

Active **EXPL****ITS**™

diceless roleplaying

pen . paper . rules . no dice required

pre-release
edition

Active **EXPLOITS**

diceless roleplaying

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What is Roleplaying?

Roleplaying is similar to the production of a film and requires two or more people. One person assumes the role of director, who sets the stage and casts the actors and extras. The remaining players are the actors, assuming the personalities of their respective characters within the confines of the game.

The most important function of the director is to produce an interesting story which flows smoothly and quickly. He should also give the players room to explore their characters while preventing them from getting out of control.

Remember, this is a game. Its sole purpose is to entertain through interactive storytelling. The rules presented here are guidelines for play. Like the director, they help shape the way the story unfolds. Ultimately, roleplaying is the culmination of the players' actions.

Why Diceless Roleplaying?

Roleplaying games typically use a combination of dice to add an element of chance for determining the outcome of a situation. The problem is that a lot of them use unusual or hard to find dice. While six-sided dice are common and can be liberated from popular board games, four, eight, ten, twelve, and twenty-sided dice can only be purchased at hobby and game shops. How do you carry them around? How many do you truly need?

Active Exploits was designed to permit game play without the need for dice. Its only requirements are paper, a pen or pencil, and the rules. Effort and ability of the characters are pitted against the conditions and risks of a situation in order to gauge success. The element of chance is preserved by not allowing the players to know how much effort and ability is required to succeed. The director acts as referee in such cases, working behind the scenes as it were.

Diceless roleplaying games have been created in the

past, but for specific settings. Active Exploits is designed to provide a comprehensive set of rules for any occasion which can also be expanded with new rules and possibilities by adding supplemental game settings.

Basic Concepts

ABILITIES represent a character's potential, raw talent, and fortune. There are four types of abilities: *potential*, *mutable*, *special potential*, and *special mutable*. All characters use potential and mutable abilities, but special potential and mutable abilities are only used for certain game settings.

APTITUDES are skills which a character has learned through experience, study, or both. They can represent both general knowledge and training.

ACADEMIA are skills which consist of a large body of knowledge. They represent extensive investments of time and considerable dedication.

EFFORT represents the amount of energy a character exerts on a task. It is derived from abilities and is a major factor of play.

TASKS are tests of skill or ability. The outcome of a task depends on several factors such as **DIFFICULTY**, **CONDITIONS**, **RISK**, and ability. The director determines the **OUTCOME** of a task and declares whether it was a success, triumph, failure, or calamity. Success means the task was accomplished. Triumph indicates that the task has succeeded beyond anyone's wildest dreams. Failure means the task was not accomplished and the character was exposed to any dangers present. Calamity represents a horrible mishap and the character suffers a terrible fate.

There are five levels of **DIFFICULTY**: *trivial*, *routine*, *challenging*, *improbable*, and *impossible*. Some conditions can effect a task's difficulty. Increases in difficulty are noted as **1** while decreases are noted as **◀1**. The number within the arrow represents the degree of change.

CONDITIONS represent the circumstances under which a task is attempted. Some examples are: *harried*, *surprised*, and *wounded*.

RISK represents the danger inherently present if the task fails. There are four levels of risk: *benign*, *slight*, *precarious*, and *disastrous*.


EXPERIENCE is gained as characters succeed at tasks. It allows them to raise their level of skill.


GIMMICKS are special properties which characters may possess. These allow characters to be customized for game settings. Some examples are: *connections*, *night vision*, and *prestige*.


FOCUS represents a point in the story when a scene is broken down into an orderly and detailed series of actions, rather than using an abstract flow of time. Some examples of focus situations are *combat* and *contests*.

ACTIONS represent the maneuvers used by a character to attack his opponent, defend himself, move, or perform other tasks while in a focus situation.

STUNTS are variations of specific actions which require advanced skill due to their increased level of difficulty.


DEMENTIA represents excessive strain on one's psyche which causes severe mental issues such as psychoses. There are four grades of dementia: *sensitive*, *agitated*, *irrational*, and *delirious*. Dementia is represented by the symbol  and can result from fright or altered states of reality.


FATIGUE represents excessive effort which wears down a character, causing him to tire. There are four grades of fatigue: *dazed*, *stressed*, *exhausted*, and *unconscious*. Fatigue is represented by the symbol  and can result from blunt trauma and physical strain.


INJURY represents the character's physical well being. There are four grades of injury: *bruised*, *sprained*, *wounded*, and *incapacitated*. Injury is represented by the symbol  and can result from lacerations and burns.

The Active Exploits Core Rules can be used for any type of game setting, but specific rules are included for the following eras:

FANTASY includes information for using fantasy era

settings. A  beside an item indicates that it is compatible with a fantasy setting.

ANTIQUE includes information for using settings that take place within the 18th and 19th centuries. Victorian England and the civil war are some examples of antique settings. A  beside an item indicates that it is compatible with an antique setting.

MODERN includes information for using settings that take place in the 20th and 21st centuries. A  beside an item indicates that it is compatible with a modern setting.

REALISM: Characters can be made as realistic or powerful as desired. Directors choose which reality level to use when creating characters. There are three: *dramatic*, *pulp*, and *epic*.














PLAYER CHARACTERS is the term applied to all roles which are assumed by the players.

NON-PLAYER CHARACTERS is the term applied to all major roles acted out by the director as opposed to the players.

EXTRAS represent the minor roles which are acted out by the director.

EPISODES make up a complete story. Each one constitutes a single session of game play.

Quick Reference for Icons Used in this Book

-  *section heading*
-  *table, list, or quick reference*
-  *examples*
-  *hyperlink to referenced page*
-  *compatible with fantasy settings*
-  *compatible with antique settings*
-  *compatible with modern settings*
-  *optional dice rules*
-  *Increase in difficulty*
-  *decrease in difficulty*
-  *dementia*
-  *fatigue*
-  *injury*

There are up to four sets of traits which a character possesses: abilities, skills, gimmicks, and convictions. Abilities are divided into potential, mutable and special. Skills are divided into aptitudes and academia. Gimmicks and convictions are used to describe the character's background, lifestyles, and beliefs.

☑ Potential Abilities

Potential abilities govern raw talent and the capacity to learn. They are rated on a scale from $|-1|$ to $|+5|$ and do not change during play. A negative value denotes a penalty on all related tasks, while a positive value indicates the maximum effort which may be applied to related tasks. Potential abilities are rated on the following scale:

- 1 *disabled human*
- 0 *average human*
- +1 *talented human*
- +2 *very talented human*
- +3 *super human*
- +4 *beyond human*
- +5 *unimaginable ability*

FITNESS represents strength, agility, and physical health. Fitness allows effort to be used in the following situations:

- *physical maneuvers such as fighting or sports*
- *maintaining and regaining balance*
- *climbing, jumping, catching*
- *using any applicable skill*
- *using physical strength*
- *increasing the speed at which one acts in combat*

AWARENESS is the power of observation and intuition. Awareness allows effort to be used in the following situations:

- *looking for hidden clues*

- *discovering a pick pocket with his hand in your pocket*
- *predicting the outcome of a situation based on intuition*
- *using any applicable skill*
- *increasing the speed at which one acts in combat*

CREATIVITY reflects inspiration, originality, and style. Creativity allows effort to be used in the following situations:

- *inventing a new fashion style or buzz word*
- *using any applicable skill*

REASONING symbolizes logical and rational thought as well as the power of recall. Reasoning allows effort to be used in the following situations:

- *studying academia*
- *making an educated guess*
- *using common sense*
- *using any applicable skill*
- *predicting the outcome of a situation based on logical deduction*

☑ Mutable Abilities

Mutable abilities change during play, often enhancing potential abilities or the result of a task. They can be increased or decreased through use or experience only. Mutable Abilities range from zero (0) to six (6) and affect the application of effort in certain circumstances.

LUCK is the power of the universe intervening on behalf of the character. Think of it as fate incarnate. Luck is rated on the following scale:

- 0 *unlucky*
- 1 *typical luck*
- 2 *lucky*
- 3 *very lucky*
- 4 *super lucky*
- 5 *supernatural influence*
- 6 *master of fate*

Luck provides the following benefits:

- *increases the chance of success*
- *one point may be expended to cancel out a calamity*
- *one point may be expended to cancel out the effects of an opponent's triumph*
- *one point may be expended to increase the amount of damage inflicted in an attack on someone or something*
- *points may be expended to decrease damage sustained*

REVELATION simulates events in a person's life which bring moments of clarity that enhance his existence. Revelation is rated on the following scale:

- 0 *oblivious*
- 1 *intuitive*
- 2 *insightful*
- 3 *very insightful*
- 4 *consciously aware*
- 5 *cosmically attuned*
- 6 *virtually omniscient*

Revelation is gained in the pursuit of one's beliefs, and provides the following benefits:

- *increases the chance of success at a contested or sustained task*
- *one point may be expended to triumph at a successful task*
- *one point may be expended to cancel out the effects of delirium*

- *one point may be expended to cancel out the effects of resisting a conviction*
- *six points may be expended to remove a compulsion*
- *points may be expended to decrease dementia sustained*

DISCIPLINE encompasses willpower, composure, and resolve. Discipline is rated on the following scale:

- 0 *feeble will*
- 1 *weak will*
- 2 *average will*
- 3 *strong will*
- 4 *iron will*
- 5 *super human will*
- 6 *unimaginable will*

Discipline provides the following benefits:

- *increases the amount of effort to be exerted before becoming fatigued*
- *points may be expended to decrease the effects of fatigue or injury*


☑ Skills and Training

Each aptitude or academia is based on a single potential ability and derives effort for tasks from that ability. This ability is called the *base ability*. Skills are rated on the following scale:

<i>unskilled</i>	<i>default rating; represents no training</i>
<i>apprentice</i>	<i>basic knowledge or training</i>
<i>proficient</i>	<i>professional training or extensive experience</i>
<i>expert</i>	<i>top of field</i>

Some skills also allow other potential abilities to contribute effort. Those listed as secondary abilities can be used to exert no more than $|+1|$ effort on a task and only at the approval of the director.

Some aptitudes and academia may be resisted by an opponent's ability. This form of resistance is not a direct competition, but rather an attempt to overturn a

successful task at a later time. Consult the *Resisted Task table* in the *tasks section* .

Aptitudes


Aptitudes are skills which primarily require more practice than study and are learned through life experience. They can be used unskilled.

Fitness Based Aptitudes

ATHLETICS

This covers sports, gymnastics, climbing, or any other activity that requires agility.

BRAWLING

The skill of hand to hand street fighting. It is used for punching, kicking, or attacking someone with small blunt handheld weapons such as a gun barrel or club. See *combat section for difficulty factors* .

BOATING

The building and steering of small wooden sea vessels, such as canoes, rafts, or rowboats. Awareness and reasoning may be used for navigating.


CRAFTS

The shaping and baking of clay pottery and forging crude metallic alloys such as bronze. Creativity may also be used as a secondary ability.

DRIVING

The operation of an automobile, motorcycle, or truck. Reasoning may be used to perform minor maintenance on these vehicles.

FIREARMS

The use of handguns, rifles, shotguns, bows, and crossbows. Any weapon that launches a projectile is covered by the skill in addition to clearing jams. Reasoning may be used to complete minor repairs. See *combat section for difficulty factors* .


FORGING

Also called blacksmithing, forging is the art of making basic weapons, armor, and other common items from metallic materials. Some examples are swords, horseshoes, and plate mail. Creativity may also be used as a secondary ability.

JOUSTING

The use of lances in combat situations while on horseback. This skill also requires a knowledge of riding.

MELEE

The skill of hand to hand street fighting with large weapons such as staves, axes, and swords. See *combat section for difficulty factors* .

SAILING

The art of steering and navigating a boat using only the wind and the sails. Awareness and reasoning may be used for navigating.

TRAPPING

The locating of animals in the wild using tracks and other signs of disturbances. Awareness may also be used as a secondary ability.

WARFARE

Tactics and strategies as used by terrorists, mercenaries, and the military. Warfare allows characters to use grenades, mortars, rocket launchers, artillery pieces, and other weapons or military equipment such as explosives. Reasoning and creativity may also be used as secondary abilities.

Awareness Based Aptitudes

CRIMINAL

This covers racketeering, confidence scams, picking locks and pockets, safecracking, hiding from the law, and escaping from bonds such as chains or ropes. Fitness may also be used for physical maneuvers. Resisted by awareness.

STREETWISE

Street knowledge/cred. It allows characters to know how to survive on the streets. Reasoning may also be used as a secondary ability.

SUBTERFUGE

The art of concealing one's true motives. It also covers disguises, forgery, and sabotage (when combined with the mechanical or electrical aptitude). Reasoning may also be used as a secondary ability.

Reasoning Based Aptitudes

ANIMAL HANDLING

The training, herding, and breeding of animals, as well

as using them for hunting.


COMPUTERS

The operation of computer systems, performing minor repairs, and designing programs. Creativity may also be used as a secondary ability.

COURT ETIQUETTE

Generally reserved for nobility, court etiquette covers social grace, protocol, and understanding of the royal hierarchal structure.

DIPLOMACY

Political etiquette and the art of negotiation. It can also be used for persuasion and political intimidation. The task receives  1 if the resisting party is not skilled in diplomacy. Resisted by influence.

ELECTRICAL

The designing, building, and repairing of electrical or electronic devices. Creativity may also be used as a secondary ability.


FARMING

The sowing, reaping, and irrigating of crops.

FINANCIAL

This covers all basic aspects of monetary application including accounting, business management, and trading.

FIRST AID

The application of basic medical techniques in order to sanitize and bandage small wounds and act in emergency situations. A successful task indicates that one grade of fatigue is restored to the patient at the end of the day. See *Treatment table* in *Focus: Combat section* .

GAMBLING

This covers all aspects of game playing, wagering, bluffing, determining odds, and cheating. Awareness may also be used as a secondary ability.

HERBAL MEDICINE

The medicinal applications of plants. A successful task indicates that the character has made an effective poison or remedy. Awareness may also be used as a secondary ability.

<i>anesthetic</i>	<i>reduce injury by 2 grades for purposes of determining the conditions of a task only</i>
<i>aphrodisiac</i>	<i>+1 effort in social situations with the opposite sex</i>

<i>healing salve</i>	<i>reduce injury by 1 grade</i>
<i>sedative</i>	<i>increase fatigue by 2 grades (4 for a triumph)</i>
<i>relaxant</i>	<i>reduce fatigue by 1 grade</i>
<i>poison</i>	<i>increase injury by 1 grade per hour (2 for a triumph)</i>
<i>antidote</i>	<i>effects of poison cease (restore up to 2 grades of injury caused by poison for a triumph)</i>

INVESTIGATION

This covers all aspects of detective work, including surveillance, fingerprinting, and interrogation.

LEADERSHIP

The art of delegating responsibility and gaining the trust, respect, and loyalty of one's subordinates.

LEGENDS

The knowledge of superstitions, the occult, fairy tales, and mythology.

MASONRY

The art of constructing buildings using bricks or stone. Creativity may also be used as a secondary ability.

MECHANICAL

The designing, building, and repairing of mechanical devices. Creativity may also be used as a secondary ability.

SURVIVAL

Knowing how to stay alive in the wilderness. Survival allows characters to build shelters, locate food sources, hunt, and follow paths. Essentially, the ultimate boy scout. Fitness and awareness may also be used as secondary abilities.

Creativity Based Aptitudes

DESIGN

This covers all forms of artistic training, including painting, drawing, sculpting, metal working, graphic design, photography, and even forgery.

LITERACY

The knowledge of language and literature. Literacy is used for reading, writing, and analyzing the written word. Reasoning may also be used as a secondary ability.

PERFORMANCE

The art of acting, oration, singing, or any other stage performance. Fitness may also be used as a secondary ability.

✓ Academia

While aptitudes can be used unskilled, academia cannot. Some academia include a wide array of specialties with each one counting as a single skill. All academia use *reasoning* as the base ability unless another is listed next to the skill's name.

Engineering Sciences**ARCHITECTURAL ENGINEERING**

The designing of architectural structures, such as dams, bridges, houses, or skyscrapers. Creativity may also be used as a secondary ability.

ELECTRICAL ENGINEERING

The designing, building, and repair of complex electrical devices. Creativity may also be used as a secondary ability.

MECHANICAL ENGINEERING

The designing, building, and repair of complex mechanical devices. Creativity may also be used as a secondary ability.

Humanities**ART**

This allows a character to determine the authenticity and value of antiques in any form. Art includes paintings, sculptures, and jewelry. Awareness may also be used as a secondary ability.

ARCHAEOLOGY

The search for artifacts and fossils of ancient civilizations. Awareness may also be used as a secondary ability.

HISTORY

The history of the world, including civilizations and governments.

LITERATURE


The history of the written word and popular authors.

Literature also includes the advantages of the literacy aptitude. Creativity may also be used as a secondary ability.

PHILOSOPHY

The study of the mysteries of life and the human condition. Philosophy also covers the works of all the great philosophers, such as Nietzsche.

Martial Arts**MARTIAL ARTS** (*fitness*)

This covers any fighting style which requires considerable training. Some common styles are Aikido, Hapkido, Karate, Tae Kwon Do, Tai Chi Chuan, and Wing Chun. Martial Arts can be substituted for melee if the chosen style utilizes any applicable weapons. Future releases for Active Exploits will include a martial arts sourcebook. See *combat section* for *difficulty factors* . Awareness may also be used as a secondary ability.

Medical Sciences**GENERAL MEDICINE**

The knowledge of human anatomy, medical procedures, diagnosis, and treatment.


PATHOLOGY

The study of diseases and their effect on tissue and organs. Pathology also covers performing autopsies and finding cures for diseases or viruses.

PHARMACOLOGY

The study of the properties and interactions of drugs and chemical formulas on the human body.

SURGERY

The art of repairing serious injuries or performing medical operations. A successful task under proper conditions indicates that one grade of injury is restored to the patient. See the *treatment table* in *Focus: Combat section*  using injury as the health grade. Awareness may also be used as a secondary ability.

VETERINARY MEDICINE

The knowledge of animal anatomy, medical procedures, diagnosis, and treatment.

Natural Sciences

ASTRONOMY

The science of the stars and other heavenly bodies.

BIOLOGY

The science of living organisms, such as humans, animals, plants, viruses, and insects.

BOTANY

The study of plants. Botany includes algae, fungi, trees, and other forms of plant life. Botany can also be used to differentiate between poisonous and edible plants, as well as determine their herbal affects.

CHEMISTRY

The science of chemical processes. Chemistry allows a character to construct, analyze, and produce chemical formulas.

GENETICS

The analysis and comparison of DNA. Genetics may even permit a character to engineer a new organism.

GEOLOGY

The science of Earth. Geology covers the study of rock, mineral deposits, tectonic plate movement, etc.


MATHEMATICS

This covers advanced theoretical subjects including statistics, trigonometry, and calculus.


PHYSICS

This covers the study of electricity, magnetism, gravity, quantum theory, relativity, and other similar subjects.

Piloting

Piloting covers the operation and basic repair of aircraft and sea vessels. Any character that has at least one specialty receives  to pilot the other specialties in the same category. This excludes rotary aircraft.

Example

Kim Li is proficient in small propeller aircraft and attempts to land a small jet aircraft. His task would be modified with  because he has training in a similar specialty.

Aircraft specialties are: *rotary aircraft (helicopters),*

small propeller aircraft, small jet aircraft, commercial aircraft, and military aircraft. Fitness is used as the primary ability. Reasoning may also be used for basic repairs of aircraft.

Sea vessel specialties are: *commercial ships, military ships, and submarines.*

Social Sciences

ECONOMICS

The study of business practices, taxes, commodities, trade, and currency.


LAW

The study of corporate, criminal, tax, and probate law, and any other similar subject.

POLITICS

The study of government and diplomacy.

PSYCHOLOGY

The study of the mind. Psychology also covers the works of people like Freud. A successful task indicates that one grade of dementia is restored, provided the patient is treated under the proper conditions. See the *treatment table* in *Focus: Combat section*  using dementia as the health grade.

SOCIOLOGY

The study of cultures and other social situations.

THEOLOGY

The study of religion. It covers all the popular religions such as Judaism, Christianity, Islam, and Hinduism.

The outcome of tasks are determined using the following information: *skill*, *effort*, *difficulty*, *conditions*, and *risk*

Skill

This represents either an aptitude or academia which is required for the task. Academia may not be attempted unskilled.

Effort

This represents the total bonuses applied from abilities. Characters may allocate any number of bonuses from the skill's base ability to the task. No more than one bonus may be applied from secondary abilities. If the base ability is $|-1|$ (a penalty of one) then it must be applied to the task.

Any number of Luck points may also be applied to a task. Once used, they are gone forever, though. Luck points do not count toward fatigue loss.

A character receives 1✂ when his total effort applied in a single turn is greater than his discipline rating.

Example of Fatigue Gain

Sam is attempting to jump across a ravine. Since he doesn't want to fail, he applies $|+2|$ from fitness to the task. He has been running away from some savages and has already spent 2 points of discipline to prevent serious injuries, leaving him with only 1 left. Because the effort is more than his current discipline, he gains 1✂.

Characters may also announce how they would like extra effort (effort above and beyond what is required to succeed) to affect the task. It may be used to cause extra damage or modify some aspect of the desired effect. The director is free to determine the exact outcome, but is not obliged to improve the success if the character did not

speak up about extra effort beforehand.

Difficulty

The difficulty of a task is set by the director and is usually not divulged to the players. There are five grades of difficulty: *trivial*, *routine*, *challenging*, *improbable*, and *impossible*.

TRIVIAL

This is a mundane task which requires no effort.

ROUTINE

This is a common task which requires a minimum of effort.

CHALLENGING

This is a hard task which requires significant effort.

IMPROBABLE

This is an unlikely task which requires extreme effort.

IMPOSSIBLE

This is a task with little or no chance of success.

Conditions

The circumstances under which a task is attempted can drastically affect its outcome. More than one condition may be applied to each task. Modifiers affecting effort do not count toward fatigue accumulation.

CALM

This is the default condition for tasks. It signifies that the character is relaxed and at peace.

HARRIED

The character is attempting task at an accelerated pace. The task is resolved with one less point of effort.

SURPRISED

This is an impulsive task attempted when the character is caught off guard. Potential and special abilities cannot be used to add effort to this task.

COERCED

The character is attempting a task against his will. The character gains 1☉ if the task is successful.

ENCUMBERED

indicates that the character is carrying heavy or bulky equipment. The task is resolved with one to two less points of effort (director's discretion).

SUBDUED

This is a task attempted while the character has been knocked down, fallen, or is physically restrained or hampered. The task is resolved with two less points of effort.

STRESSED

The character is attempting a task while slightly fatigued. The task is resolved with one less point of effort.

EXHAUSTED

The character is attempting a task while very fatigued. The task is resolved with two less points of effort.

SPRAINED

The character is attempting a task while slightly injured. The task is resolved with one less point of effort.

WOUNDED

The character is attempting a task while very injured. The task is resolved with two less points of effort.

AGITATED

The character is attempting a task while nervous or upset. The task is resolved with one less point of effort.

IRRATIONAL

The character is attempting a task while very disoriented or emotional. The task is resolved with two less points of effort.

SUSTAINED

This is a task which must be maintained for more than one turn. The task is resolved with one extra point of effort per continuous turn of the attempt. The character gains 1⚡ for each block of turns equal to his discipline rating. This condition may not be used for offensive or defensive combat actions.

UNITED

This is a task which is attempted with the cooperation of others. The task is resolved with one extra point of effort per additional person contributing more than one

point of effort.

CONTESTED

The character is directly competing with another character or extra. The one who exerts more effort is the victor. A character still fails even if he exerts more force than his opponent but fails at the task.

RESISTED

The character is attempting to counter the outcome of a previous task attempted by another character. The difficulty is determined by the skill rating of the character that performed the original task:

<i>unskilled</i>	<i>trivial</i>
<i>apprentice</i>	<i>routine</i>
<i>proficient</i>	<i>challenging</i>
<i>expert</i>	<i>improbable</i>

Example of a Resisted Task

Samantha forges travel papers using the design skill. A guard scrutinizes the papers and makes a resisted task to discern if they are real. Since Samantha's skill is expert, the guard's difficulty is improbable.

Risk

Risk represents the danger inherently present if the task fails. There are four grades of risk:

BENIGN

This is the default level of risk which indicates no threat.

SLIGHT

This is a task with little threat of danger. The character gains 1⚡ if it fails, and 2⚡ if it is a calamity.

PRECARIOUS

This is a task with a substantial threat of danger. The character gains 1☉ if it fails, and 2☉ if it is a calamity.

DISASTROUS

This is a task with extreme threat of danger. The character gains 2☉ if it fails, and 3☉ if it is a calamity.

✓ Determining The Outcome

The outcome is determined by the director. The total effort required to succeed is displayed on the success table (see below). Simply cross reference the character's skill level with the task's difficulty. If the total effort exerted is equal to or greater than the value shown, the task succeeds.

📖 Success Table

	unskilled	apprentice	proficient	expert
trivial	0 or 1*	0	0	0
routine	2	0 or 1*	0	0
challenging	4	3	2	1
improbable	6	5	4	3
impossible	8	7	6	5

* at the discretion of the director.

If the total effort exerted is greater than the effort required by two or more, it is a triumph.

If a challenging, improbable, or impossible task is successful, the character gains one point of experience in the aptitude or academia that was used (unless it was a united task). Directors may also award a player one point of experience for a failed task (but not a calamity) if the situation was roleplayed well.

If a task which contains risk fails then the effects of the risks are applied. If the total effort exerted is less than the effort required by two or more, it is a calamity. One point of luck may be used to counter the effects of a calamity.

🗨️ Example of a Task

Donal is using his channeling: beast $| +1 |$ and Summoning skill (expert rating) to make a tiger appear. The director decides to make it a challenging task. Donal allocates $| +1 |$ from channeling to the task. Luckily, that is all he needed, so the task is a success.

continued ▶

🗨️ Example Continued

Suppose Donal also spent 1 point of luck to increase effort on the task. His effort would have been $| +2 |$, leaving one extra point of effort. If Donal had announced that he wanted the extra effort to go to the tiger's speed beforehand, he would have one quick tiger. The director is free to improve some part of the tiger or just ignore the extra effort..

✓ Using Mutable Abilities

LUCK can be used to:

- add $| +1 |$ effort per point (this does not produce fatigue loss)
- decrease level of fatigue or injury by one grade per point
- cancel a calamity by spending one point
- cancel an opponent's triumph by spending one point

REVELATION can be used to:

- add $| +1 |$ effort per point for contested or sustained tasks (this does not produce fatigue loss)
- upgrade a success into a triumph by spending one point
- cancel the effects of delirium by spending one point
- cancel the effects of breaking a conviction by spending one point
- decrease level of dementia by one grade per point

DISCIPLINE can be used to:

- decrease level of fatigue, injury, or dementia by one grade per point

✓ Experience

When an aptitude or academia reaches twenty points of experience it is raised to the next level and the experience

returns to zero (0). Up to three points of experience may be spent to increase effort to any related task by adding one point each. No additional experience is gained from the task and the effort applied **is** used to determine fatigue gain.

Academia specialties do not have individual pools of experience. Instead, experience is shared by all specialties within a field.

Optional Dice Rules

There may be times when a more random method is desired to determine the outcome. For this purpose, we have included optional rules to use dice.

Tasks require a number of six-sided dice equal to the total amount of effort exerted. Skill ratings add a bonus to the die roll:

<i>unskilled</i>	0
<i>apprentice</i>	+5
<i>proficient</i>	+10
<i>expert</i>	+15

Add the sum of the dice to the skill bonus. This new sum is called the *dice total*. If the dice total is equal to or greater than the required total, the task is successful. The required totals are as follows:

<i>trivial</i>	3
<i>routine</i>	6
<i>challenging</i>	16
<i>improbable</i>	26
<i>impossible</i>	36

If the dice total is greater than the required total by ten (10), it is a triumph. If the dice total is less than the required total by ten (10), it is a calamity.

Example of a Dice Roll

Donal is using his channeling: beast | +1 | and Summoning skill (expert rating) to make a cat appear. He allocates | +1 | from channeling to the task.

continued ▶

Example Continued

This means that he rolls 1 die (1 per point of effort) and adds 15 to the total. He rolls a 3. So, the 3 plus his bonus (15), makes a dice total of 18. Since he is only summoning a small cat, his difficulty is routine and he only needed a 6. His total of 18 less the required amount (6) is 12, making the task a triumph because the difference is greater than 10. Technically speaking, the director could just have announced a success because of his excellent skill and low difficulty.

✓ Special Abilities

Special abilities are used to add magic and other powers to the game. Because not all characters possess special abilities, they are ignored unless a specific game setting makes use of any or all of them. A handful are provided in this book so that directors can better understand their use.

Special Potential Abilities

Like regular potential abilities, special potential abilities are used to add effort to special tasks such as magic. They are usually linked to specific skills and are rated on the following scale:

- 1 *cursed or allergic reaction to ability*
- 0 *no ability; average human*
- +1 *subtle ability*
- +2 *obvious ability*
- +3 *unusual ability*
- +4 *super ability; beyond human*
- +5 *unimaginable ability*

CHANNELING is the ability to gather pure energy from one's surroundings, convert it to a usable form of magical energy, and focus it into an effect (or spell). A separate channeling ability rating must be used for each magical property:

<i>water</i>	<i>the sea, liquids</i>
<i>fire</i>	<i>heat, light, spontaneous combustion</i>
<i>air</i>	<i>gases</i>
<i>earth</i>	<i>minerals, rock, dirt, raw gems</i>
<i>metal</i>	<i>iron, gold, platinum, etc.</i>
<i>wood</i>	<i>vegetation, paper</i>
<i>plasma</i>	<i>static, electricity</i>
<i>beast</i>	<i>animals, parchment</i>
<i>man</i>	<i>humans</i>

Example

Donal possesses the channeling: beast ability at | +2|. This means that he can perform related skills involving animals. He cannot interact with other properties because he only has the one channeling ability.

Channeling allows effort to be used in the following situation:

- *using any channeling based skill for a task involving the specified magical property*

ESP, or extra sensory perception, acts as an extension to awareness by increasing a character's sense of intuition. It also gives a character the potential to perform telepathic and telekinetic tasks. ESP allows effort to be used in the following situations:

- *increasing the speed at which one acts in combat*
- *using any ESP based skill*

FAITH indicates that the character has reached a degree of piousness which causes his deity's divine energies to radiate from his person. This gives the character the potential to work miracles. Faith requires a character to possess the pious conviction with a compulsion rating (see *convictions* ▮▮▮). Faith allows effort to be used in the following situation:

- *using any faith based skill for a task which does not violate the character's religion*

RELIC (POTENTIAL) signifies that the character possess a unique magical relic which allows extra effort to be added to a task using a specific ability, skill, or situation.

Example

Alexandra holds a relic called the rod of protection and has a rating of $|+1|$ for defensive actions. This means that Alexandra can add $|+1|$ effort to any defensive action (combat or arcane) taken by her while the relic is in her possession.

Special Mutable Abilities

Special mutable abilities can be used to modify tasks or situations just like regular mutable abilities. They are rated on the following scale:

- 0 no capacity for special use
- 1 weak capacity for special use
- 2 subtle capacity for special use
- 3 obvious capacity for special use
- 4 unusual capacity for special use
- 5 super capacity for special use
- 6 unimaginable capacity for special use

ENDOWMENT indicates that the character has been granted supernatural powers from an entity which occupies the astral realm. The type of entity indicates the manner in which endowment can be used. Once points are expended, the character must worship the entity to negotiate a new covenant and receive more points. If characters do not fulfill their terms of the covenant, the entity will most likely punish him in some manner left to the director's imagination. This special ability requires a character to possess the worship conviction with a commitment rating (see *convictions* \Rightarrow). Endowment provides the following benefits:

- points may be expended to cancel out the use of endowment points by another character if their respective entities oppose each other (one point cancels out one point)
- points may be expended to add effort another character if their respective entities DO NOT oppose each other (one point adds one bonus $|+1|$)

GUARDIANS

Guardians are the monitors of the gateways

between the astral realm and our own. They oppose Shambalans.

- points may be used to communicate with entities and ask favors instead of worshipping them

GUIDES

Guides offer knowledge and help people find enlightenment. They oppose Overlords & Jinn.

- points may be expended to add effort to any reasoning based skill (one point adds one bonus $|+1|$)

OVERLORDS

Overlords are the masters over the soul. they oppose Guides & Jinn.

- points may be used in the same manner as revelation

MYTHOS

Mythos are the masters over man, beast, and vermin. They oppose Jinn & Oni.

- points may be expended to add effort to any fitness based skill (one point adds one bonus $|+1|$)

JINN

Jinn are the masters of the astral realm. They oppose Mythos & Oni.

- points may be used in the same manner as discipline

SHAMBALANS

Shambalans are the fabled creators of our realm. They oppose Guardians.

- points may be expended to add effort to any creativity based skill (one point adds one bonus $|+1|$)

ONI

Oni are the masters of nature. They oppose Mythos.

- points may be expended to add effort to any awareness based skill (one point adds one bonus $|+1|$)

RELIC (MUTABLE) signifies that the character possess a unique magical relic which allows points to be expended in order to add extra effort to a task using a specific ability,

skill, or situation. Each point expended equals one bonus $|+1|$ for effort. Once all points are expended, the relic is useless as a magical item.

Example

Alexandra holds a relic called the ring of hope and has a rating of 2 for the channeling ability. This means that Alexandra can expend 1 point to add $|+1|$ to any channeling skill attempted by her while the relic is in her possession. After use, the relic would be left with 1 point.

Academia

Arcane Studies

CONJURING (channeling)



The art of illusion. Conjuring allows a character to create an insubstantial image which has no physical properties other than appearance. The illusion must be fashioned after an appropriate magical property. Difficulty is based on the size of the conjured item and at the discretion of the director.

COUNTERMAGIC (channeling)



The art of draining magical energy from any arcane task in order to counter its effects. Can be used to resist any channeling, endowment, or faith task.

INSCRIPTION (faith)



The holy art of performing special miracles by inscribing divine seals on parchment. The miracles vary and a specific seal must be used for each. A list is presented in the *focus: arcane section* .

MESMERISM (esp)



This skill can be used to put another person within eye contact into a hypnotic trance. The target character may then be given instruction which he must carry out. The difficulty of this task is determined by the instructions. Difficulty is based on the susceptibility of the target character and at the discretion of the director:

target is:

agitated/stressed/sprained



irrational/exhausted/wounded



act against or ignore:

commitment



compulsion



SEALS (faith)



This skill is similar to inscription except that devout prayer is the only requirement to bring about miracles.

SUMMONING (channeling)



The art of conjuring physical objects or presences. A magical property may be summoned when used with the channeling ability. Anything summoned can also be banished as a resisted task. Difficulty is based on the size and weight of the summoned item and at the discretion of the director.

TELEKINESIS (esp)



The power to move objects with the mind. Difficulty is based on the range to target but the size of the item should also affect it.

TELEPATHY (esp)



This allows a character to communicate his thoughts to another person or animal without speaking. Reading one's thoughts is a bit more difficult and adds to the task. The difficulty is determined by range.

WARDING (channeling or faith)



This allows a character to create a protective circle which emanates from an object such as a holy symbol, a circle drawn in the sand, or his own body. A successful outcome indicates that attacks made against the ward receive (triumphs receive). The difficulty is determined by the size of the circle and the number of people protected. Here are some basic guidelines:

diameter of circle:

more than 8 feet



more than 20 feet



number of people:

more than 3



more than 10



Gimmicks & Convictions

CHAPTER
5

☑ Gimmicks

Gimmicks describe a person's background or physical oddities and do not use a method of rating.

AUTHORITY

The character has certain responsibilities which permit him to exercise special rights. He can be involved in law enforcement, the justice department, or even city hall.

CONNECTIONS

The character has friends or associates in some sort of criminal, political, community, religious, or military organization which he can call on for assistance. The connections can also take the form of students, followers, or employees.

DEPENDENT

The character is in the charge of protecting or caring for someone. It could be a professional assignment, sick family member, or minor.

FUGITIVE

The character is an outlaw. The law has convicted him for some crime and he is on the run from the authorities. He will avoid the law as much as possible.

INTERNAL COMPASS

The character can never become lost in the wilderness or city. He can extrapolate his general location from signs in nature.

INTERNAL CLOCK

The character always knows the time, as well as the date.

JACK OF ALL TRADES

The character has considerable life experience. He begins play with all (non special ability) aptitudes at apprentice level, but no aptitude may ever be raised above proficient. The character cannot gain experience for skills at proficient level.

MANNERISMS

The character is physically expressive when he speaks, either through hand gestures, facial expressions, nervous

ticks, or studdering. One point of discipline may be used to counter the use of mannerisms for one conversation or focus.

MILITARY RANK

The character is in the military and holds an officer's rank.

MULTILINGUAL

The character can speak up to two additional languages as a result of growing up in a household or culture where more than one language was used.

NIGHT VISION

The character can see at night with no penalties.

PERIPHERAL VISION

The character can spend one point of effort on tasks while surprised.

PRESTIGE

The character is widely known in a region, nation, or even the world for one reason or another. He could be a famous musician, actor, political figure, or businessman.

PROPERTY

The character carries a particular item wherever he goes. It could be a cane or a pocket watch. No matter what happens, the item is never lost — merely misplaced. It always turns up before the end of an episode.

SERVITUDE

The character is in debt to another person and must work off his debt as a servant (butler, maid, assistant, etc.).

VULNERABILITY

The character is extremely sensitive to a specific substance or mystical force. It causes him two grades of fatigue when directly exposed and double the normal amount of injury or fatigue when the contact is the result of an attack.

WEALTH

The character is a extremely rich. He can usually scrape together enough cash for any deal.

☑ Convictions

Everyone has some set of ideals, beliefs, customs, or vices. Some people are more connected to them than others. Convictions use the following scale of severity:

INCLINATION

The character has strong tendencies toward conviction and often uses it as a guide for behavior and ambition. He has free will and can easily resist his conviction without thought.

HABIT

The character has so often acted on his conviction that living by it has become second nature. He can easily resist his conviction with conscious effort.

COMMITMENT

The character has pledged to uphold his conviction and it is a major factor in his life. He can easily resist his conviction with conscious effort, but will most likely choose to uphold it.

COMPULSION

The character is compelled to uphold his conviction psychologically, out of fear, or as an obligation. He has difficulty resisting his conviction.

Using Convictions

The more a character embraces his conviction, the more severe it becomes. The director may increase the severity of a conviction based on the character's actions.

When a character undertakes a task which goes against a conviction at commitment or compulsion level, the skill used loses one experience point and does **not gain** any for that specific task. If a skill is not covered by the action, the character loses the experience from a random skill. He also gains one level of dementia. Characters may not attempt tasks at the compulsion level unless coerced. Compulsions may be reduced to commitments by spending six revelation points.

The director may award one revelation point when a player acts out his character's inclinations, habits, and commitments in a convincing manner, or successfully resists a compulsion.

Compulsions are severe and irrational behaviors which

are sometimes the focus a character's life. Compulsions increase the level of difficulty of all tasks in which they are involved:

*trivial tasks become routine
routine tasks become challenging
challenging tasks become improbable
improbable tasks become impossible
impossible tasks remain impossible*

☐ Example of Conviction Use

Becka is a devout Catholic and does not eat meat during Lent. In game terms, she has a commitment to Catholicism (pious commitment). She desires the meat so badly that she breaks tradition and tries to eat meat during Lent. Since this is a trivial task, it now becomes routine. The director decides to let her eat the meat without a struggle of willpower. Since this is a commitment (a serious conviction), Becka loses 1 experience point from a random skill and gains 1 🧠.

Types of Convictions

DEPENDENCY

The character is addicted to a substance such as alcohol, tobacco, or an illegal drug. The character must partake of the substance on a daily basis. If he doesn't, he gains one grade of fatigue or dementia per day.

DELUSIONAL

The character believes something that isn't true. No one can ever convince him otherwise.

DUTY BOUND

The character would never unknowingly ignore his responsibilities. He is a dedicated worker, parent, and friend.

EGOTIST

The character is extremely selfish and cares only for himself. It is unlikely that the character will put someone else's life before his.

GREEDY

The character lusts for wealth. It is hard for him to resist any large sum of payment, and equally hard to give away

a substantial amount of money.

HONOR BOUND

The character would never commit an act which disgraces himself or his family. He is a respectful, upright, honest, and modest part of the community.

IMPULSIVE

The character does not think before he acts and often gets into trouble because of it.

JUDICIAL

The character believes in justice no matter the cost. He is willing to make sacrifices in order to achieve “what is right.”

LOYALTY

The character is fiercely devoted to his friends, family, and compatriots.

MONEY HUNGRY

The character will stop at nothing to obtain wealth.

MORALISTIC

The character lives his life based on a set of moral values. To stray from these values is to become “evil.”

PARANOID

The character believes that everyone is out to get him. He can never truly trust anyone.

PASSIONATE

The character is in love with or lusts after another character. He will go out of his way to be near the person, or even be recognized and adored by them.

PHOBIC

The character suffers from an irrational fear. Some examples are: *heights, spiders, crowds, knives, and technology.*

PIOUS

The character lives his life based on a set of values derived from a religious book or figure. He prays daily and is dedicated to a religion or god(s). Some examples are: *Judaism, Catholicism, Shinto, and Taoism.*

POWER HUNGRY

The character will stop at nothing to gain respect, authority, and control over others.

RAGING

The character has poor control over his anger and lashes

out at anyone who triggers him. This may include mental or physical abuse.

SADISTIC

The character takes great pleasure from the suffering of others. He will go out of his way to cause an enemy to suffer great mental or physical pain.

TIMID

The character is uncomfortable around other people and often shies away from them. He makes every attempt to avoid social situations, especially ones where he is the focus.

WORSHIP

The character is dedicated to a magical or mythological entity or mortal prophet which may or may not be legitimate. He worships the entity in exchange for power, out of fear, or out of a false sense of duty. Some examples are: *Satan, David Koresh, or a spirit guide.*

Each level of realism utilizes a different scale for ability and skill ratings and is described separately .

It should be noted that the rules presented here for creating characters may be superseded by those from a game setting.

Step 1: Creating an Identity

Every player character has a unique appearance, background, belief structure, ambitions, and personality.

What is the character's age, height, weight, hair color, eye color, and style of dress. Is he attractive? Does he have any disfiguring scars? It is not necessary to provide exact details. Approximations will suffice as long as the director, other players, and yourself can visually him.

Background would be a rough biography of the character. Where did he grow up? What is his nationality? What language does he speak? What does he like or dislike? In which trade or profession is he trained? What does he do for a living? Is he wealthy?

What religious or political views does the character have? Is he honorable? Is he moral? What motivates him? Is he in search of wealth or power?

What kind of personality does the character have? Is he trusting? Does he get upset easily? Does he suffer from an irrational fear? Is he mentally unstable or paranoid? Is he in the habit of repeating a particular phrase or making a gesture.

Players should discuss all character concepts with the director first. Bear in mind that the director runs the show. A particular concept may not be compatible with the story he has created.

Once the character possesses a basic identity, the director can assign *convictions* and *gimmicks* to be used during play. These help to flesh out the character.

Convictions can be an important part; providing an increase in the character's revelation rating when played well. This rewards the player who stays true to his character.

Gimmicks are also important and typically aid the character in some way.

Write in convictions, gimmicks, and other personal information in these sections on the character sheet.

Check off:

- for inclinations
- for habits
- for commitments
- for compulsions

Convictions

- DEPENDENCY: ALCOHOL
- _____
- _____
- _____
- _____
- _____

Gimmicks

- AUTHORITY _____
- MANNERISMS _____
- _____
- _____

Notes

JOE HAS BLUE EYES AND DARK STRAIGHT HAIR. HE WEARS A BLACK OVERCOAT AT ALL TIMES.

Step 2: Assigning Ability Ratings

POTENTIAL ABILITIES

Characters possess a zero [0] in all potential abilities by default. No potential ability may go below |-1|. Penalties |-1| may be applied to potential abilities and provide one of the following benefits:

- one bonus |+1| which may be applied to a potential ability

- one point |1| which may be applied to luck or discipline
- one aptitude at apprentice level

▶ **DRAMATIC**

Players may distribute two bonuses |+2| between potential abilities. Up to two penalties |-2| may also be distributed among them. No potential ability can be raised above two bonuses |+2|.

▶ **PULP**

Players may distribute four bonuses |+4| to potential abilities. Up to three penalties |-3| may also be distributed among them. No potential ability can be raised above four bonuses |+4|.

▶ **EPIC**

Players may distribute six bonuses |+6| to potential abilities. Up to four penalties |-4| may also be distributed among them. No potential ability can be raised above six bonuses |+6|.

LUCK

All characters possess four |4| points in luck by default. Luck may not be reduced below zero |0| or raised above six |6|.

REVELATION

All characters possess zero |0| points in revelation by default. Revelation may only be raised during play.

DISCIPLINE

Discipline may never be reduced below zero |0|.

▶ **DRAMATIC**

All characters possess two |2| points in discipline by default. Discipline may not be raised above four |4|.

▶ **PULP**

All characters possess four |4| points in discipline by default. Discipline may not be raised above five |5|.

▶ **EPIC**

All characters possess six |6| points in discipline by default. Discipline may not be raised above six |6|.

SPECIAL ABILITIES

Special abilities may only be used if the director is using a game setting in which they fit. The director may choose which special abilities and ratings may be applied to a character and can assign the number of bonuses to be allocated.

New special abilities can be easily created to fit any setting. The director may use the sample special abilities as templates to design custom effects.

**Check off points for each mutable ability and erase when used.
Write in bonus for potential abilities.**

Write in names of any special abilities and note rating in the same manner as above.

Luck	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Revelation	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Discipline	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
RELIC: FITNESS	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

+2
fitness

+1
awareness

-1
creativity

0
reasoning

+1
ESP

Step 3: Assigning Skill Ratings

► **DRAMATIC**

All characters begin with a total of three skills at proficient level, and two at apprentice level. One expert skill may be taken if the director allows it. Players may also allocate three experience points among their aptitudes or academia. No more than one academia may be raised above apprentice level before play.

► **PULP**

All characters begin with a total of three skills at proficient level and two at expert level. Players may also allocate six experience points among their aptitudes or academia. No more than three academia may be raised above apprentice level before play.

► **EPIC**

Players may choose up to a total of six skills at proficient level and three at expert level. Players may also allocate a number of experience points among their aptitudes or academia equal to nine less than the number skills chosen.

The director may allow players to allocated additional skill levels to those linked with special abilities if warranted by the game setting.

Write in aptitudes and academia in this section on the character sheet.

Check off:

- CA** for an apprentice rating
- CP** for a proficient rating
- CE** for an expert rating

Check off each little circle for every point of experience gained for the particular skill. Erase them when used.

Aptitudes / Academia

<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<u>FIREARMS</u>	_____
				██████ ○○○○ ○○○○ ○○○○
<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<u>BRAWLING</u>	_____
				██████ █████○ ○○○○ ○○○○
<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<u>TELEPATHY</u>	_____
				○○○○ ○○○○ ○○○○ ○○○○
<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<u>FIRST AID</u>	_____
				○○○○ ○○○○ ○○○○ ○○○○
<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<u>LEADERSHIP</u>	_____
				██████ ○○○○ ○○○○ ○○○○
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>		_____
				○○○○ ○○○○ ○○○○ ○○○○
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>		_____
				○○○○ ○○○○ ○○○○ ○○○○

Aptitudes

fitness based

athletics	⚔️⚔️⚔️⚔️⚔️
brawling	⚔️⚔️⚔️⚔️⚔️
boating	⚔️⚔️⚔️⚔️⚔️
crafts	⚔️⚔️⚔️⚔️⚔️
driving	⚔️⚔️
firearms	⚔️⚔️⚔️⚔️
forging	⚔️⚔️⚔️⚔️
jousting	⚔️⚔️
melee	⚔️⚔️⚔️⚔️⚔️
sailing	⚔️⚔️⚔️⚔️⚔️
trapping	⚔️⚔️⚔️⚔️⚔️
warfare	⚔️⚔️

awareness based

criminal	⚔️⚔️⚔️⚔️⚔️
streetwise	⚔️⚔️⚔️⚔️
subterfuge	⚔️⚔️⚔️⚔️⚔️

creativity based

design	⚔️⚔️⚔️⚔️⚔️
literacy	⚔️⚔️⚔️⚔️⚔️
performance	⚔️⚔️⚔️⚔️⚔️

reasoning based

animal handling	⚔️⚔️⚔️⚔️⚔️
computers	⚔️⚔️
court etiquette	⚔️⚔️⚔️⚔️⚔️
diplomacy	⚔️⚔️⚔️⚔️⚔️
electrical	⚔️⚔️
farming	⚔️⚔️⚔️⚔️⚔️
financial	⚔️⚔️⚔️⚔️
first aid	⚔️⚔️⚔️⚔️
gambling	⚔️⚔️⚔️⚔️⚔️
herbal medicine	⚔️⚔️⚔️⚔️⚔️
investigation	⚔️⚔️⚔️⚔️
leadership	⚔️⚔️⚔️⚔️⚔️
legends	⚔️⚔️⚔️⚔️⚔️
masonry	⚔️⚔️⚔️⚔️⚔️
mechanical	⚔️⚔️⚔️⚔️
survival	⚔️⚔️⚔️⚔️⚔️

Gimmicks

authority
connections
dependent
fugitive
internal
compass
internal clock
jack of all trades
mannerisms
military rank
multilingual
night vision
peripheral vision
prestige
property
servitude
vulnerability
wealth

Academia

engineering sciences

architectural	⚔️⚔️
electrical	⚔️⚔️
mechanical	⚔️⚔️

humanities

art	⚔️⚔️
archaeology	⚔️⚔️
history	⚔️⚔️⚔️⚔️
literature	⚔️⚔️⚔️⚔️
philosophy	⚔️⚔️⚔️⚔️

martial arts

martial arts (style)	⚔️⚔️⚔️⚔️
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medical sciences

general medicine	⚔️⚔️⚔️⚔️
pathology	⚔️⚔️
pharmacology	⚔️⚔️
surgery	⚔️⚔️
veterinary medicine	⚔️⚔️

piloting

aircraft specialty	⚔️⚔️
sea vessel specialty	⚔️⚔️

natural sciences

astronomy	⚔️⚔️⚔️⚔️
biology	⚔️⚔️⚔️⚔️
botany	⚔️⚔️⚔️⚔️
chemistry	⚔️⚔️⚔️⚔️
genetics	⚔️⚔️
geology	⚔️⚔️
mathematics	⚔️⚔️⚔️⚔️
physics	(⚔️⚔️)⚔️⚔️

social sciences

economics	⚔️⚔️⚔️⚔️
law	⚔️⚔️⚔️⚔️
politics	⚔️⚔️⚔️⚔️
psychology	⚔️⚔️⚔️⚔️
sociology	⚔️⚔️⚔️⚔️
theology	⚔️⚔️⚔️⚔️

arcane studies

conjuring	⚔️⚔️⚔️⚔️⚔️
countermagic	⚔️⚔️⚔️⚔️⚔️
inscription	⚔️⚔️⚔️⚔️⚔️
mesmerism	⚔️⚔️⚔️⚔️⚔️
seals	⚔️⚔️⚔️⚔️⚔️
summoning	⚔️⚔️⚔️⚔️⚔️
telekinesis	⚔️⚔️⚔️⚔️⚔️
telepathy	⚔️⚔️⚔️⚔️⚔️
warding	⚔️⚔️⚔️⚔️⚔️

Convictions

dependency
delusional
duty bound
egotist
greedy
honor bound
impulsive
judicial
loyalty
money hungry
moralistic
paranoid
passionate
phobic
pious
power hungry
raging
sadistic
timid
worship

Combat utilizes the same methods of task resolution with a few additions to the rules.

✓ Focus

Whenever a situation arises which calls for more detail than ordinarily required the scene comes into focus. This simply means that characters act on a turn (or sequential) basis. Each turn is an abstract measurement of time ranging from five to fifteen seconds. Combat is a focus situation.

✓ Base Difficulties

Most brawling actions are routine, while firearms and thrown attacks vary by range:

point blank	⚔ _{PB}	trivial
short	⚔ _S	routine
medium	⚔ _M	challenging
long	⚔ _L	improbable
extreme	⚔ _E	impossible

✓ Combat Actions

Combat actions represent the maneuvers used by a character to attack his opponent, defend himself, move, or perform other tasks. They are used to simplify combat or other tasks which require focus. Each action is linked to a particular aptitude or academia and may offer a choice of stunts.

More than one action may be attempted each turn unless otherwise noted. The first actions of all players occur simultaneously within a turn, the second occurs with all other second actions, etc. Abilities used for tasks are temporarily decreased by the amount of effort applied. They are reset at the beginning of the next turn.

🗨 Example

Billy has a fitness rating of | +2 | and exerts | +1 | to leap across a stream. His fitness rating is reduced to | +1 | for the remainder of the turn. Next turn, however, it is restored to | +2 |.

Effort from *fitness*, *awareness*, or *ESP* may also be exerted to act in haste. This increases the speed at which a character acts. Characters act in order of effort applied to haste for their first task. Characters exerting the same amount of effort act simultaneously. All additional tasks occur in order of effort less one.

🗨 Example

Billy is exerting | +1 | for haste and Kyle is exerting nothing on haste. Since Billy has expended | +1 | more than Kyle, he acts first. Once Billy has acted, Kyle may attempt a task. If Billy wants to perform a second task, he would act simultaneously with Kyle since they are both operating with 0 effort applied to haste (Billy's | +1 | less 1 equals 0).

Some actions come with specific risks and are handled in the same manner as regular tasks — they are applied if the character fails at the task or if he has become injured.

Most actions also include stunts—special maneuvers which may require extra effort for their use. Each action's description will list all possible stunts.

Although this list seems a bit lengthy, it is provided to break down and simplify the specifics of combat. The director may ignore any action he deems unnecessary or create his own.

Offensive Combat Actions

PUNCH (*martial arts or brawling*)

This action covers any blow made to an opponent by a

fist, elbow, shoulder, or small blunt object.

Stunts: *precision*

KICK (*martial arts or brawling*)

This action covers any blow made to an opponent by a foot or knee. This action risks a knockdown.

Stunts: *sweep, precision*

Risk: *knockdown*

GRAPPLE (*martial arts, brawling, or athletics*)

This action covers any attempt at a grappling attack which causes the opponent to be subdued.

Stunts: *unbalance, pin, constrict, disarm, take weapon*

MELEE (*martial arts or melee*)

This action covers any attack made on an opponent by a large blunt object such as a staff or lamp, or a bladed weapon such as a knife, axe, or sword.

Stunts: *quickdraw, disarm, sweep, precision*

JOUST (*jousting*)

This action covers any attack made on an opponent while on horseback with a lance.

Stunts: *sweep, precision*

Risk: *falling*

THROW (*martial arts or athletics*)

This action covers any attack made by throwing an object at someone.

Stunts: *sling, precision*

SHOOT (*firearms*)

This action covers the firing of any gun or projectile such as an arrow.

Stunts: *quickdraw, burst, spray, aim, reload, precision*

Defensive Combat Actions

PARRY (*martial arts, brawling, or melee*)

This action is an attempt to deflect an incoming attack away from one's self. If a character parries a melee weapon with his bare hands the risk is precarious. Projectiles may not be parried. If successful, the attacker's task receives **1**.

Stunts: *unbalance, take weapon*

BLOCK (*martial arts or brawling*)

This action is an attempt to use brute force to stop an

incoming attack. If a character blocks a melee weapons with his bare hands the risk is precarious. If successful the attacker's task receives **1** **2** if using a shield or similar object), but no other actions are possible by the defender.

Risk: *knockdown*

DODGE (*martial arts, brawling, or athletics*)

This action is an attempt to move out of the way of an incoming attack. If successful the attacker's task receives **1**, but no other actions are possible by the defender.

Stunts: *crouch, hide*

Risk: *knockdown*

Miscellaneous Combat Actions

FEINT (*martial arts, brawling, melee, or athletics*)

This action is an attempt to trick an opponent into defending or countering your attack. If successful, a follow-up attack or parry by the character receives **1**.

READY (*firearms or melee*)

This action is an attempt to prepare oneself for combat. This includes the drawing of weapons and analyzing tactics.

WALK (*athletics*)

This action is an attempt to move from one point to another at normal walking speed.

Stunts: *sneak, crawl*

RUN (*athletics*)

This action is an attempt to move from one point to another at a fast pace. All attacks directed at the character receive **1**.

Stunts: *evade*

SWIM (*athletics*)

This action is an attempt to move around in or under water.

Stunts: *dive*

Risk: *falling*

JUMP (*athletics*)

This action is an attempt to leap from one point to another.

Stunts: *dive*

Risk: *falling*

CLIMB (*athletics*)

This action is an attempt to traverse a vertical wall, ladder or similar situation using the character's hands and feet.

Risk: *falling*

BALANCE (*martial arts or athletics*)

This action is an attempt to maintain or recover poise and equilibrium.

Stunts: *roll, root, stand*

Risk: *knockdown, falling*

QUIET (*any skill*)

This action is an attempt to meditate, concentrate, or focus one's attention on a particular task or knowledge. This action is used for all skills not covered by any specific action.

ACQUIRE (*athletics or criminal*)

This action is an attempt to pick up, take, or pilfer an object.

TALK

This action is an attempt to converse with other characters. Only short discussions, lasting no more than a few paragraphs may be attempted.

TINKER

(*electrical, mechanical, electrical engineering, or mechanical engineering*)

This action is an attempt to operate or repair any mechanical, electrical, or electronic component.

DRIVE (*driving*)

This action is an attempt to operate a motor vehicle.

RIDE (*driving*)

This action is an attempt to steer and control a horse or similar riding animal.

Risk: *falling*

☑ Combat Stunts

Stunts are feats of ability which are generally more difficult than regular actions. Some may also increase the character's risk or require extra effort.

PRECISION (1)

This stunt focuses an attack at a particular location on the opponent's body. If successful, the location is hit.

SWEEP (1)

This stunt is an attempt to sweep the legs of an opponent either with the attacker's own leg or a melee weapon such as a staff. If successful, the opponent is knocked down.

UNBALANCE (1)

This stunt is an attempt to make the opponent fall to the ground. Once down, he is free to get up again unless the attacker makes the attack a sustained task, resulting in a pin.

PIN

This stunt is an attempt to keep the opponent on the ground. The opponent is considered subdued until he can break free by a contested task. Pins do no damage.

CONSTRICT

This stunt is an attempt to bind an opponent, preventing him from breathing. The opponent is considered subdued until he can break free by a contested task.

DISARM (1)

This stunt is an attempt to knock a weapon (or item) out of an opponent's hand by hitting it with a melee weapon or locking his joints. If successful, the opponent drops the weapon (or item).

TAKE WEAPON (2)

This stunt is similar to disarm, except that the character actually takes the weapon (or item) from his opponent. If successful, the opponent relinquishes the weapon (or item) and the attacker now wields it.

QUICKDRAW (1)

This stunt is an attempt to ready a weapon and use it in the same action.

SLING (1)

This stunt is an attempt to indirectly launch an item from a pouch.

BURST FIRE (M or L = 1)

This stunt represents a three round burst from an automatic weapon. The damage is increased by one grade.

SPRAY FIRE (PB or S = 1) (M or L = 1)

This stunt represents a full automatic burst from an automatic weapon. The director may decide that the attack hits more than one target. The damage is doubled when directed at one target.

AIM

This stunt represents the aiming of a projectile weapon. A task which is resolved immediately after aiming receives one extra point of effort per continuous turn of aiming (up to a maximum of 2).

RELOAD

This stunt represents reloading the bullets, magazine, or arrow of a projectile weapon.

CROUCH

This stunt represents ducking down behind cover or simply entering into a prone position.

HIDE

This stunt represents hiding behind cover so that the character is not noticed by his opponents.

SNEAK

This stunt is an attempt to walk stealthfully from one point to another.

CRAWL

This stunt is an attempt to creep in a prone position in order to remain hidden or out of harm's way.

EVADE

This stunt is an attempt to dodge projectiles while running from one point to another in a zig zag or erratic pattern. If successful the attacker receives **1D**, but the defender may not take any other actions.

DIVE

This stunt is an attempt to plunge head first away from an area or into a body of water. The risk is gauged by the height of the dive.

ROLL

This stunt is an attempt to recover one's balance when falling or being knocked down. The difficulty is challenging if the character received no injuries in the action resulting in a knockdown. The difficulty is improbable if the character did receive injuries.

ROOT

This stunt is an attempt to maintain solid footing and balance. The following actions may be attempted while rooted: shoot, parry, block, focus, talk, or tinker. Any other action cause the rooting to cease. If the task is successful the difficulty of any attacks causing the character to become unbalanced receive **1D**.

STAND

The regaining of a character's balance and returning to his feet. Only wounded characters must treat this like a task.

☑ Determining Damage

If an attack is successful damage is dealt to the character's opponent based on the type of weapon or attack used. The chart below list the number of grades of fatigue or injury sustained by the target.

damage class	weapon type	damage grades
A1	wooden bludgeons	1 +
A2	metal bludgeons	2 +
B1	knives	1 +
B2	swords	2 +
C1	ancient projectiles	2 +
C2	antique firearms/projectiles	3 +
C3	modern firearms/projectiles	4 +
D	explosives	4 + - 10 + *
E	heavy weapons	5 + - 8 + *
F1	stun weapons	4 +
F2	laser weapons	5 +
F3	particle weapons	6 +

* at the director's discretion

The director can create new damage sub-classes (A3, C4, etc.) if required. General classes (A, G, etc.) are reserved for other weapons and effects not provided in this book, but will be made available in future supplements and game settings.

☐ Example

Chris fires and hits an approaching enemy soldier with his Colt .45. Since the gun is a modern firearm, it has a damage code of C3, causing the soldier 4 grades of injury.

☑ Using Armor

Armor deflects a certain amount of damage from a target. When a character wearing armor is hit, reduce the

total damage by the armor protection only if the armor protects against the specific type of weapon. See *armor table below*. It is important to note that not every part of the body may be protected by armor. The director should take this into account when determining damage.

armor type	protects against damage type	protection amount
heavy skins	A	1
medieval armor	A B	1
synthetics	A B C D	3
	F2	1
advanced (sci-fi)	A B C	4
	D E	3
	F2	2
energy field (sci-fi)	A B C D E F1 F2	5
	F3	3

Example

Using the same scenario as above, the soldier is wearing synthetic armor which reduces the damage from all C weapons by 3 grades. Therefore, the soldier only receives 1 grade of injury ($4 - 3 = 1$).

Conditions

The following rules regarding conditions apply during combat only:

Because characters in combat situations pump huge doses of adrenaline, the stressed, exhausted, and sprained conditions may be ignored. This only applies to characters who are directly involved in combat, however.

SURPRISED

The character's opponent is unaware of his attack. The character receives **1** for brawling and melee attacks.

POOR VISIBILITY

The combat is occurring in near darkness, fog, or a patch of smoke. All tasks which require light receive **1**.

IN/UNDER WATER

The combat is occurring in or under at least a few feet of water. The task is resolved with one less point of effort.

COVER

The character's opponent is taking cover behind a wall

or other obstruction. All projectile attacks receive **1**.

MOVING

The character is running or walking at a very quick pace. This is applied to all tasks which require concentration or precision. All projectile attacks receive **1**.

Risk

FALLING

This indicates that a failure results in 1/6 per six (6) foot drop.

KNOCKDOWN

This is identical to subdued (see *task resolution section*). The term is used here for clarity.

Health

Players must keep track of their character's health at all times because it can affect any task attempted. There are three aspects of health: *injury*, *fatigue*, and *dementia*.

INJURY

This represents wounds sustained by a character. These can be lacerations, broken bones, concussions, and the like. Injury is reduced by one grade per week, provided that the character has been treated by a qualified doctor and does not exert himself too much. When injury is increased beyond incapacitated, the character is dead. Fatigue can also be reduced by first aid. See *the treatment table*.

FATIGUE

This represents blunt trauma and stress sustained by a character. Fatigue is reduced by one grade per day, provided that the character does not exert himself too much. When fatigue is increased beyond unconscious, the character receives one grade of injury for every two grades of fatigue sustained. Injury can also be reduced by medical treatment. See *the treatment table*.

DEMENTIA

This represents mental trauma sustained by a character, such as shock and panic. Dementia is reduced by one grade per day, provided that the character does not exert himself too much. When dementia is increased beyond delirious, control of the character is taken over by the director. Dementia can also be reduced by psychological treatment. See *the treatment table*.

📖 Actions, Stunts, & Risks

offensive	defensive
punch	parry
precision	unbalance
kick (knockdown)	take weapon
sweep	block (knockdown)
precision	dodge (knockdown)
grapple	crouch
unbalance	hide
pin	
constrict	miscellaneous
disarm	feint
take weapon	ready
melee	walk
quickdraw	sneak
disarm	crawl
sweep	run
precision	swim (falling)
joust (falling)	dive
sweep	jump (falling)
precision	dive
throw	climb (falling)
sling	balance (knock./fall.)
precision	roll
shoot	root
quickdraw	stand
burst	quiet
spray	acquire
aim	talk
reload	tinker
precision	drive
	ride (falling)

📖 Resisted Tasks

unskilled	trivial
apprentice	routine
proficient	challenging
expert	improbable

📖 Armor Protection

armor type	protects against damage type	protection amount
heavy skins	A	1
medieval armor	A B	1
synthetics	A B C D	3
	F2	1
advanced	A B C	4
	D E	3
	F2	2
energy field	A B C D E F1 F2	5
	F3	3

📖 Risks

standard
benign
slight
precarious
disastrous
combat
falling
knockdown

📖 Conditions

standard	
calm	sustained
harried	united
surprised	contested
coerced	resisted
encumbered	combat
subdued	surprised
stressed	poor visibility
exhausted	in/under
sprained	water
wounded	cover
agitated	moving
irrational	

📖 Range

point blank	🔫	trivial
short	🔫	routine
medium	🔫	challenging
long	🔫	improbable
extreme	🔫	impossible

📖 Success Table

	unskilled	apprentice	proficient	expert
trivial	0 or 1*	0	0	0
routine	2	0 or 1*	0	0
challenging	4	3	2	1
improbable	6	5	4	3
impossible	8	7	6	5

📖 Treatment Table

sensitive	trivial
dazed	trivial
bruised	trivial
agitated	routine
stressed	routine
sprained	routine
irrational	challenging
exhausted	challenging
wounded	challenging
delirious	improbable
unconscious	improbable
incapacitated	improbable
dead	impossible

📖 Weapon Damage

damage class	weapon type	damage grades
A1	wooden bludgeons	1%
A2	metal bludgeons	2%
B1	knives	1🔫
B2	swords	2🔫
C1	ancient projectiles	2🔫
C2	antique firearms/projectiles	3🔫
C3	modern firearms/projectiles	4🔫
D	explosives	4🔫 - 10🔫*
E	heavy weapons	5🔫 - 8🔫*
F1	stun weapons	4%
F2	laser weapons	5🔫
F3	particle weapons	6🔫

This section is an addendum to the *focus: combat section* when arcane abilities are used. The director may skip this section if he does not wish to use arcane abilities. New actions and stunts can be created using the ones presented here as a guide.

✓ Arcane Actions

CAST (conjuring, summoning, or warding)

This is an attempt to cast a spell by converting raw energy into a magical effect.

Example

Moon Hee uses her channeling: fire ability and summoning skill to create a fireball in her hand. She can now use it to ignite flammable materials, illuminate a dark area, cook some food, or even throw it at an opponent (with an athletics task).

COUNTER (countermagic)

This is an attempt to counter a channeling or faith effect.

Stunts: *absorb*

Example

Moon Hee decides to throw her fireball at Kendall. Upon noticing the fireball, Kendall realizes it is a magical fireball and decides to use countermagic on it. Moon Hee's summoning skill level is proficient, so Kendall must attempt a challenging task in order to counter the fireball.

INSCRIBE (inscription)

This is an attempt to scribe holy seals onto a piece of parchment in order to achieve a miracle. The seals can be used to trigger a miracle at a specific time or place or when a particular situation occurs.

Example

Anne Marie inscribes a seal of blessing which is set to activate when someone picks it up. She leaves the seal on the ground and Joe picks it up at a later time. He now receives the effects of the blessing miracle for the remainder of the turn. Joe has no idea what the seal does unless he is skilled in inscription, however.

MESMERIZE (mesmerism)

This is an attempt to hypnotize a character. An additional turn must be used to give him instructions.

Stunts: *dig, deprogram*

PRAY (seals, warding)

This is an attempt to pray to the character's deity in exchange for a miracle. Each prayer inflicts 1✂ on the character due to his intense concentration.

TELEPATHY (telepathy)

This is an attempt to communicate with someone telepathically.

Stunts: *noise, shock*

TELEKINETICS (telekinesis)

This is an attempt to move an object by sheer will.

Stunts: *strike, wall*

✓ Arcane Stunts

ABSORB (1D)

This stunt allows a character to absorb energy from a spell instead of simply dispelling it. An amount of effort originally used on the effect equal to the character's channeling ability may be absorbed from the target spell and redirected to one of his own.

Example

Kendall decides to absorb the energy from Moon Hee's fireball instead of countering it. The difficulty of the attempt is now improbable because of the increase in difficulty by the absorb stunt. If successful, Kendall can apply the effort that Moon Hee originally put into the fireball for another effect. Since Kendall has the channeling: plasma ability and the conjuring skill, he can call upon a bolt of electricity to strike Moon Hee.

DEPROGRAM (1D)

This stunt allows a character to remove specific commands previously implanted in another character's subconscious.

DIG (1D)

This stunt allows a character to determine specific commands previously implanted in another character's subconscious.

NOISE (1D)

This stunt allows a character to scramble his mental processes in order to confuse anyone intruding on his thoughts. A successful attempt indicates that the intruder receives 1D on his attempt, but no other actions are possible by the character attempting *noise*.

SHOCK

This stunt indicates that the character is attempting to telepathically project his mental energies into the mind of a specific target with the intent of causing harm. This stunt causes damage (see *arcane damage values table*).

STRIKE

This stunt indicates that the character is attempting to physically project his mental energies at a specific target with the intent of causing harm. This stunt causes damage (see *arcane damage values table*).

WALL (1D)

This stunt allows a character to project a physical barrier around himself in order to deflect incoming attacks. A successful attempt indicates that the attacker receives 1D on his attempt, but no other actions are possible by the character attempting *wall*.

✓ Determining Damage

Magical attacks inflict damage based on their form:

- *summoned items cause damage based on the magical property used. (if fire is summoned, injury is sustained; if stones are summoned, fatigue is sustained)*
- *psychic attacks cause dementia*
- *telekinetic attacks cause fatigue from raw projections and thrown A class objects; injury from thrown B class objects*

📖 Arcane Damage Values (⚡ and 🌀)

G	arcane attacks	⚡ / 🌀**
H	psychic shock	🌀**
I	telekinetic strike	⚡ / 🌀**

** damage is equal to the amount of effort allocated to the task. The director may choose either fatigue or injury for arcane attacks, depending on the circumstances.

✓ Sample Seals

The seals listed here are intended to be used with the faith ability. This is by no means a complete list. The director is encouraged to invent his own for applicable settings.

BLESS

Any task attempted by the target of the character's blessing receives 1D on all actions which do not violate the character's pious beliefs.

CURSE

Any task attempted by the target of the character's blessing receives 1D on all actions which violate the character's pious beliefs.

RAPPORT

The character can form a bond with an animal or person in which he is trusted and respected. This seal can easily be countered if the character behaves in a manner that

conflicts with the target's convictions or becomes hostile toward the target.

HEALING TOUCH

The character can restore a number of grades of injury, fatigue, or dementia equal to the amount of effort applied to this seal.

PURIFY

The character can eliminate all sources of poison from a food or beverage. This seal can also eliminate all traces of toxins from a person's body but not the previous damage that it caused.

MANA

Mana falls from the heavens once the character has

completed his prayer. The mana is very nutritious and can sustain many people.

TRUTH

The character can determine if another person is telling the truth.

FERTILITY

The character can increase the growth and reproduction of crops and animals.

DIVINE ARCHWAY

The character can protect an area by causing a door to remain closed to those who do not share his pious beliefs.



Arcane Actions & Stunts

- cast
- counter
- absorb
- inscribe
- mesmerize
- dig
- deprogram
- pray
- telepathy
- noise
- shock
- telekinesis
- strike
- wall



Arcane Damage

damage class	weapon type	damage grades
G	arcane attacks	EFFORT 16
H	psychic shock	EFFORT
I	telekinetic strike	EFFORT 16

Name

Setting

Active EXPLØITS

diceless roleplaying

Luck

Revelation

Discipline

Dementia

sensitive

agitated -1

irrational -2

delirious x

Fatigue

dazed

stressed -1

exhausted -2

unconscious x

Injury

bruised

sprained -1

wounded -2

incapacitated x

fitness	awareness	creativity	reasoning							
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Convictions

Cl CH Cc Cc _____

Cl CH Cc Cc _____

Cl CH Cc Cc _____

Cl CH Cc Cc _____

Cl CH Cc Cc _____

Cl CH Cc Cc _____

Aptitudes / Academia

CA CP CE ○○○○ ○○○○ ○○○○ ○○○○ _____

CA CP CE ○○○○ ○○○○ ○○○○ ○○○○ _____

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CA CP CE ○○○○ ○○○○ ○○○○ ○○○○ _____

Gimmicks

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