



# INTRODUCTION

This quickplay scenario is an introduction to *The Troubleshooters* roleplaying game. We assume that you already know what a roleplaying game is, and are curious about *The Troubleshooters*.

**Adventure design:** Magnus Bergqvist

**Rules design:** Krister Sundelin

**Editors:** Brandon Bowling, Krister Sundelin

**Art direction & layout:** Dan Algstrand

**Illustrator:** Ronja Melin

**Maps:** Theodor Rönnudd, Krister Sundelin

**Playtesters:** Måns Broman, Andreas Ekeroot, Krister Sundelin

**Helmcast:** Marco Behrmann, Paul Dali, Martin Fröjd, Niklas Fröjd,  
Petter Nallo, Krister Sundelin, Anton Wahnström

## SETUP

This scenario supports up to six players plus a Director of Operations (the gamemaster). We think that 4 players is a good number, but it will be playable with as few as two players plus a Director (although not as fun).

- Ideally, the Director of Operations should be someone who is both familiar and comfortable with the rules.

- The players choose one character each. All the descriptions of abilities and complications are listed on each character's Passport.
- Hand out two startup handouts to two different players with corresponding **plot hooks**.
- Start the adventure.

## WHAT YOU NEED

To play this quickplay scenario, you need:

- At least one set of dice (two ten-sided dice, preferably numbered 0–9 and 00–90, and seven six-sided dice), though more than one set, or even one set per player, is a good idea
- This scenario
- Printed character passports
- Printed handouts
- Pen and paper
- A printer (to print the pre-generated characters and handouts)

## GETTING STARTED

Start by printing the six pre-generated characters (pages 44–55), preferably double-sided. One side is a condensed “emergency passport” (we call them “passports” because characters in *The Troubleshooters* will be travelling the world) with skills, abilities, complications and other data on the front, and background, descriptions of abilities, complications and gear kits on the back.

You will also need to print the handouts for the scenario (page 21). Print these single-sided.

Get acquainted with the scenario and the rules.

The scenario starts in Paris before taking the characters to Greece and the Greek archipelago, where they find trouble when their guide, who was supposed to take them to an archaeological dig site, goes missing. The characters can explore either the dig site or the local area in Athens to find clues to the guide’s disappearance. The adventure ends (usually) with a big fat fight in a warehouse where Minoan art is replicated.

## GETTING THE PLAYERS STARTED

Have the players look at the pre-generated characters, and pick one each. Set the rest of the characters aside. You won’t be needing them unless you choose to replay the scenario later.

From the characters chosen, pick two as the startup characters. Then pick one startup handout for each character that fits your idea of how to start the adventure.

A special word about startup characters: they are supposed to help you get the adventure going and drag the other characters along. There is a note about that on the handouts, but make sure that the players notice it.

If the startup characters do help you, award them an extra experience tick during the debriefing session at the end. If the other characters make the startup characters feel like the main characters of the night, award them an extra experience tick during the debriefing session.

## TEACHING THE PLAYERS

You will need to teach the players how to play the game. There is a cheat sheet provided on page 41, which you should print and distribute to your players. It is a handy reference which explains the basics of the game.

The most important thing for the players to understand is the basic task check:

- Roll percentile dice, usually abbreviated **d%**, and compare the result against a skill value.
- Equal to or lower than is a success, higher than is a failure. Try to fail forward, though; don’t let failure stop the action or bring the characters’ progress to a halt, but rather let the failure drive the story.
- In opposed checks, on top of succeeding, your roll must be higher than the opponent’s in order to win.
- If an action has a modifier, check the **Ones**. If the **Ones** are between 1 and a negative modifier (i.e. –1 or –2 for a modifier of **–2 pips**), the task check fails regardless of whether the roll is lower than the skill value. If the **Ones** are between 1 and a positive modifier (i.e. 1, 2, 3, 4 or 5 for a **+5 pips modifier**), the check succeeds even if the roll is higher than the skill value.
- If the **Ones** and **Tens** are equal, **Karma** happens. If the task check fails, it’s **Bad Karma** (something bad happens). If it succeeds, it’s **Good Karma** (something good happens).

Sometimes you want the players to participate in a challenge. You will list a number of skills, and the present characters must distribute the task checks among themselves as evenly as possible. The more checks that succeed, the better the challenge goes.

You also need to explain how Damage (**NdX**) and Recovery/Soak rolls (**NdP**) work.

- Roll N number of six sided dice.
- Each 4, 5 or 6 is one point of Damage, Soak or Recovery.
- Damage rolls (**dX**) explode. This means that for each result of 6, roll an additional die. Repeat until there are no more sixes.
- Soak and Recovery rolls (**dP**) do not explode.

Finally, **Story Points** allow the players to influence the story, activate abilities, and change rolls. The players get **Story Points** for **Karma** (good or bad), entertaining the table, activating complications, or being captured by the villains.

Each character starts the adventure with **4 Story Points**, and can have as many as **12 Story Points**.

There are a lot more details, of course, which you can find in the Rules section (page 23) of this scenario.



# THE MINOAN AFFAIR

A Troubleshooters quickplay scenario

## BACKGROUND

The history of the Mediterranean region is a long and rich one. This was the birthplace of European culture, and it has left its mark in legends of gods and lost islands. In many places, you will find old ruins, statues and other things.

A small archaeological expedition, led by professor Alexandros Giorgios, has found things that refer to the lost island of Atlantis as well as ancient pieces of art on the island Filakes. The finds are not enough to actually trace the location of the fabled island, but they do strongly suggest that the place actually existed! Some theories hold that the legend of Atlantis is based on the decline of the Minoans, and especially the volcanic eruption of the island of Thera (and that is the theory this adventure is based upon). The reason the archaeological team is so small, is that they are at the moment trying to determine if the site warrants a full expedition. It is a small island with lots of ruins on it. However, as the ruins are exposed and visible to the casual observer, they think that they have been looted.

Unfortunately, an unscrupulous gang of criminals has kidnapped the professor and his granddaughter, as well as the two assistants that were doing the manual

work at the dig site, and are now selling some of the finds on the black market while forcing the archaeologists to dig up more discoveries. The criminals also sell forgeries of some of the finds.

The criminals are not interested in the historical value of the finds, and will only care for statues and other things of immediate value that they can easily sell. Mundane items of less immediate value will be ignored, even if they might help archaeologists form a better picture of what life was like thousands of years ago, and understand the nature of what the ruins once were.

In the background, the Octopus is also trying to get its tentacles into the art market in an effort to raise money, and gain influence.

## THE FLOW OF ADVENTURE

The adventure has four general parts:

- **Oh, Athens!** starts when the characters arrive in Greece. There is a small farcical scene involving luggage problems at the airport, and then the things start to get serious with Waiting for Elena.



- **General investigations** covers potential avenues of investigation for the characters to pursue while waiting for Elena or after returning from the island Filakes.
- **The Aegean Sea** sees the characters venture out to sea and to the island Filakes, where the criminals are waiting.
- **Back in Piraeus** leads up to the conclusion of the adventure and the Big Fat Greek Bossfight.

After that, it's just the wrap up.

## LOCATIONS

The main location of importance is the island where the professor has his dig site. The criminals have captured the dig team, along with the professor's granddaughter Elena. The island lies in the Aegean sea.

Other locations of note are the studio where the criminals create the fake artefacts, and the warehouse where they store both real and fake objects before shipping them off to places all around the world.

Other places where the characters might spend some time, are the airport, the museum where the professor works, and the restaurant where they are supposed to meet Elena. The museum will not be described in detail here. It is sufficient to say that it is large, and filled with historical artefacts. Lots of tourists will wander around inside.

# STARTUP

The scenario takes place in May 1965 (or later). In the real world, there's a military coup d'état in Greece on April 21st, 1967, only weeks before a scheduled election. If you are adapting this adventure to your own campaign, you may want to play the scenario to happen before that, or adjust the timeline of your game. Running the scenario after the coup makes it much more complicated as the country would be in turmoil.

Pick two characters to be the **plot hook** characters, and hand them the appropriate startup handouts. Allow for the characters to meet and decide what to do.

The start date is May 10th, and the characters are expected to be picked up by Elena Giorgios at the restaurant The Argonauts in Piraeus on Monday the 17th. Until then, the characters can spend the time leisurely in Athens, or investigate things on their own.

There is no way to contact the archaeological team by phone, as the dig site is on an uninhabited island.

If the characters go by plane, advise the players to not go too early. If they do, they will have to spend too many days in Athens on their own, making the adventure feel slow in the beginning. You can delay the arrival to Athens by having the characters apply for a visa to Greece.

If the characters are creative and inquisitive, an early arrival may not be a problem. There's also the

possibility of the characters stumbling into the adventure without any prior knowledge. If this is the case, then it is recommended that they somehow end up on the island by boat, or they come across some art thieves as a crime is being committed.

## LANGUAGES IN GREECE

Naturally, the dominant language in Greece is Greek. Many know English, and quite a lot also speak German.

Languages in Greece	Chance (%)
Greek	100
English	75
German	55
Classical greek	25
Italian	25
Serbo-croatian	25

## OH, ATHENS!

If the characters are not already in Greece, then they need to get there somehow. Most likely they will travel by plane, although characters with cars may want to drive there. Flying takes a few hours, driving takes a few days.

### GETTING TO GREECE BY PLANE

The plane will land at Ellinikon International Airport at the coast some 7 km from the city, and from there characters will have to take a bus or taxi into Athens.

The flight to Athens is uneventful. The service on board is great and the view is spectacular. The airport itself is incredibly busy. After debarkation, the characters will first have to go through immigration and customs, which may or may not be a problem depending on how the characters act and who they are. There are of course queues, and the customs officials are taking their time. Once through customs, they should head over and pick up their luggage. Unfortunately, the luggage belonging to the characters as well as a number of other passengers on the plane does not arrive at the luggage carousel.

Presumably, the characters will join the other passengers when they head over to the service-desk to complain. Have the players make an **Alertness check**: those who succeed will notice two luggage carts on the tarmac. The person who was supposed to unload them got distracted by a colleague wanting to talk to him, and then ended his shift without telling anyone that there were two carts left. If the characters inform the staff at the service desk about this, they will get staff out there to finish the job. If nobody notices the carts, characters could convince the staff to look for the missing luggage with a successful **Red Tape task check**. It takes a bit longer, but will also end with the characters being reunited with their belongings.

If nobody succeeds at the **Alertness** or **Red Tape task check**, then the staff will be very apologetic, and ask to know where the characters will be staying. It will be found the next day and eventually delivered to their hotel, but might lead to some inconvenience as the characters have to get by without their luggage for an unknown time.

Once the characters have been reunited with their belongings, it is time to move on to the next stage unless the characters want to spend more time doing touristy stuff in the city.

### Raiders of the lost luggage

If the Director wants the characters to suffer a bit, then some miscommunication between the staff at the airport and the staff at the hotel can occur, leading to all kinds of entanglements. For instance, the airport contacts the hotel when the characters are out on the town, and then the hotel staff will mishear the message or forget to deliver it, or once the characters get the message they go out to the airport again, but can't get in touch with any staff who can find their belongings. The luggage might have been sent to the wrong address by taxi or some other mishap.

**If you use this option, make it a farce or comedy, and it must end successfully and perhaps with an added bonus, for instance compensation from the airport management.**

### WAITING FOR ELENA

The characters have been instructed to meet Elena at a local restaurant in the harbour of Piraeus, after which she will take them to the island where the professor and his team are digging.

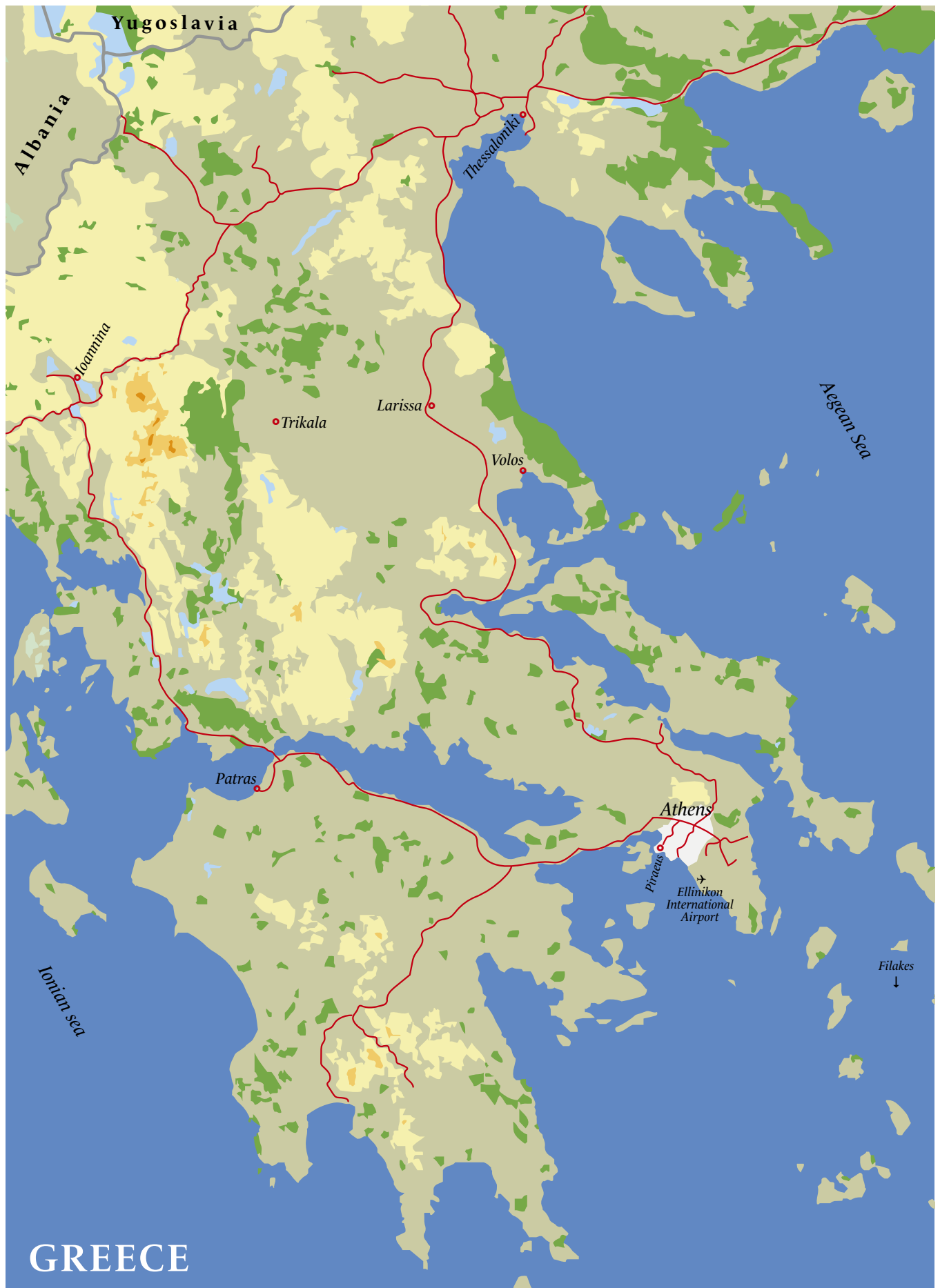
The harbour is a bustling place, with lots of piers. On one side is the shipping harbour with container ships loading and unloading goods. On the other side are lots of small fishing boats and ferries. It is a noisy area, full of people and seagulls. The smell of fish and salt water is everywhere.

### The Argonauts, traditional Greek seafood

Fortunately the characters have been given the name of a restaurant, The Argonauts, where they can wait for Elena to come and pick them up. The quay is almost 3 km long, so they would have their work cut out for them otherwise.

The restaurant is small and specialises in traditional Greek cuisine. It is a plain white building, with some tables and chairs placed outside. Inside, there are more tables in a rustic style. The walls are decorated with seascape paintings. The owners, Jason and his wife Medea, are very friendly to the visitors, and serve excellent food. There are a few other patrons here eating lunch. Most of them are fishermen and other workers.

The wait for Elena will take quite some time, as she does not show up when she should. If the characters ask Jason or Medea if they know how to get in touch with her, they do not know. They will ask around though, and want the characters' contact information. They do not know exactly which island the dig was on, but they will get the information to the characters two days later.



### Chatting with the locals

With a successful **Charm task check** at **+2 pips**, the characters can get the locals to open up. They will gladly talk about any old ruins that they know of (they can definitively point out a large number of islands with ruins on them). No one has seen anything they think of as suspicious, but they have all heard rumours about smugglers operating in the Myrtoan sea.

With a successful **Contacts task check** (requires that the characters have previously gotten the fishermen to open up; otherwise it is at **-2 pips**), the characters can learn that one of the fishermen has some ideas about the smugglers' whereabouts. He has seen activity at a warehouse in Piraeus at odd hours, and can point out where it is. See Outside the warehouse.

### Finding out which island

Somehow, the characters must discover that the excavation site is on the island Filakes, or they won't be able to get there. Here are some suggestions on how the island can be identified:

- When asking about Elena, the characters may learn that a beautiful lady has rented boats to go to the island Filakes in the Myrtoan Sea.
- Fishermen have been warned to stay away from Filakes. Not that they go there anyway – the water is not that rich.
- Professor Cristos Lakatis at the National Archaeological Museum knows where the excavation is.
- A successful **Red Tape task check** shows that professor Alexandros Giorgios has permission for an archaeological excavation on the island Filakes.
- Rent a plane and look for which island has an archaeological dig on it.

If the players are absolutely clueless, remind them that they can **spend Story Points** to get a clue.

## GENERAL INVESTIGATIONS

If the characters start looking into things, either when they return from the island or when waiting for Elena, there are a few different paths they can take.

### LOOKING FOR ART

If the characters start looking around to see what kind of art objects are being sold, they will find that the Greek authorities take a dim view of real artefacts leaving the country. There are legitimate channels to go through when exporting artefacts, but it requires government approval and special licenses.

Successful task checks for **Contacts**, **Investigation** or **Red Tape** will allow the characters to get their hands on a list of approved sellers in Athens.

### Approved antiquities dealers in Athens

**Franopolous Auction House:** High end auction house, with expertise rivalling that of the National Museum. **Investigation** or **Status:** A Mr Richards used to use them for selling parts of his collection, but he stopped when their art experts revealed that – despite certificates of authenticity – one of his pieces was a modern forgery.

**Hasapis Antiquities:** Owned by an eccentric little man, who really doesn't want to sell the antiquities he has in his shop. **Charm** or **Subterfuge task check.** Has liberated a few pieces from Adam Finley, a shift little Irishman in Piraeus.

**Karras & Ariti:** Skilled dealers. **Charm** or **Subterfuge** skill check: They know that some shenanigans with antiquities is going on in Piraeus.

**Lysander's Art:** Legitimate, but not exactly legal. They don't ask questions if the price is right. **Humanities task check:** Lysander's was in trouble in the antiquities circles in England a few years ago. **Subterfuge** or **Investigation task check:** Sometimes they deal with Adam Finley in Piraeus.

**Matsouka:** Tourist shop: they sell overpriced replicas of small artefacts to tourists, and even more expensive originals. **Investigation task check:** They buy their replicas from small family businesses all over Athens.

**Onassis' Antiquities:** Connected to the powerful Onassis family, famous for their shipping, but Andros Onassis is really a bit of a black sheep of the family for his love of antiquities.

**Petrakis Art Export:** Specialises in the export of antiquities, mostly to the United States. **Investigation** or **Charm task check:** One of their former customers was a Mr Richards, but he stopped buying from them a few years ago.

**Savas:** Savas deals not just in Hellenic antiquities, but also those of Macedonian, Hittite, Egyptian, Roman, Babylonian and even Persian origin.

**Tsaoussis:** Small auction house, not very high end. They have had it rough these last years because of some foreigners.

**Xiphias:** Well-connected with European collectors. They keep a low profile because of their customers.

## The National Museum

A successful **Humanities** or **Contacts task check** will let the characters know that Professor Alexandros is one of the foremost experts on old Minoan and ancient Greek artefacts. He works at the National Archaeological Museum of Athens.

If they decide to pay him a visit at the museum, they will learn that he is out on an archaeological expedition. With a successful **Charm** or **Status task check**, his colleague Professor Cristos Lakatis can reveal that the dig is on an island called Filakes south of Athens in the Myrtoan sea, which is a part of the Aegean Sea. Professor Lakatis can also confirm the importance of the finds professor Giorgios has made, possibly linking the Minoan culture to the early Hellenic culture.

## LOOKING FOR SMUGGLERS

If the characters start asking around for more unconventional sources of artefacts, they will for the most part be met with blank stares. It is a challenge to get any clues about smugglers.

### Challenge: The trail of smugglers

**Contacts**, to know someone who knows someone.

**Investigation**, to follow the trail.

**Red Tape**, to know where in the bureaucracy there may be “footprints”.

**Subterfuge**, to avoid drawing any unwanted attention.

**Charm**, to get on their good side.

#### Modifications

–2 **pips** on task checks by characters not from Greece.

–2 **pips** on task checks by law enforcement characters.

#### Outcome

**Great outcome:** After a two or three day investigation, the characters hear about a warehouse outside the Piraeus harbour, from which statues are seen being shipped out by a small boat from the pier at odd hours. Also, there’s a mafia organisation called Chtapódi behind it.

**Good outcome:** After two or three days of investigation, the characters hear about a warehouse outside the Piraeus harbour, from which statues supposedly are shipped. People work there at odd hours.

**Limited outcome:** After three or four days of investigation, the characters hear about a smuggling operation in Piraeus harbour, but they don’t learn where, only that it happens by boat.

**Bad outcome:** The characters can’t find anything.

**Abysmal outcome:** The characters are found out and lured into a trap, where Boris, Mehmet and other thugs beat the crap out of the characters to encourage them to stay away. Let the players choose between being **Out Cold**, or being **Out Cold** and **Wounded** but getting a clue. Then pick a clue:

- A box of matchsticks from Lysander’s art
- A scrap piece of paper with the name of Mr Richard’s yacht, “Artemis”
- A scrap piece of paper with a phone number to the warehouse
- A sea chart marking the route to the island

If the characters talk to the police about smugglers, they will learn that Inspector Basil Dimopoulos is in charge of that investigation. You can get on his good side with a bottle of good ouzo and a successful **Charm task check** (**Subterfuge** won’t work – Dimopoulos is clever as a fox). He and his colleagues are not that fond of civilians trying to do police work, but will look into any tips they can get.

Non-native police officers will of course have a problem with jurisdiction, but they will have more leeway, and can get more info regarding the current investigations.

Basil Dimopoulos can tell the characters that there has been a big increase in the smuggling of artefacts and forgeries over the past two years or so. It seems as if it is well organised.

With a successful **Investigation task check** or a **Contacts task check**, both at –2, the characters will learn that there is a mafia ring called “Chtapódi” involved (Greek for “Octopus”).

# THE AEGEAN SEA

Once the characters know which island Professor Giorgios is working on, then they can try to arrange for a boat to take them there. The island Filakes is uninhabited, so there are no ferry services to that island.

It will take a few hours of looking around before they find someone who will let them rent a boat. In the end, the characters can make a deal with a young man named Stefanos who rents out smaller boats for tourists.



The price is a bit on the high side though. For the characters to afford it, they have to make a successful **Credit task check**. They can also try to negotiate a better price (so that they don't have to make a **Credit task check**) by making a successful **Charm task check**.

Unless the characters opt for something out of the ordinary (which will take about a day and cost the characters two **Story Points**), the boat is a small motor boat, with few luxuries.

The trip to the island is expected to take slightly less than half a day and have them arrive in the early afternoon. The sun is shining, and the sea is calm. The characters will see dolphins playing, and a large number of ships of various sizes; ferries to other islands, fishing boats, and large cargo ships. The trip itself is relatively uneventful, unless the characters manage to do something to mess the situation up.

### Challenge: Sailing the Aegean

**Vehicles**, to operate the boat and navigate the sea.  
**Alertness**, to notice any problems.  
**Endurance**, to not get seasick.  
**Machinery**, to handle the engine and rigging.

#### Modifications

Using a sail boat: -2 pips on **Vehicles**

#### Outcome

**Great outcome:** The characters get to the island in the early afternoon, and spot not only a pier with a man waiting on it, but also a cove where they can anchor.

**Good outcome:** It takes until the afternoon to find the right island and the pier. They may spot the lookout on the pier.

**Limited outcome:** It's not until nightfall that the characters find the island, and they don't spot the lookout.

**Bad outcome:** The characters don't find the island and have to return to Piraeus.

**Abysmal outcome:** The characters run aground and have to be rescued. They will lose two days and the deposit on the boat for damaging it (-2 pips on the next **Credit check**).

### ALTERNATIVE MEANS OF TRAVEL

**Landlubbers:** If the characters are landlubbers, they don't have to despair. With a successful **Charm task check** and either a successful **Credit task check** or

one **Story Point**, the characters can persuade a fisherman to take them to the island, but it will be uncomfortable and costly, as they will have to compensate the fisherman for missing one day's worth of fishing. The fisherman is an old man, who has spent all his life at sea. His English is quite lacking though, so he will not be very talkative unless someone knows Greek.

**By air:** A pilot character, such as Frida, may opt to rent a plane instead, preferably a sea plane. It is more expensive than renting a boat, but the trip is much quicker and they can search a wider area if they don't know which island the excavation is on. One character must have the Pilot ability, and one character must succeed with a **Credit task check** or pay two **Story Points** to afford the rent. Note that sea planes have four or six seats, so they will not be able to get many passengers back home using the plane.

### Challenge: Searching for the island from the air

**Vehicles**, to fly the plane.  
**Search**, to scan the sea.  
**Investigation**, to keep track of areas searched.  
**Willpower**, to not give up.

#### Outcome

**Great outcome:** The characters spot an archaeological dig on the island Filakes. There is a boat by an old stone pier, tents, and ruins. They see a young man dashing towards the boat, pursued by two other men. He's tackled to the ground and carried back to the dig.

**Good outcome:** The characters spot an archaeological dig on the island Filakes. There's a boat by an old stone pier, tents, and ruins.

**Limited outcome:** The characters spot ruins on the island Filakes as they are returning home to refuel. Either the characters land knowing they don't have enough fuel to leave, or they come back tomorrow.

**Bad outcome:** The characters can't find anything and have to return empty-handed, but at least they know which islands are free from anything suspicious looking. That leaves just four islands left to search the next time: Brantada, Filakes, Loutza and Lazarakia.

**Abysmal outcome:** There is an engine problem and they are forced to land. It takes some time to be towed back to Piraeus and have the plane repaired.

## GETTING TO FILAKES

As the characters approach the island, they see that it is covered by rocks, and lots of olive trees. Amongst the trees they can see a few old ruins. There are a number of beaches and coves. At one of them, there is a large stone pier, and a motor boat is docked there.

If the characters dock at the pier, a sleazy-looking man will come down and in broken English inform them that the island is private property and that they must leave. The man is one of the criminals. If any of the characters succeed on an **Alertness task check** at **+2 pips** (he is not exactly subtle about it), they will see that he has a pistol underneath his jacket.

When talking to him, have one character make an **Alertness task check**. If successful, that character will realize that he is lying, and that something is very wrong.

If the characters start to argue and cause any trouble, then the criminal will call out to his companions to take care of the intruders, and 5 more show up (there are 7 of them on the island. These are the underlings in the gang).

### Alternative ways

If the characters instead choose to go to one of the coves, they can get ashore undetected with a successful **Sneak task check**. If they do this at night, a successful **Vehicles task check** is required to get ashore safely. It is not necessary during the day.

If the characters decide to back off and leave the island, they do have the chance of returning later.

Should they for some reason decide that they do not want to do anything at all regarding the island, you'll need to get them on track again, for instance with an encounter with the smugglers near the warehouse (See *Outside the warehouse* or *Looking for art*, depending on which makes more sense and what the characters do).

### If captured

If the characters get caught on the island, the criminals will take any obvious weapons and valuables for themselves. The criminals will then force the characters to help dig out more finds.

Other equipment will be tossed aside and placed in a heap in one of the tents, if the criminals find it. At night time, the characters will be tied up together with the archaeologists.

If a character has seriously hurt or even killed any of the criminals, the criminals won't take it well. The character will be beaten as punishment and treated quite badly. Of course, the archaeologists will be rather

shocked as well if there are dead criminals. Especially Elena will react badly.

It's not impossible to escape, but they will have to free themselves from their ropes, overpower the guard, free the others, and sneak away. It's a bit like *Rescuing the professor*, with the added bonus of knowing where the others are and the disadvantage of being tied up.

If the players use **Story Points** to get a clue, the criminals will brag about their cunning scheme of digging up antiquities (see *Interrogating the smugglers*).

## Investigating the island

The island is relatively rocky, and covered with olive trees. Old remnants of roads and buildings litter the landscape. A successful **Humanities task check** at **-2 pips** will identify the style of the oldest ruins as Minoan. Dotted around the island are more recent cottages for shepherds and farmers, but it appears the island has been uninhabited for some time. Wild goats roam the landscape.

On top of a hill are the remnants of a small city, with wondrous ruins and lots of statues. As they come closer to the centre of the city, you can hear human voices. A successful **Sneak task check** task will allow them to sneak up on the whomever is talking.

### The dig site

At what appears to be the town square the characters can see lots of tents, and telltale signs of an archaeological excavation. There are tables with finds, washing bins, and large sieves standing to one side.

If the characters approach by day (and the **Sneak task check** succeeded), then the characters will see four people digging, while a fifth is standing guard. The diggers are the professor, his granddaughter, and their two assistants. One of the armed goons is there to make sure that they don't run away.

A couple of other people, who are also armed with pistols, are moving some of the statues, and two others are having a break smoking. They are the ones talking about what they are going to do with their money.

At night, the diggers are tied up in their tents so that they can't escape. Only one criminal will be standing guard.

### Discovered

If the **Sneak task check** failed, then the two people on the smoke-break start searching for the source of whatever sound the characters made. The others will continue with their current activities, unless the criminals that are searching find the characters.

## FILAKES



## RESCUING THE PROFESSOR

It would be most beneficial if the characters could rescue the archaeologists without combat. It can be done, if it is done at night. However, that will require some planning and a lot of luck.

### Challenge: Night-time rescue

**Sneak**, to not be heard.

**Alertness**, to avoid guards and not bump into things.

**Security**, to figure out the guards' schedule.

**Search**, to find the correct tents.

#### Outcome

**Great outcome:** The characters free the archaeologists and can also get the Professor's notes.

**Good outcome:** The characters free the archaeologists and sneak away.

**Limited outcome:** The characters free the archaeologists but are discovered as they leave the site.

**Bad outcome:** The characters are forced to fight their way in.

**Abysmal outcome:** The characters are captured before they even start.

Should the characters manage to rescue the archaeologists without the criminals noticing, then come next morning the criminals will start looking all over the island for the escapees (after making sure their own boat is still around).

If the criminals can't find the escapees or the characters during the day, they will then pack up everything and leave the island during the late afternoon, as they do not want to risk the police finding them there, and they think that the escapees have gone to the police.

## Fight!

If combat ensues, the criminals will try to shoot the characters, and if nothing else works, threaten to shoot the archaeologists. If at least half of the criminals are **Out Cold**, the remaining criminals will try to run away and escape by boat to come back later with reinforcements. They will try to disable the characters' boat if they can find it.

## INTERROGATING THE SMUGGLERS

If the criminals on the island are captured, they can be questioned, and the characters may learn more about what is going on.

The criminals can be persuaded to talk, but they speak very bad English, and no French at all. A successful **Subterfuge task check** at **-2 pips** will have them admit to being part of a gang, and that they have been targeting the art scene recently, stealing antiquities that they sell off. It is usually a low-risk endeavour.

They sell the stolen artefacts through an Irishman (Adam Finley) in Athens, who also makes forgeries of the artefacts, so the same object can be sold many times. They don't know who is buying the forgeries, but they have had much more backing recently, as someone with lots of money to spend has found them.

They have no knowledge of what the objects they sell are, but they know that jewellery is always worth lots of money, and statues and other similar artefacts can be copied.

They are reluctant to talk, because that would label them as snitches, and as the saying goes, "snitches get stitches".

# BACK IN PIRAEUS

Some scenes in this chapter may appear even before sailing out to the island, depending on what the characters do.

## OUTSIDE THE WAREHOUSE

The warehouse is located at the edge of Piraeus harbour, along with lots of other warehouses. There is an old stone pier, where small boats can anchor. The warehouse itself is rather nondescript and doesn't stand out.

## Nighttime shenanigans

If the characters visit the warehouse during the night, the door is locked and no one seems to be there, unless the characters have previously managed to free the archaeologists on the island, without drawing attention to themselves. In that case, the whole gang is there to remove all traces of their activities.

Should the characters wait around on a normal night, they will see a guard patrolling the area. Later at night, two men come to the warehouse by boat and unload cases. They are Mehmet and Boris, transporting new artefacts for Adam Finley to copy. They will also load their boat with finished copies to sell.



Boris and Mehmet are watchful and careful as they don't want to be discovered. If the players want to get close to get a look at the goods, use the following challenge:

### Challenge: Sneak up on Boris and Mehmet

**Sneak**, to move silently.

**Alertness**, to move at the right time.

**Subterfuge**, for diversions and smart moves.

**Agility**, for quick, silent dashes.

#### Outcome

**Great outcome:** The characters find three exactly identical Minoan bronze statuettes, all appearing to be thousands of years old. They hear Boris and Mehmet talking Russian (bad Russian from Mehmet).

**Good outcome:** The characters get a good look at the artefacts, and see that they are indeed Minoan. They hear Boris and Mehmet talking in a foreign language. If any character speaks Russian, that character can identify the language as Russian (bad Russian from Mehmet).

**Limited outcome:** Let the players choose between identifying the goods and being discovered, or having to abort and not be discovered.

**Bad outcome:** The characters are discovered. Boris and Mehmet try to escape.

**Abysmal outcome:** The characters don't notice Boris and Mehmet sneaking up behind them until it is too late. The next time they wake up, they are hogtied in the warehouse.

### In broad daylight

If the characters visit during the day, then Mehmet, Boris, and Adam will be there, making a deal with Mr Richards, who is accompanied by his secretary. Outside the warehouse will be a fast motor boat at the pier. The motor boat will have a driver in it. Should the characters do something to get the criminals' attention go to Scene: Getting caught (outside the warehouse).

### GETTING CAUGHT

Depending on who catches the characters, the result will be quite differently.

#### By police or security guards

If they are caught by the local police for trying to break in they will be taken into custody, and questioned. Successful **Charm task checks** at -2 or **Status task checks** at -5 will let the characters go with a minimum of questioning, and the admonishment that they should behave. The police will be keeping their eyes on them from now on. Failed task checks will mean that they

are held for a much longer time (how long is up to the Director) before being let go. When they are free again, the characters can return to whatever they were breaking into, hopefully a bit more carefully this time.

If they are caught with lots of valuables that look as if they might be stolen, or they have weapons on them, then they will have to answer to the court and their possessions will be confiscated pending investigation.

#### By the criminals

If they are caught by the criminals instead, the criminals will try to drive the characters away. If it is during the day, police might get involved to remove the "trespassers", even though the criminals prefer to not draw attention to themselves. If it is during the night, the criminals will tie the characters up, and then ship them out to the island or plan some other method of making the characters disappear without leaving any trace.

If the characters are just left at the warehouse, there will not be much information to find once the criminals have moved out and the characters escape.

### INVESTIGATING THE WAREHOUSE

The warehouse is divided into two large rooms, and a smaller area that serves as an office. One of the rooms is semi-open to the public, and is the official room that any person will see. It contains row upon row of statues and urns that are obviously modern replicas.

The back room however is more interesting. This is where fake artefacts are created (both the obvious replicas of plaster stored in the front room, and the better copies sold as real ones).

Hidden at the back are genuine artefacts that will be smuggled out and sold to the highest bidders. These artefacts have all been stolen from various archaeological sites, and include statues, jewellery and other finds; some of which have not even been catalogued. Adam Finley uses these as models to create fakes that are sold as genuine stuff.

In a safe in the backroom is a ledger where Adam has chronicled who has bought what piece of art, how much they paid and whether or not the piece was genuine or not. A number of museums and private collectors would be quite embarrassed if this information came out. In here is also his list of contacts for selling shady things. You can also find evidence that he has for the past two years been bankrolled by Mr Richards (Miss Grey was the one who brokered the deal).

If the characters enter the warehouse during the day through the front door, they will find Adam working there. He will then try to sell the obvious replicas in the front room. Under no circumstance will he allow anyone he does not know to enter the back room. They could sneak past him, but that requires a successful **Stealth task check** at -5 pips.

### My Big Fat Greek Bossfight

If the characters start a fight with any of the criminals at the warehouse, then the situation might become problematic. But it is probably the only way that they can bring them to justice.

**Boris and Mehmet:** If only Boris and Mehmet are present, they will defend themselves with lethal force if necessary, but they prefer to wound or scare off the characters. They think the characters are either affiliated with another gang or members of the police. None of that is good for them, but having to dispose of dead bodies is worse.

**Mehmet's gang:** If the gang is not captured and handed over to the police, they will be here too. They follow Mehmet's order until four of them are **Out Cold**. Then the rest run away.

**Adam Finley:** Adam will defend himself, but he really cannot fight. The only weapon he has at his disposal is a hammer. He is willing to knock the characters unconscious to prevent them from snooping around, but will not try to actually kill them.

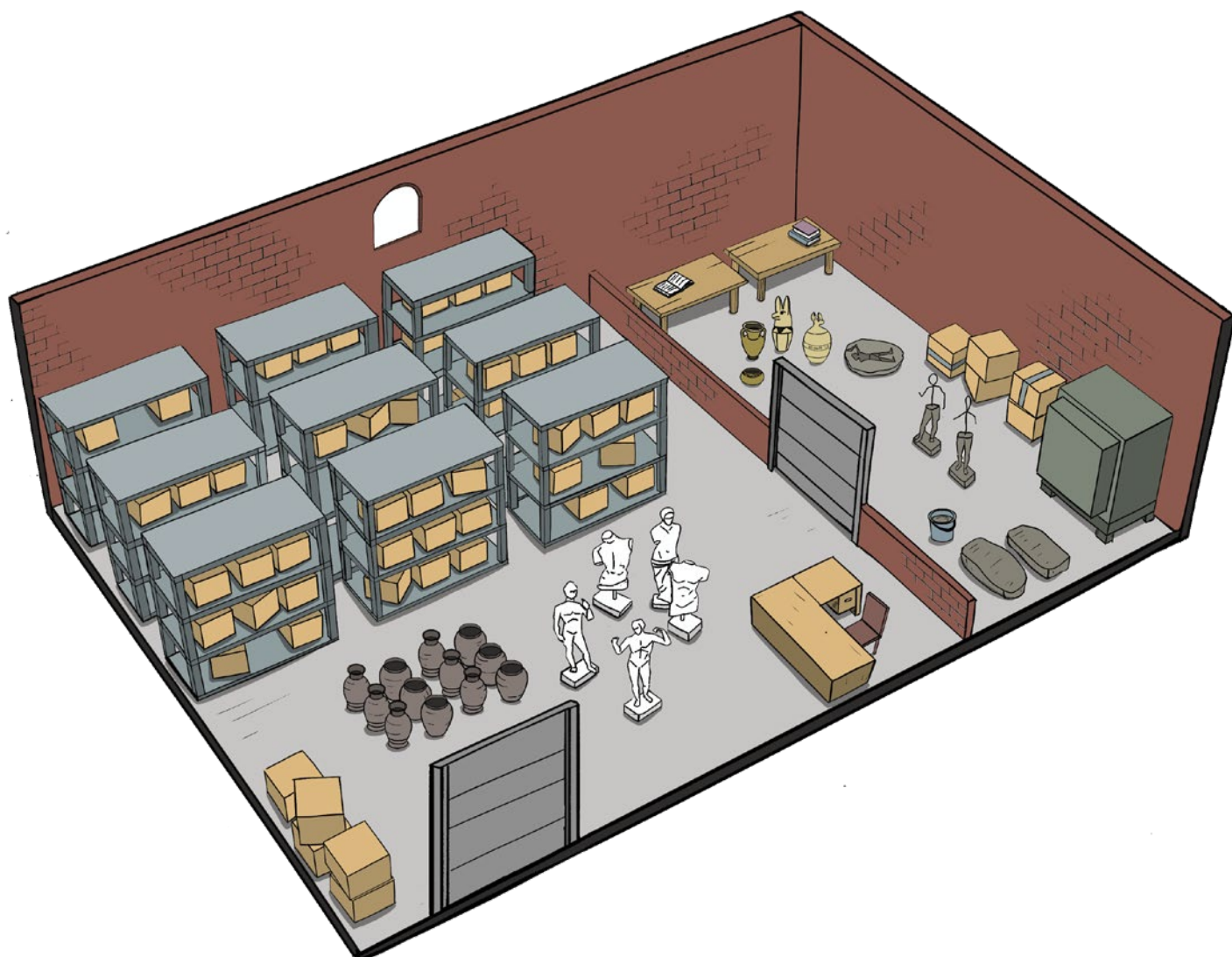
**Mr Richards and entourage:** Mr Richards is a bit of a braggart, and will gladly engage the characters in hand-to-hand combat. If pushed he will try to bribe them. He will not attack first.

If Mr Richards is forced to leave the warehouse, he will not be pleased. He has lost lots of money because of the characters' meddling, but he will not take further action against them unless they continue to investigate him. He will then hire goons to scare them off.

If things start to go badly for Mr Richards and entourage, Isabelle Grey will try to escape using the fast motor boat. Should they try to follow her, she will do her best to shake them off. She does not wish to fight.

If she gets away, and Mr Richards is defeated, she will then proceed to plunder his companies and transfer all money to the Octopus before destroying any evidence of their involvement. She will then arrange for a new identity and start again somewhere else.

Miss Grey will have the Octopus look into the characters, and likely make trouble for them at a later date.



**The police:** It is possible that cunning characters will go to the police before raiding the warehouse. If they have evidence of foul play – for instance because they visited the island and rescued the Professor – they may have police backing during the Big Fat Greek Bossfight. If that's the case, the fight is quickly over.

Handing over the villains and evidence to the police after the fight eventually leads to a prosecution for them. The characters may be held by the police for a day or two until their story is corroborated.

If the characters have not yet visited the island, the police will send someone to investigate the place after questioning the criminals. Adam Finley will gladly

spill the beans when he hears about the kidnapping of the Professor – he wants no part of it.

### If captured

If the characters lose a fight with the criminals (or they surrender peacefully), then they will be tied up and transported to the island, unless the gang's activities there have been disturbed and they have instead come to erase any evidence of their presence. If that is the case, then the characters will be tied up and simply left in the warehouse. However, it is in this case quite likely that the characters will try to find the criminals, and that might be quite another adventure.

## END OF THE ADVENTURE

Hopefully the characters have rescued the Professor and his team, and then defeated the criminals and handed them over to the police. The police will question the characters and the professor to verify their stories, but unless something serious has happened, they will eventually be released.

- The scenario will be a partial success if the characters manage to free the professor and his granddaughter, but fail to stop the smuggling of the artefacts.
- If they also either bring the criminals to justice or stop the smuggling of artefacts, both real and fake, it is a major success.
- If they succeed with all three parts it will be a complete success.

Captured criminals will get harsh penalties. The Greek police don't like people who smuggle artefacts, and they like kidnapping even less.

Adam Finley will be charged with making and selling fake art, and dealing in stolen artefacts. He will get a somewhat light sentence as he will cooperate

with the prosecution to identify the others and testify against them.

If Mr Richards and Miss Grey are arrested, Mr Richards will try to bribe the police and have them be freed. Otherwise Miss Grey will escape on her own. She will then report back to the Octopus, and the characters might get a new enemy out of this.

### REWARDS

If they save the kidnapped archaeologists, the characters will get a bit of fame, as well as making a couple of friends if they were not already on friendly terms with the professor. Give the players a Reward check on **Status**.

They will also get some fame if they manage to stop the smugglers at the warehouse. Give the players a Reward check on **Status** for this as well.

In addition, their employer or the Greek authorities may give them a monetary reward for stopping the smuggling ring. Give the players a Reward check on **Credit**.

# DIRECTOR CHARACTERS

## THE GOOD GUYS



### PROFESSOR ALEXANDROS GIORGIOS

Professor Giorgios is a man in his late 60's/early 70's. A thin man with grey hair and thick glasses. He is very passionate about history, and takes it as a personal affront whenever someone destroys historical artefacts. He is very protective of Elena.

#### Alexandros Giorgios

**Initiative:** 4 **Vitality:** 4

**Skills:** Basic 45%, Specialist (archaeology) 85%, Humanities 75%, Languages 65%



### ELENA GIORGIOS

An attractive young woman in her early twenties. She has lived with her grandfather since her parents died a few years ago. She helps him with his expedition, but intends to continue with her art studies at the university later on. She is not afraid to speak her mind, which sometimes gets her into trouble.

#### Elena Giorgios

**Initiative:** 4 **Vitality:** 4

**Skills:** Basic 45%, Humanities 65%, Languages 65%, Vehicles 45%





### CHRISTOS PAPANDREOS

A young archaeology student. He is helping professor Giorgios with his excavation. He has an unrequited crush on Elena.

#### Christos Papandreos

**Initiative:** 5 **Vitality:** 5

#### Attacks:

- Improvised weapon: 35%, 3dX, Brittle
- Unarmed: 35%, 2dX

**Defence:** 35%

**Skills:** Basic 35%, Humanities 45%, Melee 35%, Defence 35%



### THOMASSO CONSTANTINOU

Another young archaeology student. He is two years older than Christos.

#### Thomasso Constantinou

**Initiative:** 5 **Vitality:** 6

#### Attacks:

- Improvised weapon: 35%, 3dX, Brittle
- Unarmed: 35%, 2dX

**Defence:** 35%

**Skills:** 45%, Athletics 45%, Humanities 45%, Vehicles 35%

## THE CRIMINALS

**MEHMET ELOGEN**

The leader of the criminal gang. He is a revolutionary from Turkey who hides from the Turkish authorities as he caused a bit of unrest back home with his political speeches earlier. He is greedy and lusts after power, and has the personality of a sleazy car-salesman. There is something about how he looks and behaves that makes people around him uncomfortable. He might not be all that mentally stable.

He has a thin build, large eyes, slightly sunken cheeks, and stringy hair that clings to his head. He is in his mid twenties.

**Mehmet Elogen**

**Tags:** Lieutenant, Flips (2), Multiple Attacks (2)

**Initiative:** 7 **Vitality:** 5

**Attacks:**

- A fistful of hurt: 45%, 2dX
- 9 mm Beretta: 35%, 5dX, Loud, Short Range (3), Reload (9-0)

**Defence:** 35%

**Skills:** Basic 45%, Defence 35%, Criminal Enterprises 65%, Alertness 65%, Agility 65%, Vehicles 65%, Sneak 65%

**BORIS RECCEP**

Boris is big and strong, but not very smart. He has fallen under Mehmet's influence, and actually thinks he is doing what he does for a good cause. He is unlikely to take any initiatives of his own. He is Turkish, same as Mehmet.

**Boris Reccep**

**Tags:** Lieutenant, Flips (2), Multiple Attacks (2)

**Initiative:** 5 **Vitality:** 8

**Attacks:**

- A fistful of hurt: 65%, 2dX
- 9 mm Beretta: 35%, 5dX, Loud, Short Range (3), Reload (9-0)

**Defence:** 35%

**Skills:** Basic 45%, Alertness 45%, Agility 45%, Sneak 45%, Intimidate 85%, Melee 65%, Ranged Combat 35%



### ADAM FINLEY

The artist creating forgeries for the gang. He is an Irishman with a thin build, that made a career out of selling forgeries of various artefacts. He is a very good artist, but as he did not get the recognition he wanted for his art, he decided to get back at the art world, and make lots of money through forgeries.

#### Adam Finley

**Tags:** Underling

**Initiative:** 5 **Vitality:** 5

#### Attacks:

- Irish boxing: 45%, 2dX

**Skills:** Basic 35%, Art 85%, Contacts 65%, Humanities 65%, Vehicles 15%



### MEHMET'S GANG

A bunch of low-life criminals from various parts of the world (Russia, Greece, Bulgaria). They make up most of the members of the gang. They are all men in their mid/late twenties.

#### Underling #1–7

**Tags:** Underling

**Initiative:** 7 **Vitality:** 5

#### Attacks:

- Wham! Biff! Whop!: 55%, 2dX
- 9 mm Beretta: 55%, 5dX, Loud, Short Range (3), Reload (9–0)

**Skills:** Basic 35%, Ranged Combat 55%, Agility 45%, Strength 55%



### MR MORGAN RICHARDS

An arrogant American businessman. He is financing the criminals' activities, and expects to profit from it handsomely. He is in his late forties, and impeccably dressed in a suit. He treats everyone around him badly, and thinks that money can buy everything. He literally thinks he is the centre of the universe. He is married, but will never pass up a chance to hit on any attractive young woman who gets in his way. He is famous for his ruthless behaviour and shady deals.

#### Morgan Richards

**Tags:** Boss, Flips (4), Counter-Attack, Multiple Attacks (3)

**Initiative:** 5 **Vitality:** 8

#### Attacks:

- American right hook: 55%, 2dX
- A rapier hidden in a cane: 75%, 5dX, Precise

**Defence:** 55%

**Skills:** Basic 45%, Specialist 75%, Alertness 15%, Endurance 55%, Vehicles 55%, Credit 85%, Status 45%, Law 45%, Brag about Himself 105%



### MISS ISABELLE GREY

A very attractive American woman in her thirties. Officially, she is Mr Richards' secretary. Unofficially, she is also his lover.

Unknown to Mr Richards, her loyalties belong to the Octopus (she has number 169), and she will gladly sacrifice him to avoid being captured. She has manipulated him for years using seduction, hypnosis, and experimental drugs, stealing large amounts of his money and even making sure that the Octopus has their tentacles in all of his businesses (especially those that deal with the government). She wears a piece of jewellery in the shape of an octopus.

She and the other members in her cell are all working undercover to make sure that the Octopus receives money and influence by involving themselves with powerful persons or organisations. She has also directed small teams of Octopus agents to steal valuable artefacts. These have then been sold on the black market.

#### #169

**Tags:** Lieutenant, Flips (2), Multiple Attacks (2)

**Initiative:** 6 **Vitality:** 5

#### Attacks:

- Octopus martial arts: 65%, 2dX
- Pocket pistol: 75%, Damage 4dX, Short Range (1), Reload (7-0), Sneaky

**Defence:** 35%

**Skills:** Basic: 45%, Seduction 85%, Alertness: 65%, Agility 65%, Sneak: 55%, Disguise 65%, Vehicles 45%



# HANDOUTS

All **plot hooks** can and should be tweaked to suit the individual campaign, so that they come from specific persons or organisations that are relevant to the background of the characters.

## STARTUP HANDOUTS

Choose two startup handouts fitting two of the player characters. If those two players work to pull the others into the adventure, reward them with 1 free Improvement tick each.

### Arch-Enemy: The Octopus (Éloïse)

*Use this handout to help the Director start the adventure and drag your friends into it.*

Your interest in the Octopus has turned your attention to what is called “The Greek Connection”. Apparently, the Octopus is part of an art smuggling ring involving a rich American and Minoan artefacts from a recent excavation in the Aegean sea. Finally, you may be on the verge finding evidence that proves the existence of the nefarious organisation!

### Media Darling (Elektra)

*Use this handout to help the Director start the adventure and drag your friends into it.*

Just days after your latest appearance in the news, you received a telegram from your Greek friend Elena Giorgios. She asked you to meet her at the restaurant The Argonauts on Monday, May 17th, and to bring some friends. There’s nothing more in the telegram, which in itself is weird – she usually writes long letters, not short telegrams. Maybe she is in trouble and could not contact anyone closer?

### Looking for an adventure (Paul)

*Use this handout to help the Director start the adventure and drag your friends into it.*

A very rich friend of yours has developed a taste for collecting the fine arts. He has heard that a lot of Greek and maybe even Minoan statues have recently arrived on the market. He wants you to go to Greece and acquire some of the better ones for cheap – reasonable expenses paid. Of course, the provenance of the art is very important, so beware of fakes. This may be an interesting adventure.

### Looking for a case (Yurika)

*Use this handout to help the Director start the adventure and drag your friends into it.*

A famous auction house has asked you to investigate the recent emergence of statues that are claimed to be Minoan artwork. The auction house, which is very keen on preserving its reputation, believes the statues to be well-made fakes. If you can prove that they are authentic, then your client would be very interested. And if they are fakes, then they look good for helping put a stop to their distribution.

### Secret Service (Frida)

*Use this handout to help the Director start the adventure and drag your friends into it.*

The intelligence agency you work for is worried about a potential increase in activity in the Mediterranean area by other agencies. This coincides with an archaeological expedition headed by professor Alexandros Giorgios. There is a suspicion that the expedition is a front for these agencies. Go to Greece and investigate what is going on there. Report what you find and put an end to it, if practical. The agency will deny any affiliation to you and your associates if you’re captured or discovered. This handout will self destruct in five seconds.

### Looking for the Past (Harry)

*Use this handout to help the Director start the adventure and drag your friends into it.*

Professor Alexandros Giorgios and his archaeological expedition have reportedly made some very interesting finds. He has invited you to Athens to show some of his findings to you. His granddaughter, Elena, will pick you up and take you to the excavation site. You will meet at The Argonauts, a seafood restaurant in Piraeus, on Monday, May 17th.

# APPENDIX

## RANDOM GREEK NAMES

Male names	Female names	Surnames
Allessandro	Alexandra	Alexopoulos
Andreas	Alexia	Calligaris
Basil	Anastasia	Christopoulos
Cristo	Andrea	Dimopoulos
Cristobal	Angelina	Florakis
Dimitri	Cassandra	Galanis
Esteban	Daphne	Georgiou
Filippe	Elena	Ionnidis
Giorgio	Eudora	Karras
Hektor	Georgina	Kiriakidis
Jorge	Isadora	Lekkas
Klaus	Katerina	Michalos
Krystof	Larissa	Nicolaides
Leandro	Melanie	Pappas
Lucas	Melissa	Sifakis
Lysander	Nicole	Stavropoulos
Nicholas	Nyssa	Theodoridis
Nicholau	Sophia	Vasileiou
Pedro	Thalia	Vasilopoulos
Stefanos		
Thaddeus		

## WHAT DID THE PROFESSOR FIND

The professor and his team have uncovered a number of different artefacts of Minoan origin.

Amongst the things the professor and his team have found, are tablets written in something that looks like Linear A, the Minoan language, as well as an artefact similar to the Antikythera mechanism, but for calculating prevailing winds, currents and high/low-tides over the years instead of eclipses and astronomical data.

The interesting thing is that some of the tablets seem to mention The Pillars of Hercules, but almost a thousand years before Plato's Dialogues mention them as a reference to the route to Atlantis. Is this a hint towards the actual Atlantis?

The tablets depict part of Minoan history. These things, though of immense scientific value, are not what the criminals are after, as they cannot be easily sold and the criminals do not understand their importance. Instead they are after the large number of statues and pieces of gold jewellery that have been found.

There is a huge amount of pottery and other things that detail daily life and activities in Minoan society. They reveal that the island dealt regularly with Minos as well as Athens. There was a small city here with a palace, a temple, and its own harbour.

In the real world, Linear A was only found on Crete until 1973 and it has still not been deciphered.

## EXPANSION

You can expand the scenario, or make a sequel to it, in many ways:

- What happens if there are hidden tunnels under the ruins on Filakes? Perhaps they hide a cache of the mythical metal orichalcum, said to be more precious than gold.
- Of course Mr Richards has a very large and expensive yacht, stocked with more mysterious artefacts. If Mr Richards escapes, why not have the characters intercept the yacht and sneak aboard?
- Isabelle Grey's connection to the Octopus merits further investigation. Where did she escape to?
- What if the tablet found on the island, or some other artefact, is part of a text describing the route from Minos to Atlantis itself?



# 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	<b>+5 pips</b>
Easy	<b>+2 pips</b>
Challenging (most task checks)	—
Hard	<b>-2 pips</b>
Very hard	<b>-5 pips</b>

## 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, fisticuffs 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 happen 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 happen 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 actions 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 check 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	<b>Melee</b>	Defence score
You are the target of a ranged attack and the attacker is in the same zone	<b>Melee</b>	Defence score
You are the target of a ranged attack from another zone and you are in cover	<b>Agility</b>	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	<b>6dX</b>	First in the next round
Stick of dynamite	<b>8dX</b>	First in a specified round depending on the fuse
Trap bomb	<b>8dX</b>	When the triggering action or situation occurs
Rocket-propelled grenade	<b>9dX</b>	Attack action
Timed bomb	<b>8–12dX</b>	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	<b>Stunned</b> for <b>1d6</b> rounds	Asleep, cannot be awakened	<b>1d6</b> hours
Paralysing poison	75	<b>Stunned</b> for <b>1d6</b> rounds	<b>Paralysed</b> , cannot move	<b>1d6</b> hours
Deadly poison	65	<b>1d6</b> Damage	<b>1dX</b> Damage at the end of turn for the duration	<b>1d6</b> rounds
Hallucinogenic poison	50	Everything is blurry, <b>Stunned</b> for <b>1d6</b> rounds	Cannot discern reality from hallucinations, <b>Stunned</b> and <b>Intoxicated</b>	<b>1d6</b> 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: <b>+2 pips</b>
Film camera	1	8 mm or 16 mm moving film camera, film cassettes, padded bag	Documentation and event analysis: <b>+2 pips</b>
Mechanic's toolbox	1	Assorted screwdrivers, torque wrench with bits, adjustable wrench, spanner, hammer, pliers, cutters	Jury-rigging, creating or repairing machines: <b>+2 pips</b>
Racing car (signature)	2	One or two seats, steering wheel, no trunk, roll cage	Car chases or races: <b>+2 pips</b>
Wad of cash	1	Bank notes, rubber band	Purchase: <b>+2 pips</b> No questions asked: <b>+2 pips</b>

# 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 Points 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: <b>+2 pips</b>
Film camera	1	8 mm or 16 mm moving film camera, film cassettes, padded bag	Documentation and event analysis: <b>+2 pips</b>
Furisode (formal long sleeve kimono)	1	Dress, matching handbag, make-up, perfume, matching shoes.	Impression at formal occasions: <b>+2 pips</b>
Sports car	1	Two seats, steering wheel, minimal trunk	Car chases, travel in style: <b>+2 pips</b>
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: <b>+2 pips</b>
Compact car	1	Four seats, steering wheel	Road travel
Disguise kit	1	Wig, make-up, lenses, cotton pads	Disguises and acting: <b>+2 pips</b>
Flashlight	1	Flashlight with batteries	Spotting things in the dark: <b>+2 pips</b>
Lockpicks (signature)	1	Lockpicks, case	Picking locks: <b>+2 pips</b>

# 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, Survival gear, Hunting rifle, Off-road vehicle (signature), 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	<b>Survival</b> and camping: <b>+2 pips</b>
Hiking gear (signature)	1	Comfortable boots, warm and durable clothes, mittens, walking stick	Hiking and long marches: <b>+2 pips</b>
Hunting rifle	1	Rifle (typically caliber .250), strap, scope, protective sleeve, 4 reloads, ammunition pouches	Hunting rifle: Ranged Combat, Damage <b>7dX</b> , Loud, <i>Single Shot</i>
Off-road vehicle	1	Four seats, steering wheel, roomy luggage compartment, rear hatch	Road travel Off-road travel: <b>+2 pips</b>
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	<b>Survival: +2 pips</b> Survival knife: Melee, Damage <b>4dX</b> , 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: <b>+2 pips</b>
Handgun	1	Handgun (typically caliber 9 mm Parabellum), holster, 5 extra magazines, bag or pouches for magazines	Handgun: Ranged Combat, Damage <b>5dX</b> , 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: <b>+2 pips</b>
Pocket pistol (signature)	2	Small pistol (typically caliber .25 ACP), holster, strap, 6 reloads	Pocket pistol: Ranged Combat, Damage <b>4dX</b> , <i>Short Range (1)</i> , <i>Reload (7-0)</i> , <b>Sneaky</b>
Shortwave radio set	1	Transceiver, handset, batteries, antenna, backpack, case	Radio communication, long range

# ÉLOÏSE GIRAUD, ASPIRING STUDENT



*\*Yawn\* m'orning. I'm Éloïse, and since I'm 16, I don't have a job. I study 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, Scooter, 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 spanking from a villain instead. The spanking works exactly as the **Wounded** condition until after the fight scene, when it is dropped. The only thing hurt is your bum and 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: <b>+2 pips</b>
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: <b>+2 pips</b>
Scooter	1	Chic scooter, helmet, lock	Impression: <b>+2 pips</b> Travel in heavy traffic: <b>+2 pips</b>
Ski gear	1	Skis (downhill or cross-country), ski boots, ski poles	Travel on snow: <b>+2 pips</b>
Walkie-talkie	1	Handset, batteries, microphone, belt strap	Short-range radio communication