

Gain 3 Story Points for taking a **-2 pips** modification on actions that go against your code of honour.

Gain 6 Story Points when someone betrays your code of honour.

PLOT HOOK: LOOKING FOR A CASE

Some people make a living by solving other people's troubles. Some people make a living reporting on other people's troubles. Some people are just nosy busybodies.

Plot Hook: Foreign

You're not from here, but from another place with a distinctly different culture. But that doesn't stop you – you find everything in your new homeland quite exciting! It's so weird! This has a tendency to land you in more adventurous situations than you bargained for.

GEAR KITS

Camera (signature)	1	35 mm camera, lenses, rolls of film, padded bag	Documentation and location analysis: +2 pips
Film camera	1	8 mm or 16 mm moving film camera, film cassettes, padded bag	Documentation and event analysis: +2 pips
Furisode (formal long sleeve kimono)	1	Dress, matching handbag, make-up, perfume, matching shoes.	Impression at formal occasions: +2 pips
Sports car	1	Two seats, steering wheel, minimal trunk	Car chases, travel in style: +2 pips
Tape recorder	1	Compact cassette, microcassette or reel-to-reel recorder, microphone, extra tape reels or cassettes	Sound recording

PAUL MARCHAND, CAT BURGLAR



My professional career started in the French Maquis during the war. Those were exciting times: stealing guns from the Germans, blowing up trains and bridges – it's a small miracle I got away. But I learned to do things out of sight of the authorities.

I still put those skills to use. There are those that call me a French Robin Hood, and there is some truth to it. Some people call it stealing, smuggling, even larceny, but I never target innocent people or poor people, and I never allow ordinary people to suffer from what I do.

Skills: Agility 65%, Alertness 45%, Charm 45%, Investigation 45%, Melee 45%, Prestidigitation 65%, Search 65%, Security 75%, Sneak 65%, Subterfuge 45%, Vehicles 45%; other skills 15%

Vitality: 6

Abilities: Lock-picker, Sixth Sense

Complications: Bad Reputation

Languages: French (native), English (fluent)

Plot hook: Looking for an Adventure

Gear kits: Lockpicks (signature), Flashlight, Binoculars, Disguise kit, Compact car

ABILITY: LOCK-PICKER

Not every lock-picker is a thief. Some actually do it as part of their job. For others it is merely a hobby. Either way, this is the specific ability you need to quickly pick a lock.

Story Points: Spend 1 Story Point to flip a task check for **Prestidigitation** or **Engineering** when picking a lock or cracking a safe.

ABILITY: SIXTH SENSE

Intuition, sixth sense, eyes in the back of your head – whatever you call it, you have it.

Story Points: Spend 1 Story Point to drop the Surprised condition and act as normal.

Spend 1 Story Point to flip an **Investigation** task check.

Spend 2 Story Points to note something important in a scene. The Director will either notify you of one important thing, or return the **Story Points**.

COMPLICATION: BAD REPUTATION

Your reputation precedes you, and not in a good way. You're the person that everyone talks about, and it will get you into trouble.

Story Points: Gain 3 Story Points to take **-2 pips** on task checks for **Charm**, **Contacts**, or **Status** in a scene.

Gain 6 Story Points to get thrown out of a scene because they don't want your kind around.

PLOT HOOK: LOOKING FOR AN ADVENTURE

A mundane life is not for you. You want to push the boundaries, press into the unknown. You are the type that sails solo around the world, climbs the highest peaks, treks across the wildest wilderness, skis to the poles, whatever isn't part of modern, civilised, boring everyday life.

GEAR KITS

Binoculars	1	Binoculars, strap, carrying case	Spotting at a distance: +2 pips
Compact car	1	Four seats, steering wheel	Road travel
Disguise kit	1	Wig, make-up, lenses, cotton pads	Disguises and acting: +2 pips
Flashlight	1	Flashlight with batteries	Spotting things in the dark: +2 pips
Lockpicks (signature)	1	Lockpicks, case	Picking locks: +2 pips

HARRY FITZROY, INTREPID EXPLORER



Sir Harold Fitzroy, KCB, DSO, MC, TD and a whole bunch of other abbreviations, at your service. You can call me Harry – I'm not that formal. I served in North Africa and Italy in the war and got my scars from it. I never could settle down afterwards. I have been climbing mountains, sailing yachts, riding – I was Elektra's map reader for a while until I got bored. Lovely girl, very spirited.

It's true that I know quite a lot of the old boys and ladies, both from my service and from my education. They say that I'm a bit too fond of whisky, but that's not true. I also like beer, gin, schnapps, vodka and akvavit, and would even accept a glass or three of the red. In the worst case, I could even resort to that horrible stuff they make on the other side of the pond.

Skills: Agility 65%, Alertness 45%, Contacts 65%, Credit 45%, Endurance 65%, Languages 45%, Ranged combat 45%, Search 45%, Survival 75%, Vehicles 45%, Willpower 65%; other skills 15%

Vitality: 6

Abilities: Peerage, Been Everywhere, Bushman

Complications: Honest, Drunkard

Languages: English (native), French, Latin (fluent)

Plot hook: Looking for the Past

Gear kits: Hiking gear (signature), Survival gear, Hunting rifle, Off-road vehicle, Camping gear

ABILITY: PEERAGE

You are a Knight Commander of the Most Honourable Order of the Bath (KCB), and have also earned a Distinguished Service Order (DSO), a Military Cross (MC), and a Territorial Decoration (TD).

Story Points: Spend 1 Story Point to flip a Charm or Subterfuge task check.

ABILITY: BEEN EVERYWHERE

Taj Mahal? The Great Wall? Machu Picchu? Boring and mainstream. You have already been there. In fact, you have been everywhere, met everyone, and got the t-shirt.

Story Points: Spend 1 Story Point to know someone at the location.

Spend 1 Story Point to flip a Contacts or Red Tape task check when not in your home country.

Spend 1 Story Point to flip a Languages task check for modern languages.

ABILITY: BUSHMAN

You know all the secret tricks of hiking in the outback and surviving on bush food.

Walked five hundred miles: In a hiking or other outback travel skill challenge, your roll is at +2 pips.

Walked five hundred more: Given time, you can make a primitive shelter and get a fire going from almost nothing.

Story Points: Spend 1 Story Point to flip a Survival or Endurance task check.

COMPLICATION: HONEST

Honesty is at the very core of a civilised society. You dislike falsehoods and lying. It goes against your very core and it makes you uncomfortable.

Story Points: Gain 3 Story Points for taking a **–2 pips** modification on task checks for bluffing in a scene.

Gain 6 Story Points when your honesty gets you in trouble with the law or a powerful Director character in such a way that you cannot participate in an important scene.

Gain 6 Story Points when your honesty makes a powerful Director character your enemy.

COMPLICATION: DRUNKARD

You are an alcoholic. If your addiction to alcohol is not satisfied, there will be a withdrawal effect. Balancing your alcoholism with a normal work life will be a challenge, and even if you go clean, any lapse will drag you back down the hole.

Story Points: Gain 3 Story Points if you are affected by your alcoholism or the withdrawal and take the **Intoxicated** condition.

Gain 3 Story Points if your alcoholism puts you in a difficult spot with the authorities.

Gain 6 Story Points if your alcoholism prevents you from participating in an important scene altogether.

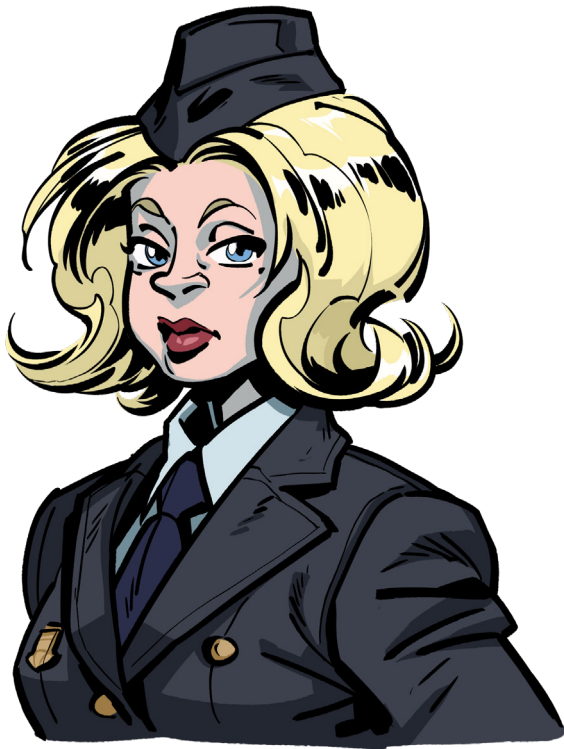
PLOT HOOK: LOOKING FOR THE PAST

Europe – and the world – has a long history that sometimes resurfaces. You have an interest in the past, and sometimes the past has an interest in you. Whichever the case, it can lead to unexpected adventures.

GEAR KITS

Camping gear	1	Backpack, tent, tarp, sleeping bag, blanket, freeze-dried rations, simple knife, roll of string, pot, pan, matches, camping stove, lightweight folding chair	Survival and camping: +2 pips
Hiking gear (signature)	1	Comfortable boots, warm and durable clothes, mittens, walking stick	Hiking and long marches: +2 pips
Hunting rifle	1	Rifle (typically caliber .250), strap, scope, protective sleeve, 4 reloads, ammunition pouches	Hunting rifle: Ranged Combat, Damage 7dX , Loud, <i>Single Shot</i>
Off-road vehicle	1	Four seats, steering wheel, roomy luggage compartment, rear hatch	Road travel Off-road travel: +2 pips
Survival gear	1	Knife, compass, string, matches, flint and steel, tinder, mylar blanket, fishing hook, fishing line, scalpel, water cleaning tablets, and two flares, packed in a watertight box	Survival: +2 pips Survival knife: Melee , Damage 4dX , Precise

ANNI-FRID "FRIDA" BÄCKSTRÖM, AIR FORCE OFFICER



Captain Bäckström, Swedish Air Force. Please call me Frida. I am an air force pilot, and before I was assigned as liaison to represent Sweden in the EEC and NATO, I used to fly the J-35 Draken interceptor. The assignment has its ups and downs: I miss the flying, and the coffee here is a bit too weak for my taste.

But sometimes missions can be really exciting. My superiors often complain that I get involved in matters not related to my assignment, but I know some people who can make it an official secret mission in hindsight, if you catch my drift.

Skills: Agility 45%,

Alertness 65%, Charm 45%, Endurance 65%, Investigation 45%, Melee 45%, Ranged combat 75%, Red tape 45%, Strength 45%, Subterfuge 65%, Vehicles 65%; other skills 15%

Vitality: 6

Abilities: Pilot, Military Rank (Captain), Fighter Pilot

Complications: Code of Honour, Patriot

Languages: Swedish (native), English, French (fluent)

Plot hook: Secret Service

Gear kits: Parade uniform, Handgun, Pocket pistol (signature), Radio set, Bicycle

ABILITY: PILOT

Gone are the days when anyone could just jump into an airplane and zoom to the sky. These days, you need a licence to legally fly an airplane.

I can fly: You know how to fly an airplane and the proper procedures to follow, how to make and file a flight plan, how to communicate with air traffic controllers and so on.

Story Points: Spend 1 Story Point to flip a **Status task check** related to being a pilot.

Spend 1 Story Point to flip any task checks for social interactions with pilots, air traffic controllers or other airport or airplane personnel.

ABILITY: MILITARY RANK

You have the rank of Captain in the Swedish Air Force.

Duty: If you are an active officer, you may be sent on missions at any time. Your superiors could be used as a Patron.

Story Points: Spend 1 Story Point to get any soldier with the rank of private who belongs to the same armed forces as a uniform you are wearing to obey your orders, regardless of whether they are in your chain of command or not.

Spend 4 Story Points to get any officer from the same armed forces as your uniform to obey your orders, regardless of whether they are in your chain of command or not.

Note that you could use the ability this way on enemy soldiers if you wear their uniform and speak their language, but the Director may also ask for a **Subterfuge task check**.

ABILITY: FIGHTER PILOT

Military fighter planes are a different kind of beast than even a small private jet. They're immensely powerful and nimble, and of course they're also armed with missiles, bombs, rockets and cannons. They're complex machines, with radar systems, jamming systems and flares. Some of them can even land vertically. They're also restricted: you have to be trusted to fly these expensive and dangerous airplanes.

Story Points: In a dogfight, **spend 1 Story Point** to flip an Attack check with the fighter plane's weapons.

Spend 2 Story Points to take your turn in a dogfight now.

COMPLICATION: CODE OF HONOUR (OFFICER AND GENTLEWOMAN)

There are things that you simply do not do. It's not just a matter of upbringing or politeness, it's a matter of principles, of honour. Yes, it may limit your options, sometimes severely, but if it distinguishes the civilised world from the brutes and barbarians, then so be it.

Story Points: **Gain 3 Story Points** when a villain gets away because of your code of honour.

Gain 3 Story Points for taking a **-2 pips** modification on actions that go against your code of honour.

Gain 6 Story Points when someone betrays your code of honour.

COMPLICATION: PATRIOT

There's nothing wrong with loving your country, but sometimes it can cloud your judgement.

Story Points: **Gain 3 Story Points** for failing a successful **Investigation** or **Subterfuge task check** and coming to the wrong conclusion, if the wrong conclusion is based on your patriotism.

Gain 6 Story Points to take a hit for king and country, when an Attack check actually missed or was deflected.

PLOT HOOK: SECRET SERVICE

Europe is a hotbed for spies. Everyone spies on everybody – including allies like the Americans, the Germans, the British, heck, even the Scandinavians spy. You are an agent in secret government service. Most of the time, you just report and try to recruit people, but sometimes your masters give you other assignments...

GEAR KITS

Bicycle	1	Bicycle, repair kit, pump, basket, lock	Short distance or heavy traffic travel: +2 pips
Handgun	1	Handgun (typically caliber 9 mm Parabellum), holster, 5 extra magazines, bag or pouches for magazines	Handgun: Ranged Combat, Damage 5dX , Loud, <i>Short Range (3)</i> , <i>Reload (9-0)</i>
Parade uniform Type m/1960	1	Impeccably polished shoes, white blouse, trousers, officer's cap, jacket, coat, navy blue tie, brown gloves, boots, white helmet, belt, gloves and gaiters.	Impression at formal occasions: +2 pips
Pocket pistol (signature)	2	Small pistol (typically caliber .25 ACP), holster, strap, 6 reloads	Pocket pistol: Ranged Combat, Damage 4dX , <i>Short Range (1)</i> , <i>Reload (7-0)</i> , Concealable
Shortwave radio set	1	Transceiver, handset, batteries, antenna, backpack, case	Radio communication, long range

ÉLOÏSE GIRAUD, ASPIRING STUDENT



**Yawn* m'rrning. I'm Éloïse, and I am a student at St Cathérine's School for Young Ladies, a Catholic boarding school outside Paris. Hence the school uniform. I was put there by my mom so that she could date stupid men without me getting in the way.*

Dad disappeared some years ago, but they say that I got my affinity for electronics and science from him. The boarding school is really boring: they barely teach anything of that. But the groundskeeper at least allows me to use the stable as a workshop.

Skills: Contacts 45%, Electronics 65%, Engineering 45%, Investigation 75%, Languages 45%, Medicine 65%, Melee 45%, Science 65%, Search 65%, Security 45%, Willpower 45%; other skills 15%

Vitality: 5

Abilities: Tech Wiz, Young, Mad Inventor

Complications: Underage, Sleepy

Languages: French, German (native), English (fluent)

Plot hook: Arch-enemy: The Octopus

Gear kits: Electronics toolbox (signature), Chemistry lab set, Moped, Walkie-talkie, Ski gear

ABILITY: TECH WIZ

If you think that a computer is a highly complex device that requires a production facility or an army of engineers, think again: all it takes is a basement, lots of TTL chips, a soldering iron, a tech wiz and patience. Your tech wizardry is not limited to computers, by the way. We could also be talking about phreaking the phone system using whistles from breakfast cereal boxes; building an improvised incendiary device from a pine cone, pine resin, rags and a lighter; or shorting out a security camera with a paper clip. You are the kind of kid that does that for fun, and sometimes profit.

MacGyver it: Jury-rig a gadget in a regular action scene outside a planning scene. It must be reasonable to create the device using the tools and materials at hand. After that, the device breaks down. You may have to **spend Story Points** for materials and tools to be at hand, at the Director's discretion.

Beyond cutting edge: You can invent spy tech and weird science in downtime periods between sessions, as well as jury-rig devices in a planning scene.

Story Points: Spend 1 Story Point to flip a task check for **Electronics**, **Engineering** or **Machinery**.

Spend 2 Story Points to reroll a task check for **Electronics**, **Engineering** or **Machinery**.

ABILITY: YOUNG

Not being an adult is a mixed blessing. On one hand, society is usually more lenient towards your transgressions. On the other hand, your age means a certain prejudice against your alleged lack of experience.

Story Points: Spend 1 Story Point to be ignored by adults in the scene, unless you do something violent or alarming.

Spend 4 Story Points when you take the **Wounded** condition to get a royal scolding from a villain instead. The scolding works exactly as the **Wounded** condition until after the fight scene, when it is dropped. The only thing hurt is your pride.

ABILITY: MAD INVENTOR

You have the Spark, the gene that allows mad science to become reality. You master it all, from Zvyerdlov manifolds of space-time to reverse encephalography to the complete genetic sequence of fungi. With that knowledge, you will soon invent a machine that will allow you to claim dominion over the world!

...or make ice cream. Either works.

Mwahahaha!: Once per session, and if you have a dangerous-looking device with impressive special effects, you can activate it or wave it around while laughing maniacally, which will scare away **1d6** Mooks.

Furious inventing!: One of the downtime periods between sessions counts as two downtime periods for the purpose of crafting.

Beyond cutting edge: You can invent spy tech and weird science in downtime periods between sessions, as well as jury-rig the device in a planning scene.

Story Points: Spend **1 Story Point** to flip a task check for **Electronics**, **Engineering** or **Science**.

COMPLICATION: SLEEPY

You are not really a morning person. Not an evening person either, for that matter, and a mid-day and afternoon nap would be rather nice now that you think of it. It's not that you're lazy, it's just that you need to sleep more than most.

Maybe you're actually a cat?

Story Points: Gain **3 Story Points** for taking a **–2 pips** modification on an **Alertness**, **Endurance** or **Initiative** task check due to yawning at a critical moment.

Gain 6 Story Points if you miss a scene due to oversleeping or falling asleep prior to the scene.

COMPLICATION: UNDERAGE

Being young is not always desirable. Sometimes it means that your age keeps you from taking part in certain activities.

Legal implications: You cannot buy booze, drive a car, own a firearm, or enter certain premises if you are underage. Depending on how young you are, you may not be allowed to have sex. For a lot of other actions, you need the permission of a parent or legal guardian.

Story Points: Gain **3 Story Points** for failing a successful **Charm** or **Subterfuge** task check after the fact when your arguments are dismissed because of your age.

Gain 6 Story Points for being unable to participate in a scene because your age prevents you from entering wherever it takes place.

PLOT HOOK: ARCH-ENEMY: THE OCTOPUS

The Octopus is something of an umbrella organisation for organised crime, a terror organisation, and a conspiracy for world domination all rolled into one. They strive for control through any means necessary, both directly through nefarious plots or indirectly as a shadow government. Like the octopus, it has arms everywhere, and if you cut off one, there are still plenty more. The Octopus doesn't like attention. You have been on their radar for some time.

GEAR KITS

Electronics toolbox (signature)	2	Soldering iron, solder, solder removal pump, solder wire, multimeter, magnifying glass, clamps, leads, jumper wires, an assortment of components	Jury-rigging, creating, or repairing electronics: +2 pips
Chemistry lab set	1	Microscope, glass slides, slide covers, test tubes, erlenmeyer flasks, pipettes, glass tubes, catalyzers, reactants, alcohol burner, alcohol, distilled water, protection mask, cotton swabs and wipes, case.	Chemistry analysis or investigation: +2 pips
Moped	1	Chic moped, helmet, lock	Impression: +2 pips Travel in heavy traffic: +2 pips
Ski gear	1	Skis (downhill or cross-country), ski boots, ski poles	Travel on snow: +2 pips
Walkie-talkie	1	Handset, batteries, microphone, belt strap	Short-range radio communication