

ESCAPE FROM MONT BLANC

A DEMO SCENARIO FOR THE TROUBLESHOOTERS

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INTRODUCTION

This adventure is intended as a demonstration of *The Troubleshooters* at events at for instance shops, gaming conventions, and so on. It can also be used to teach *The Troubleshooters* to new players.

The scenario is self-contained. Everything you need, except for dice, players, pen and paper, is included. You can use *The Troubleshooters* core book if you want, but it is not mandatory.

The scenario is designed for 3–6 players, and should take about 30–60 minutes from start to finish.

SYNOPSIS

The characters have been captured by the Octopus, and start the scenario locked in a cell in a subterranean base under the Mont Blanc massif. In the base, the Octopus is developing a mind control beam. The characters have to escape from the base and destroy the mind control beam.

SCHEDULE

Schedule your time like so:

5–10 minutes: The players pick characters. You explain how to roll dice.

10 minutes: Scene 1: Get out of the cell.

10 minutes: Scene 2: Fight against the guards.

If your time is limited, this is a good time to stop. If you have about an hour total play time, you can continue.

5 minutes: Scene 3: Find out where the mind control beam generator is.

20 minutes: Scene 4: Sabotage the mind control beam generator.

5 minutes: Epilogue and finish.

GETTING STARTED

The adventure is designed for 3-6 players. Each player picks one character from the six pre-generated characters.

The adventure also comes with four maps/blueprints.

- **Scene 1:** Map 1 shows the cell in which the characters are locked up.
- **Scene 2:** Map 2 shows the cell block and the guard room where the cell block is monitored.
- **Scene 3:** Map 3 shows a side view of the Mont Blanc complex.
- **Scene 4:** Map 4 shows the generator hall.

PLAYERS AND THE DIRECTOR OF OPERATIONS

One participant will be the Director of Operations, also known as the Director. We assume that it is you, and that you already know what roleplaying games are and how to lead a game.

Your task will be to lead the players through the story, adjudicate the rules, and present the world the characters live in. You will act as various prisoners, guards and lieutenants that the characters will meet in this scenario.

The players will take the role of one character in a group of up to six characters. They will act as their characters.

PREPARATIONS

You need percentile dice (**d%** or **d100**) and some six-sided dice (**d6s**) to play *The Troubleshooters*. They are available in most gaming stores, and there are also apps for rolling dice in both the Google Play and Apple App Store.

Tip: This adventure is designed for A4 size paper. If you use US Letter, you can shrink or crop pages in Adobe Acrobat to fit the paper size you use. You can also use an application like BRISS (available at <http://briss.sourceforge.net/>) to crop pages for your printer.

Print the pre-generated characters. They are on two pages, so print them double-sided if possible.

Also print the four maps/blueprints. If possible, print them on A3 or tabloid.

TERMINOLOGY

d%: percentile dice, **d100**; used for most task checks

d6: six-sided die generating a random number between 1 and 6

dX: damage rolls with **d6s**; 4–6 = 1 point of **Vitality** loss; roll an additional die on 6

dP: recovery or soak rolls with **d6s**; 4–6 = 1 point of recovery

Ones: the number representing the ones value from a **d%** roll

Tens: the number representing the tens value from a **d%** roll

Cast characters: the characters of the players; sometimes simply called “characters”

Director characters: characters controlled by the director

Skill: a value measuring the character’s capability, on a scale of 0–100%

Task check: **d%** roll against a skill value

Modifier: a way of making task checks harder or easier; negative modifiers make task checks harder, positive modifiers make them easier

Pips: how much the modifiers affect the task check

Karma: when the **Ones** and **Tens** of a task check are equal

Good Karma: happens when the **d%** dice of a successful task check are equal

Bad Karma: happens when the **d%** dice of a failed task check are equal

Vitality: the “oomph!” of a character

Condition: a state that affects a character and can be on or off

Tag: a label associated with a director character or an item they are using which triggers a special rule

Story points: the players’ resource to influence the story by activating abilities or flipping checks.

Flipping dice: changing places of **Ones** and **Tens**, making a roll of “83” into “38”

SET-UP

Present the pre-generated characters (pages 22–33) to the players. Let each player pick one character. Put aside the rest.

Normally, characters start with five gear kits and four **Story Points**. Because the characters are prisoners, they don't have all their gear kits, and they start with nine **Story Points**.

- **Elektra:** Does not have Racing Car. Film Camera and Mechanic's Toolbox were taken by the guards and are stored in the Guard Station.
- **Yurika:** Does not have Sports Car. Furisode and Film Camera are stored in the Guard Station.
- **Paul:** Does not have Compact Car.
- **Harry:** Does not have Off-Road Vehicle. Hunting Rifle and Hiking Gear are stored in the Guard Station.
- **Frida:** Does not have Bicycle. Handgun and Radio Set are stored in the Guard Station.
- **Éloïse:** Does not have Scooter or Ski Gear. Walkie-talkie is stored in the Guard Station.

HOW TO PLAY THE TROUBLESHOOTERS

Playing *The Troubleshooters* is similar to any Basic Role-playing-based game. It is intuitive and easy to learn and understand. Before starting, you should teach the players how to make a task check, how modifiers work, how to flip dice, and how **Story Points** work. Also, tell the players how to roll for damage.

- Skills are measured on a scale from 0–100%. 15% is the minimum for player characters.
- A task check is a roll of percentile dice (also known as **d100** or **d%**) against the skill value. A result that is equal to or lower than the skill value is a success, higher than the skill value is a failure.
- Some task checks are opposed. You win an opposed check if you your roll is both a success and it is higher than the opponent's roll, or if you succeed and your opponent doesn't. If both fail, or if both succeed but the rolls are tied, then nobody wins.

- Modifiers are compared to the **Ones** of the die roll. **+2 pips** means that 1 and 2 on the ones are always a success, regardless of whether the whole number is above the skill value. **+5 pips** means that 1–5 on the **Ones** is always a success. **–2 pips** means that 1 and 2 on the **Ones** is always a failure.
- In some cases, you can flip the dice, so that a roll of 63 becomes 36 instead. There are abilities that allow you to flip rolls for **1 Story Point**. You can always flip a roll for **2 Story Points**.
- If you roll a double, for instance 11, 44, 99 or 00, you get **Karma**. If you get **Karma** (Good or Bad), you also get one **Story Point**. If you roll doubles and the task check is a success, you get **Good Karma**. **Bad Karma** happens when you roll doubles and the task check fails.
- Damage is rolled with six-sided dice. Roll the designated number of dice. For every 6 you roll, roll one additional dice. Continue rolling additional dice until you don't get any more 6s. A die that shows a 4, 5 or 6 counts as 1 point of damage, so a roll with the results of 1, 3, 3, 4 and 6 would inflict 2 points of damage (1 point each for the 4 and 6).
- All characters start with **9 Story Points**, because they are captured. These can be used to activate abilities. You get more **Story Points** if you activate Complications, when you get **Karma**, and in some other situations. You use **Story Points** to flip task checks, activate abilities, and for some other things.

Let the players roll dice and show them how to calculate damage, flip task checks and so on. When all players understand the basics, go to *Scene One: Into The Cell*.

REFERENCE LIST: SKILLS

This reference list will help you pick which player skills to use for task checks, if the adventure itself does not explicitly point out the one to use.

Skill	Type of Situation
Agility	Jumping, climbing, running fast
Alertness	Noting things before they happen
Charm	Charming, seducing, making a good impression
Contacts	Knowing people, getting in touch, getting favours
Credit	Purchases, loans, bribes, having cash on hand

Skill	Type of Situation
Electronics	Examining, repairing, and building electronic devices, knowledge about electronics
Endurance	Enduring physical hardships, doing things for an extended period
Engineering	Examining, repairing, and building machines, knowledge about engineering
Entertainment	Singing, playing instruments, telling stories, acting
Humanities	Knowledge about art, history, linguistics, anthropology
Investigation	Retrieving, documenting, examining evidence and drawing conclusions from it
Languages	Speaking well, linguistics, express yourself
Machinery	Operating machines
Medicine	Knowledge about medicine, treating trauma, disease, or poisoning
Melee	Boxing, wrestling, fighting with melee weapons
Prestidigitation	Magic tricks, lockpicking, pickpocketing, legerdemain
Ranged Combat	Rifles, handguns, crossbows, bow and arrow, thrown weapons
Red Tape	Bureaucracy, law, tracing documents
Science	Understanding and practicing physics, chemistry, biology, genetics, toxicology, mathematics etc
Search	Actively looking for clues, hidden items or people trying to hide
Security	Understanding, implementing and defeating security system such as CCTV, alarms, sensors, patrol schedules, guard animals, electronic locks etc
Sneak	Hiding, moving silently
Status	Impressing or intimidating people, making people do you a favour, high society
Strength	Strength feats like pushing, lifting, or throwing
Subterfuge	Trickery, bluffing, cheating
Survival	Bushcraft, handling yourself in the wilderness, setting up camp, foraging, navigating in the wilderness
Vehicles	Driving and maintaining vehicles
Willpower	Resist temptation or mind control, withstand pain, not give up when faced with difficulty

SCENE 1: INTO THE CELL

This scene will introduce the characters to one another, and teach the players how to make a task check.

Read aloud:

“Your latest adventure did not end well. You were looking for a missing train in the Alps, and found a side track in a tunnel beneath the Mont Blanc massif. Unfortunately, you were discovered by the villains who stole the train, members of an evil organisation called the Octopus, and they captured you.

Now you are in a prison cell, deep under the mountain.

This is the reason that you have **9 Story Points**. You get nine points when captured. Otherwise, you start with 4.

Your characters have had many adventures together, but since this is the first time you the players have met, I think a round of introductions is a good idea.”

Point at the player to your left, and read aloud:

“Could you please start by describing your character and what you are good at, using your own words. Then we continue clockwise.”

OUT OF THE CELL

When the introduction round is done, present *Map 1: The Cell* to the players.

“As I said, the adventure didn’t end well. You were captured by armed guards and locked in a cell.

The guards patrol outside the cell now and then. There’s not much comfort here: two steel bunk beds with two bunks each. They are bolted to the wall and have a simple foam mattress on each bunk. There’s a drain in the floor, an air vent, a simple toilet built into the wall – no privacy indeed – and of course a heavy steel door, locked from the outside with a spy hatch at eye level and a food hatch at waist height. The walls are concrete painted purple.

Outside the cell, there was a corridor and more cells in a prison block. The passengers from the lost train are locked inside those cells. Some of them have been subjected to a horrible experiment involving a mind control beam, which makes them shout ‘*Long live the Octopus*’ as soon as they’re spoken to by a guard. Their cells are probably identical to yours.

Your first task is of course to get out of the cell. How do you do it? Discuss, and then make it happen.”

Let the players discuss a plan based on the map, the stuff they have, and the description of the cell. Almost any plan they come up with may succeed, but add some kind of obstacle to overcome with a task check.

Here are some suggestions on how to handle different ideas from the players’:

- **Crawling through the air duct:** It is too narrow to get into except for the characters Yurika and Éloïse. After making their way through the ducts, they must then get the other characters out, meaning that they have to get the keys and silence and/or lure away the guards. With a successful **Sneak task check**, the characters could get behind the guards and hit them in the head. Then they could just tie them together and take the keys. They could lure the guards away by making a noise – throwing a rock, a shoe, or a bucket from the cleaning closet, or something like that – but then they have to be quick to get the keys and open the door. An **Agility** or **Prestidigitation task check** would be required to unlock the door in time.
- **Act sick and call the guards:** Getting guards to the cell is not a problem, but the guard won’t open the door just like that. A bit of acting from the player would be necessary (it doesn’t have to be good acting, but the player should not get away with just “I play sick”), as well as a successful **Subterfuge task**

check. Then, when the door opens, the characters must take care of the guards. A variant would be to seduce a guard instead of acting sick. Both options would eventually lead to a fight.

- **Grab the guard delivering food:** The characters could grab the arms of the guard delivering food with a successful **Strength task check**. If successful, another guard must unlock the door and bruise the offending characters to force them to let go of the first guard. This too will lead to a fight with two guards.
- **Pick the lock:** The lock is on the outside, so even if Paul has his lockpicks with him, it is really tricky to reach the lock. It will require someone with narrow arms – Éloïse or Yurika – doing the picking, and the picking requires a **Prestidigitation task check**. For everyone else, the food hatch is so narrow that it is hard to get their arms through it, giving them a **-2 pips modifier** on the task check (i.e. the task check fails if the **Ones** of the roll is 1 or 2). If the task check fails, they have to come up with something different.

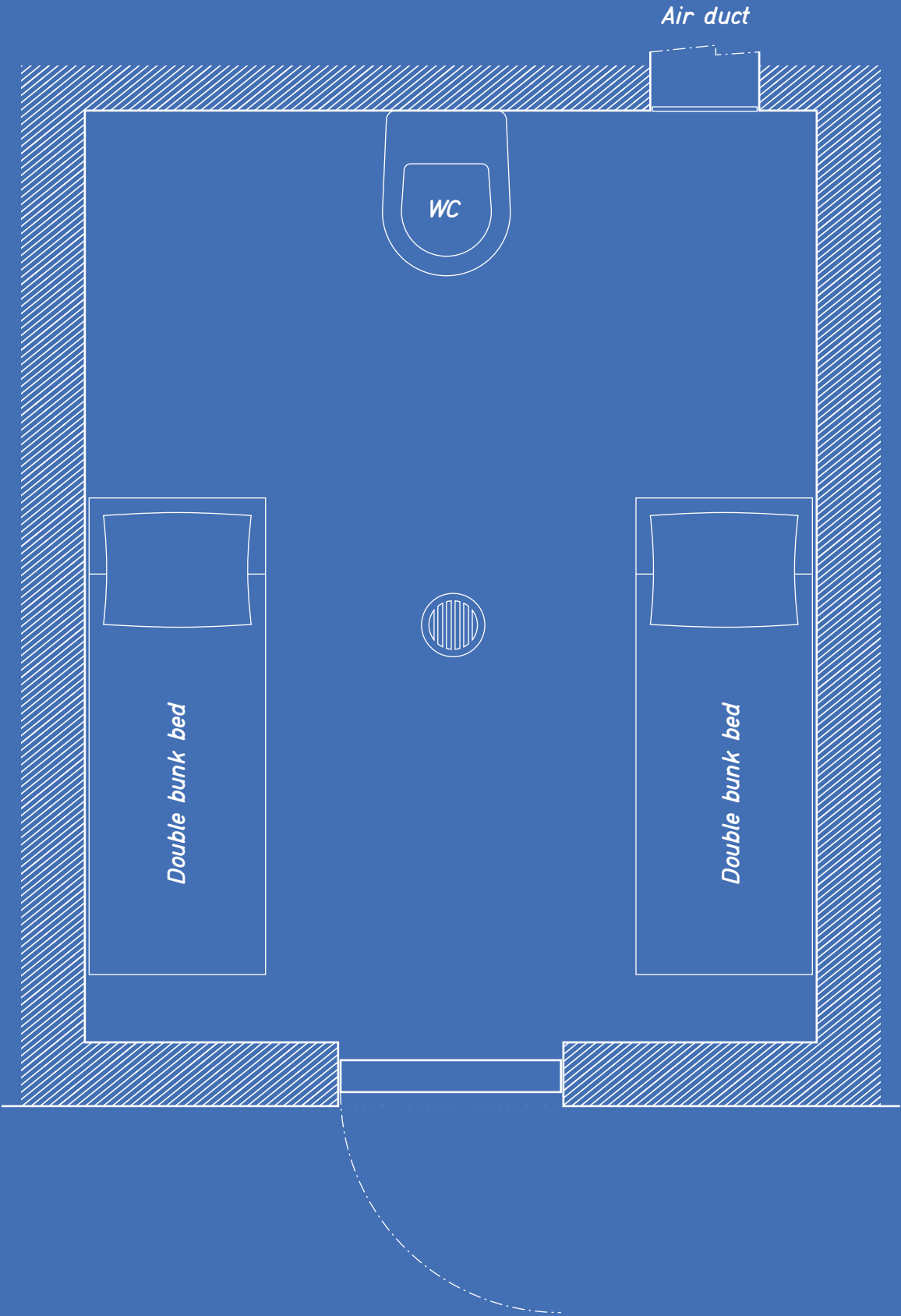
- **Or anything else:** The characters are supposed to get out, but it should not be easy, and should require at least one task check so that they understand how task checks are done.

REMEMBER!

- Some characters have gear kits with them in the cell, which may make certain task checks easier.
- The characters can flip any task check for **2 Story Points** per flip.
- The characters also have abilities which allow them to flip task checks. This costs **1 Story Point** per flip, but can only be done in the specified cases.

No matter what the characters' plan is, let the players try some task checks, and perhaps flip checks to succeed. If there is a fight, use the combat rules from Scene 2 on page 9, but don't worry about the rules for zones just yet.

As soon as the characters are out of the cell, proceed to *Scene 2: Guards!!!*



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SCENE 2: GUARDS!!!

As the characters exit the cell, the alarm goes off. A number of guards – the big, burly and not that smart kind – rush out to stop the escape. There are as many guards as there are characters, plus a Lieutenant to command them.

On the combat rules

These combat rules are simplified for the demo scenario, to help move the action along and quickly teach the basics, so that everyone can start having fun right away. The full rules have more options, but also take longer to learn.

SET-UP

Present *Map 2: The Prison Block* to the characters. Point at the different zones and tell the players what they are. Then ask the players where their characters are.

ZONES

The following zones exist:

- **Central:** The central guard station, a hexagonal room with cell blocks to the north behind double gates. The central area is divided into two zones: north of the guard station and south of the guard station.
- **Guard platform:** A raised platform with grated decking, and a nice view over the guard station. The platform is usually only manned when prisoners are brought in or out. The platform is accessible by means of ladders to the east and the west.
- **Guard Station:** A hexagonal guard station from which you have a clear view into all three cell blocks. The double gates and all cell doors can be controlled from here. Six video monitors display the inside of six cells. You can set which ones, or have them switch at random or sequentially every ten seconds. There is also a locker here for storing items confiscated from the prisoners. The characters can find some of their missing gear kits here after the fight.
- **Elevator:** An elevator that can hold a maximum of 8 passengers or 1,500 kg. The elevator has double doors, inside the elevator car as well as on each floor. The doors require a security card to open, or can be controlled from the control panel in the guard station.
- **Access corridor:** A long corridor leading deeper into the Octopus base. There's a double door to the central zone, which either requires a security card or can be opened from the control panel at the guard station.
- **Mess hall:** A mess hall for the guards, where they play table tennis, watch television, eat food, read lewd magazines, or play card games (poker is their favourite) when they are not on duty. The steel door to the central zone requires a security card, or can be opened from the control panel in the guard station.
- **Dormitory:** Dormitory for the guards. There are beds for up to twelve guards here. Usually, there are far less guards than there are beds.
- **Bathroom:** Toilet and showers.
- **Galley:** A small kitchen, with cooking utensils, stove, fridge, freezer and cupboard.
- **Gate A, B, C:** Three double gates to each cell block. There's one leading into the central zone and one gate leading into the cell block. The gates can be opened with security cards, but only one gate at a time. From the control panel at the guard station, all three gates can be opened at the same time. Each double gate is one zone.
- **Cell block A, B, C:** A long corridor with doors on either side. There's a cell behind each door. All doors can be opened from the control panel at the guard station. The cell doors can also be opened with security cards as well, but only if both doors of the gate leading to the cell block are closed. Each block is one zone, each cell is one zone.

The most important areas are the central zone (which is actually divided into two zones, one north of the guard station, the other to the south of it), the guard station and the platform. The characters are probably at the guard station or the north central zone when the fight begins.

When the characters have decided where they are, point out the elevator and the mess hall. Half of the guards plus the lieutenant storm out of the mess hall, and the other half emerge from the elevator.

ROLL FOR INITIATIVE

Each player now has to make an **Alertness task check**.

- If successful, their Initiative is equal to the **Ones** + **Tens**. For instance, a successful task check of 26 gives an Initiative of 2+6=8.
- If failed, their Initiative is equal to the **Ones** alone. A failed task check of 62 means an Initiative of 2.
- If the task check has **Bad Karma**, i.e. it failed while the **Ones** and **Tens** are equal, then Initiative is 0.

- If the task check had **Good Karma**, i.e. it succeeded while **Ones** and **Tens** are equal, then Initiative is **Ones + Tens + 10**. A **Good Karma** task check of 22 means **Initiative 2+2+10=14**.

The Lieutenant has **Initiative 5**, while the guards have **initiative 2**.

THE ROUND

During each round, each character gets one turn in order of Initiative from highest to lowest. During their turn, the character can perform these actions in any order:

- Move one zone
- Make one main action (usually attack or make an extra move)
- Make one free action (for instance, get up or switch weapons)

If any player character has the same Initiative as a villain, the player goes first. Villains with the same initiative act in the order the Director of Operations sees

fit. If more than one character has the same Initiative, the players decide among themselves who goes first.

WHO ATTACKS WHOM?

The lieutenant will yell orders to the guards, at least at first. One guard will attack each character. If any character defeats their guard, the lieutenant will attack that character.

Characters can attack anyone they want so long as the target is in the same zone. If they have a ranged weapon, they can attack anyone who is in line of sight. If the weapon has the *Short Range (X)* tag, then the target cannot be more than X zones away.

ATTACK AND DEFENCE

When attacking, make an Attack check. An Attack check is a normal task check for **Melee** or Ranged Combat against the guards (any target with the *Mook* or *Underling* tag), but an opposed task check against characters and the lieutenant (anyone without the *Mook* or *Underling* tag).

- An attacked character or lieutenant may make a Defence check. If the Attack check wins (i.e. succeeds and beats the Defence check), the attack lands and the attacker rolls for damage.

- An attacked *Mook* or *Underling* does not make a Defence check. If the Attack check succeeds, the attack lands and the attacker rolls for damage.

KARMA

Good Karma on Attack checks: If a character has **Good Karma** on an Attack check against a guard (not the lieutenant), that guard is **Out Cold**. If a character has **Good Karma** against the lieutenant, or if any of the villains controlled by the Director have **Good Karma**

MAP 2: THE PRISON BLOCK



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Krakenbau GmbH			Overview plan		

against a character, they may reroll the damage roll if they want. The new result replaces the old result.

Bad Karma on Attack checks: You foul up. Not only do you miss: in addition, your next task check is at **-2 pips**.

Good Karma on Defence checks: After dealing with the incoming damage, if you are not **Out Cold**,

regain **1dP Vitality** (this means “roll **1d6**. If you roll 4–6, you get one point of **Vitality** back, up to your maximum”).

Bad Karma on Defence checks: You’re knocked down and **Prone**. You cannot move until you use a side action to get up.

DAMAGE

When inflicting damage, roll the given amount of **d6s**. For each 4–6, you inflict one point of damage. For each 6 you roll, roll one additional **d6**. Continue to roll additional dice until you don’t roll any more 6s.

When you have the damage total, reduce the target’s **Vitality** by that much.

- Any Director character with the *Mook* or *Underling* tag – i.e. the guards – with zero **Vitality** is **Out Cold**.
- Any character without the *Mook* or *Underling* tag – i.e. the player characters and the lieutenant – can choose to not reduce **Vitality**, and instead take the **Wounded** condition. This is often done when you otherwise would be **Out Cold**. If you already have the **Wounded** condition, you can’t take it again.
- The player characters can also choose to take the **Mortal Peril** condition instead of reducing **Vitality**. This is most often done in the boss fight or during the end duel with an arch-enemy, and often after having taken the **Wounded** condition. If you have the **Mortal Peril** condition and run out of **Vitality**, you are dead. If you already have the **Mortal Peril** condition, you can’t take it again.

Explain how **Wounded** and **Mortal Peril** works the first time a character receives damage.

OUT COLD

Being **Out Cold** means that you’re not in the fight anymore. You could be on the ground with stars or birds circling your head, thrown out through an air duct, stuck under rubble, tied up in cables and wires, or you could have surrendered with your hands held up in defeat. It does not necessarily mean that you are wounded (that’s what the **Wounded** condition is for) or dead (that’s the outcome of **Mortal Peril**).

Characters who are **Out Cold** will come back automatically, not in the next scene, but the one after that. If someone makes a successful **Medicine task check**, they can come back in the next scene instead.

WOUNDS

Losing **Vitality** doesn’t mean that you’ve sustained some kind of critical injury. Rather, it indicates suffering bruises, scratches or bumps on the head, getting the wind knocked out of you, running out of steam, and other relatively minor issues.

Instead of losing **Vitality**, you can take the **Wounded** condition. If you take the condition **Wounded**, you suffer some kind of trauma. You will get a **-2 pip modifier** in future scenes if you have the **Wounded** condition. You can ignore that modifier if someone makes a successful **Medicine task check**, patching you up for the moment and stuffing you full of painkillers.

No blood flows until you take the **Wounded** condition.

DEATH

Instead of losing **Vitality**, you can take the **Mortal Peril** condition.

In most circumstances, death only happens if you take the condition **Mortal Peril** and you run out of **Vitality**. If that happens, your character passes on from this mortal coil. Other than risking death if you run out of **Vitality**, there are no ill effects of **Mortal Peril**. Drop the **Mortal Peril** condition after the scene is over.

STUNNED AND PARALYSED

The Octopus’ disneuro rays project a ray that temporarily shuts off or jams the motor neurons, making the target either **Stunned** or **Paralysed**. You can’t take **Wounded** or **Mortal Peril** when hit by these weapons, but instead can choose to take **Stunned** or **Paralysed** instead of losing vitality.

Stunned: If you are **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.

Paralysed: If you are **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 or Main) for the rest of the scene.

The paralysis lasts for 24 hours, until you manage to unlock all actions, or until you are healed. You can heal a character who is paralysed by the disneuro ray and drop the condition with a successful **Medicine task check**.

WHEN IS THE FIGHT OVER?

The fight ends when all guards and the lieutenant are **Out Cold**, or when all characters are **Out Cold**.

After the fight, all characters get their **Vitality** back to full.

The characters may want to arm themselves with the disneuro rays of the guards. If so, have the players

write down the stats of the disneuro ray for future use, and explain what the tags mean.

THE CHARACTERS' STUFF

After the fight is over, the characters can retrieve most of their gear kits from a locker at the Guard Station.

END TO THE SHORT SCENARIO

You can end the scenario here if you are running the short half-hour demo.

If the players think of liberating all the other prisoners, then the train crew can drive the train out of the tunnel with all the passengers aboard, characters included. Read aloud:

"Now that the guards are rendered harmless, you can take their security cards and open the cells. You carefully lead the prisoners to the stolen train.

The crew know what they are doing and can get the train going quickly. They drive straight to the hidden gate and crash through it, and before you know it, you have reached the end of the tunnel under Mont Blanc.

And that's the end of this adventure. Thanks for testing *The Troubleshooters*!"

If the players do not remember the other prisoners, they still find a way out.

"Silently you sneak through the subterranean base of the Octopus, until you find the secret tunnel with the stolen train. You sneak down the shaft until you reach the real train tunnel. About half an hour later, you come out into the bright sunlight falling at the foot of Mont Blanc.

And that's the end of this adventure. Thanks for testing *The Troubleshooters*!"

If the characters fail and are captured, they will be put back in their cell.

"That didn't go so well. You are captured, stripped, searched and have all your gear kits taken. Then you are locked up again, dressed only in purple prison overalls.

About a day later, you are taken out of the cell and escorted to the Control Centre. There, a monocled mysterious character sits in an egg-shaped couch and laughs mockingly.

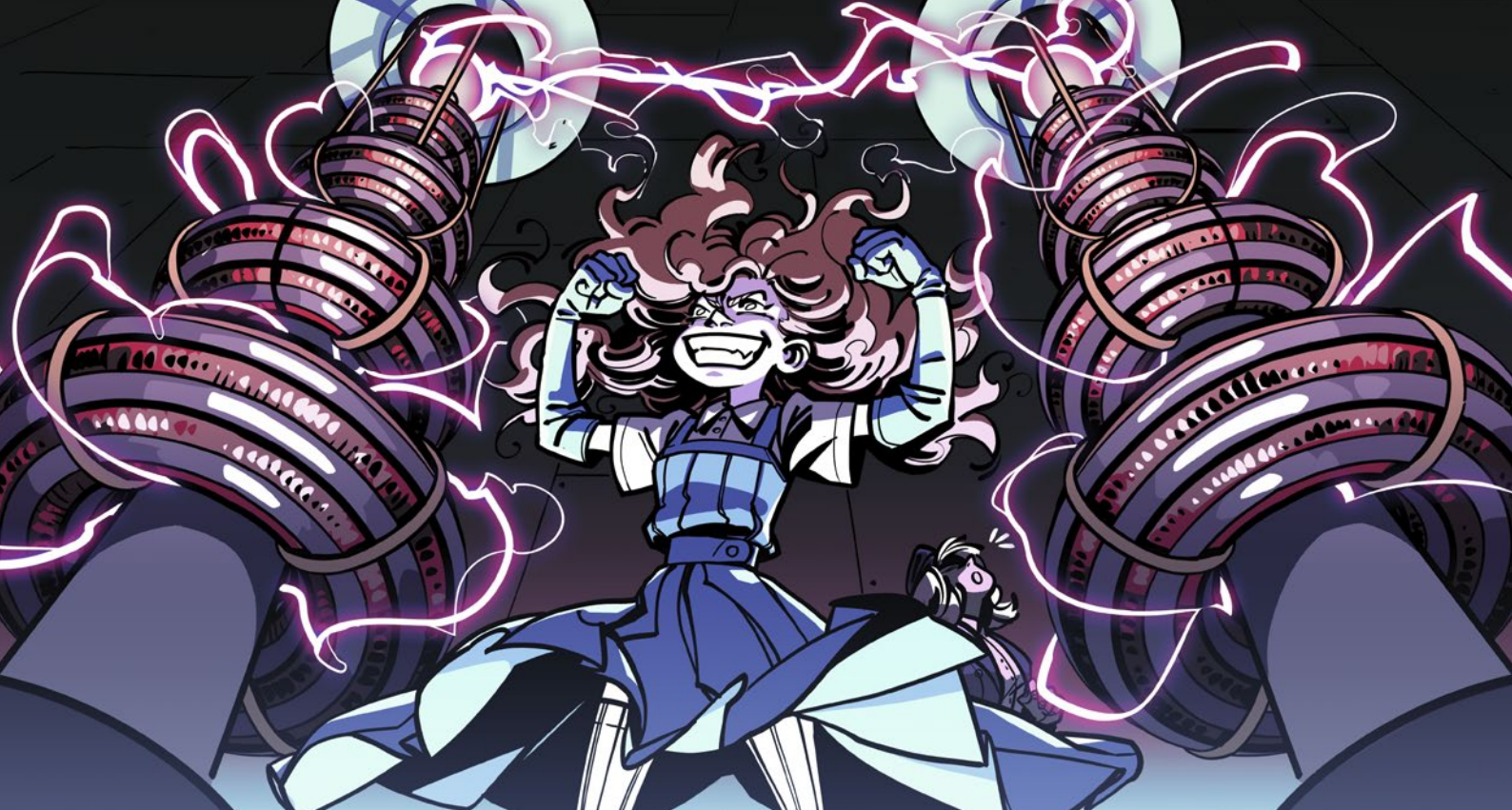
– *Ah-haha-haha! Did you think that you could stop ME, Count von Zadrith? Now you will witness my MAGNIFICENT plan for world domination. NOBODY can stop me, and you will be the first to see my GREATNESS! And I will show you how! Number 16,392, start the machine!*

– *Long live the Octopus*, someone responds from a loudspeaker. A purple force field beams down from the ceiling to the floor where you stand, and in its purple light, you cannot help but loudly proclaim:

– *Long live the Octopus! Long live von Zadrith!*
Here, your adventure ends. Thanks for testing *The Troubleshooters*!"

THE LONG SCENARIO

If you have time (about half an hour more), go on to *Scene 3: Find the Mind Control Beam*.



SCENE 3: FIND THE MIND CONTROL BEAM

If you have the time to run the long scenario, please continue. This scene has two parts: learning about where to find the mind control beam, and sneaking to that location without being discovered.

READ ALOUD:

“One of the other prisoners in the cell block tells you that the Octopus has been doing mind control experiments on them with a beam of some kind. Others join in, and tell them how their fellow prisoners were brainwashed by the beam, and obeyed any order from any member of the Octopus for several hours.

They know that there is a generator somewhere deeper down in the complex and an experimental beam projector in the Control Centre, and that they are apparently working on a powerful projector at the summit of Mont Blanc which theoretically could reach half of Europe.

You are the only people who can deal with it – you did escape from the cell, after all.

Here is a map of the base [Map 3: The Mont Blanc Complex]. That’s the impression that you have had from evacuation signs and how you were brought here from when you were captured. You don’t know where the mind control beam generator is. What do you do to find it?”

You want the characters to end up at the generator, where the big end fight will happen. In this scene, you want the players to get the following facts:

- There is a test projector in the Control Centre.
- There is a real projector at the summit of Mont Blanc.
- There is a generator deeper down in the base.
- Projectors can be replaced. The generator can probably be sabotaged permanently.

The players can now do whatever they want to investigate the issue, but you want the players to reach the conclusion that the mind control beam is best sabotaged by destroying the generator. Then it’s permanently ruined. The projectors can be replaced.

Here are some suggestions:

- Pour water on one of the guards or the lieutenant to wake them, and ask them. Act it out as if you were the guard or lieutenant, and encourage the players to act as their characters. Have the players ask questions, and respond in the voice of the guard or lieutenant.
- The lieutenant is really stubborn and only responds with rank (Lieutenant) and number (#6,796 – Octopus personnel do not use names). She knows everything above about the mind control beam, but it will be difficult to get her talking. Violence or threats will not work: *“I am trained to not reveal anything under torture!”* Other methods may work better – flowers and dinner, perhaps?
- The guards are a lot more helpful, unless the lieutenant is awake. If she is not awake, the guards will tell them everything they know: there is a projector in the Control Centre, and a generator deeper down in the base. Several of them have been subjected to the beam. As long as the

lieutenant is not awake, asking is enough. If she is awake, they won’t say anything.

- Use the control panel in the guard station to find the mind control beam. It will require a successful **Electronics task check** and another successful **Machinery task check**.
 - If **Electronics** succeeds, they find out that there is a massive projector at the peak of Mont Blanc.
 - If **Machinery** succeeds, then they learn that there is a generator on the level above the reactor.
 - If both task checks are successful, also tell them that there is a test projector in the Control Centre, but that it is controlled from the generator control room.

When the characters are ready to get to the generator, let the players describe how they will do it. Sneaking is possible, crawling in air ducts is another possibility, and disguising themselves as Octopus personnel is a third option. Let the players come up with a plan, pick some fitting skills, and make a Challenge.

CHALLENGES

A challenge is a mechanism for situations where more than one person participates, more than one type of expertise is required, or it just takes time. In a challenge, you make task checks for between 3 and 5 skills. The task checks should be distributed as evenly as possible among the players. The more successful task checks, the better.

There are five possible levels of outcome from a challenge.

- **Great outcome** is the best possible result.
- **Good outcome** is basically the result as planned.

- **Limited outcome** is somewhat successful, but at a greater cost than anticipated.
- **Bad outcome** is a failure.
- **Abysmal outcome** is the worst that can happen.

The outcome depends on the total number of task checks in the challenge and how many of them are successful. The challenges below are defined for four task checks in total and the number of successes needed are specified at the outcomes. If you want to create your own challenges, use the Challenges and Outcome table to find the outcome of the challenge.

Table: Challenges and 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

Challenge: Sneaking to the generator

Alertness, to notice patrols before they find you
Security, to notice security cameras
Sneak, to hide in shadows
Subterfuge, to fool any guard into believing that you're not here

Outcome

Great outcome (4 successes): The characters quickly find the generator hall, and get two extra rounds of action before the first guards arrive.

Good outcome (3 successes): The characters find the generator hall.

Limited outcome (2 successes): The characters find the generator hall, but it takes a bit longer. Skip round 1.

Bad outcome (1 success): The characters find the generator hall, but are discovered just as they arrive.

Abysmal outcome (0 successes): The characters are found on the way by Octopus guards and must fight them.

Challenge: Crawling through air ducts

Agility, to wiggle through the ducts
Alertness, to notice the death traps and sudden drops
Sneak, to not be heard
Survival, to navigate

Outcome

Great outcome (4 successes): The characters find the generator hall and can drop down on the guards from the air vent. The guards are surprised and may not act in the first round.

Good outcome (3 successes): The characters find the generator hall.

Limited outcome (2 successes): The characters find the generator hall, but trigger an alarm. Skip round 1.

Bad outcome (1 success): The characters find the generator hall, but trigger an alarm on the way.

Abysmal outcome (0 successes): The characters are found on the way by Octopus guards and must fight them.

Challenge: Impersonating Octopus personnel

Alertness, to observe the behaviour of other Octopus personnel
Charm, to persuade anyone the characters meet
Entertainment, to act the part
Subterfuge, to fool anyone

Outcome

Great outcome (4 successes): The characters fool any guards, so they get two extra rounds before guards arrive.

Good outcome (3 successes): The characters find the generator hall.

Limited outcome (2 successes): The characters find the generator hall, but it takes a bit longer. Skip round 1.

Bad outcome (1 success): The characters find the generator hall, but are discovered just as they arrive.

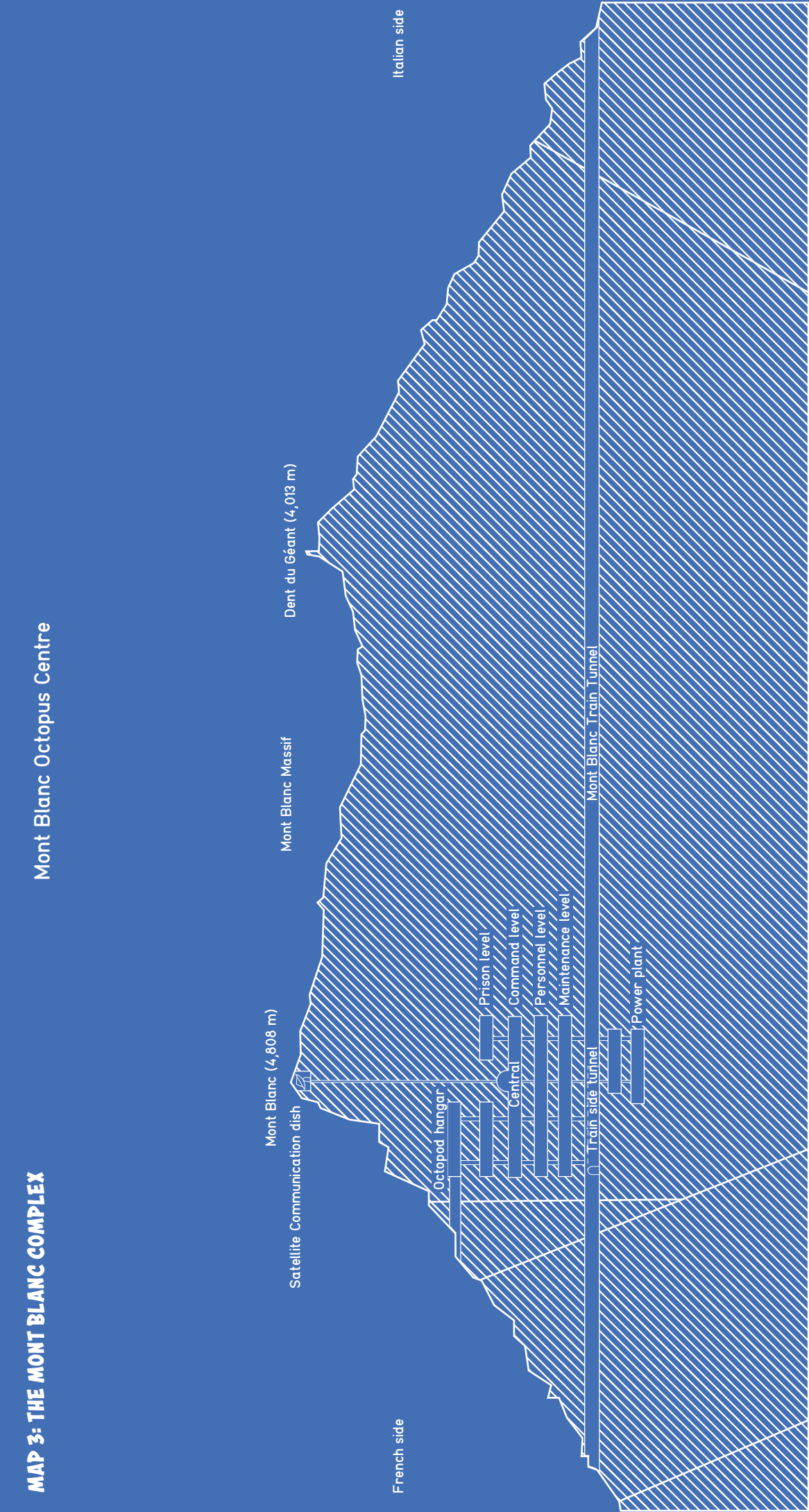
Abysmal outcome (0 successes): The characters are found on the way by Octopus guards and must fight them.

FIGHTING GUARDS

If there is a fight against Octopus guards, run it according to the combat rules on page 9. There are half as many guards as there are characters, plus one. If there are four characters, there should be $4 \div 2 + 1 = 3$ guards.

After the fight, the characters have to run to the generator hall.





Replaces	Mont Blanc Underground Operations Centre			Revisions	
Replaced by					
Date	1962	Type	Underground Centre		
Krakenbau GmbH		Overview plan			

SCENE 4: SABOTAGING THE MIND CONTROL BEAM GENERATOR

In the last scene, the characters try to destroy the Mind Control Beam generator. It must be deactivated at several locations at once to be safely shutdown. While

struggling to do that, the Octopus has sent guards to stop them.

SET-UP

To disable the generator, there are five stations to pick from:

- **The control room**, where the characters enter and where the mind control beam's frequency pattern is controlled. This station has to be included.
- **The switching relay**, which routes energy into the magnetron.
- **The magnetron**, which creates the base energy beam.
- **The modulator**, which modulates the control signal from the control room.
- **The combiner**, where the control signal and the base energy beam are combined into the finished mind control beam.

Pick as many stations as there are players, minus one. There has to be one character left over to keep the Octopus' reinforcement busy when they arrive.

The characters must hit all locations at the same time. The control room can be destroyed separately, but someone has to control it when the other stations are sabotaged.

If stations are not sabotaged in a controlled manner (i.e. they are destroyed one by one), the reactor hall will be filled with dangerous radiation, forcing everyone to flee leaving the job half done, and killing anyone who chooses to stay or is left behind.

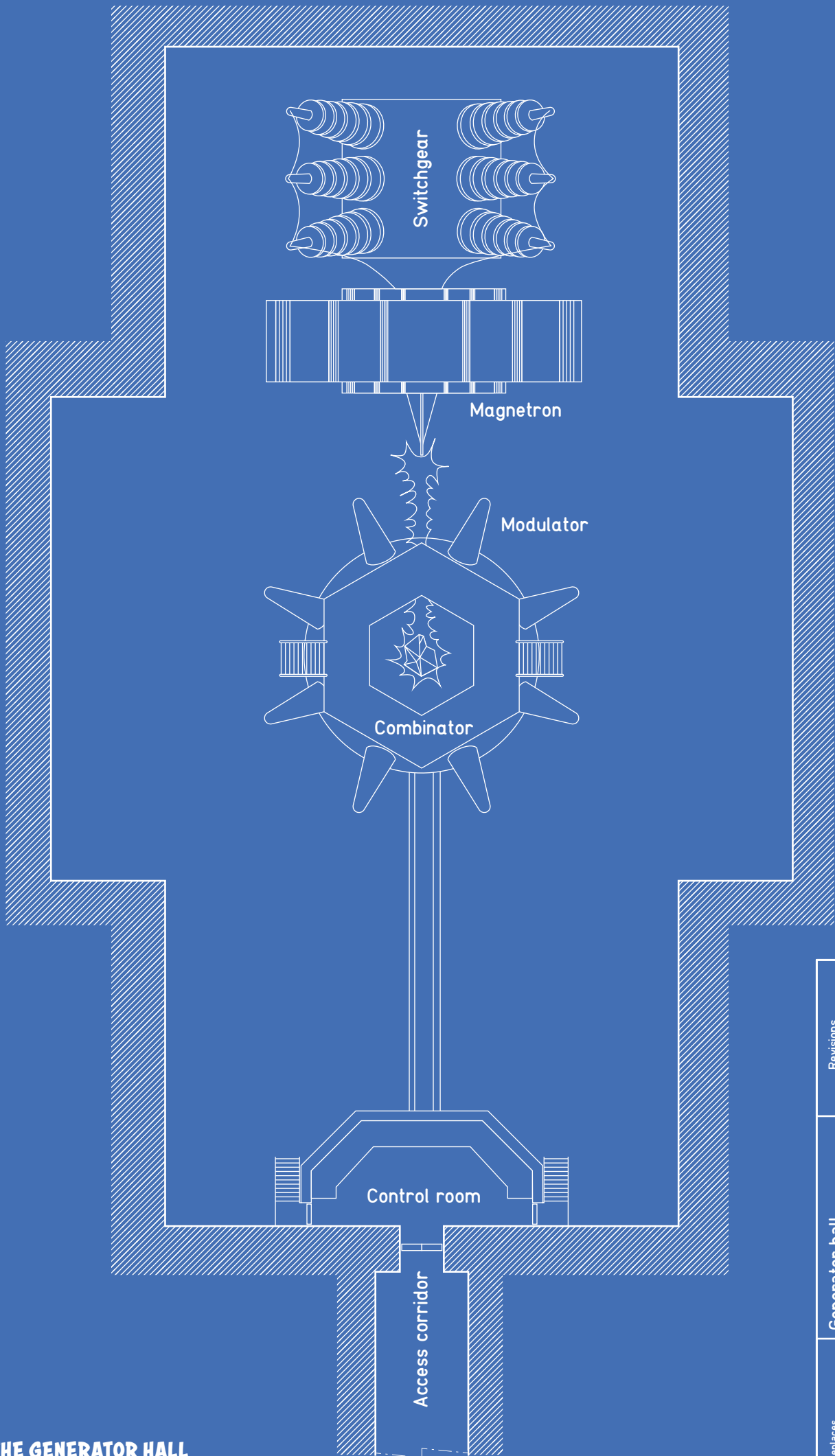
READ ALOUD:

"You enter the generator hall's control room. There are three technicians busy handling the generator in front of a control panel with lots of flashing lights, numbers, print-outs and cabinets with magnetic tape readers. The technicians look at you for a moment, and then return to their task of controlling the generator, not really caring about your presence.

The control room has a great view of the generator hall, meaning that you can see this:"

- Show *Map 4: The Generator Hall*. Point out which zones exist and how they are connected.
- Point at the stations you have selected for sabotage. Don't tell them yet that the stations have to be destroyed simultaneously.
- There are three technicians in the control room.
- There are four technicians in the generator hall, and two guards. The guards have to be neutralised before the generator can be sabotaged.
- If the characters had a **Bad** or **Abysmal outcome** from the challenge, they enter the generator hall just ahead of pursuing guards. They can slam the doors shut, but the guards are just outside and will try to break in.

MAP 4: THE GENERATOR HALL



Replaces	Generator hall	Revisions	
Replaced by	Upper power level		
Date			
1962	Type	Overview plan	
Krakenbau GmbH			

PLANNING AND HELP

Let the players spend a moment planning how to sabotage the generator and deciding who will destroy what. As the characters discuss the matter, one of the technicians turn around and says:

"No, no, no! You can't destroy just that system! If they are not all turned off at the same time and controlled from here, the place will be filled with lethal zadriton radiation and everyone will die!"

The technicians aren't particularly loyal to the Octopus. They just work there. The characters can persuade the technicians to handle the shutdown and sabotage in the control room, meaning that the characters only have to sabotage the other systems themselves. The technicians only want to escape and offer their help in return for a promise to get them out.

Rush the players. They don't have much time for planning, only a minute or two.

THE CLOCK IS TICKING!

As soon as the players starts sabotaging, time is short!

Round	Event
0	Plan, and convince the technicians. Not actually an event.
1	The sabotage starts! If the challenge to get to the Control Room had a Bad or Abysmal result, two guards start trying to get into the Control Room.
2	Guards and technicians in the hall react. The guards try to stop the characters. The technicians try to protect their machines.
3	Two more guards arrive on the outside.
5	Two more guards arrive on the outside.
7	Two more guards arrive on the outside.
10	Four more guards and a lieutenant arrive on the outside.

WHAT THE GUARDS ARE DOING

The guards in the generator hall will use violence to stop and neutralise the characters.

The guards at the door attempt to get into the control room, with a **Basic task check** each round. If the task check is successful, the doors slam open and they can enter the control room. It may take some time, as they only have **Basic** 15%, but for each extra guard beyond the first, the task check is at **+1 pip**. If there

are four guards at the door, the door opens if you either roll 15 or lower, or if the **Ones** die comes up 1–3.

If the characters messed up the challenge to get to the control room, there are two guards at the door already at round 1. After that, more guards will arrive according to the schedule above.

The lieutenant has **Basic** 35%, and by then their modifier will be at least **+10 pips**. Then the door will only remain closed if you roll higher than 35 and the **Ones** is a 0. (since the **Ones** cannot be 10 or higher by definition, only 1–9 counts, but the 0 is not included).

If any character tries to stop the guards by holding the door, the odds improve a lot. Then the guards not only have to succeed, but also beat the characters' **Endurance** or **Strength task check**. Each character aiding the first adds a **+2 pips modifier** to the task check.

If the guards enter the control room, they will try to stop the characters. Each character in the control room will face two guards. The rest of the guards will rush into the generator hall.

WHAT THE TECHNICIANS ARE DOING

The technicians in the generator hall try to protect their machines.

They can be pushed aside, knocked **Out Cold**, threatened with a weapon, stunned with a disneuro ray, or dealt with in any other way.

RUNNING THE FIGHT

Run the fight according to the combat rules on page 9.

The characters will probably spread out to multiple zones. For simplicity, regard the entire scene as one fight and resolve turns in initiative order.

THE SABOTAGE

As a character arrives and secures their station, describe the situation to the player:

- **The switching relay:** “This is a huge thing with high voltage cables, transformers, big glass insulators, fuses the size of your arm, and they convert and feed electric power into the generator.”
- **Magnetron:** “The Magnetron is a huge ring with a fixed outer solenoid and an inner rotating solenoid. The inner solenoid has a spigot from which a blue beam is projected to the combiner.”
- **Modulator:** “The modulator is a cylinder with lots of cross-connected ceramic injectors, and a thick bundle of wires going up to the control room. An evil red beam is projected into the combiner on top of it.”
- **Combiner:** “The combiner is a rotating crystal hovering above the modulator, combining the blue beam from the magnetron and the red beam from

the modulator into a single purple beam, aimed at a tube which probably goes to the projectors.”

- **Control room:** “The control room is full of control panels, computers, knobs, levers, buttons, needle instruments, flickering and blinking lights, displays, printouts, and so on. They have to be turned off one way or another.”

Let each player figure out a way to sabotage their system. Any reasonable plan will work: cutting the wires to the control room, removing the crystal, pulling out the fuses, sticking a broom into the rotating solenoid – anything!

When the characters are in position, they can sabotage their system as their main action of the round. If the characters persuaded the technicians, they will handle the control room, meaning that one more character is available for combat, or holding the door.

THE END

If all systems can be sabotaged in the same round, the generator is destroyed. Read aloud:

“You made it! The generator collapses, computers overload and explode, fuses blow, and the horrible beams stop. Far below, the return feed of energy overloads the reactor causing the cavern to rumble and chunks of the ceiling to start falling down. The red emergency light goes on, sirens start wailing, and a recorded voice yells ‘Evacuate! Evacuate!’”

With minutes to spare, you manage to get out through the emergency exits before the base explodes!

And that’s the end of this adventure! Thank you for trying *The Troubleshooters*.”

If the characters sabotage some systems, but not all, the generator is still destroyed, but there is a sadder ending. Read aloud:

“As you destroy that, the generator collapses, computers overload and explode, fuses blow, and the horrible beams stop. Far below, the return feed of energy overloads the reactor causing the cavern to rumble and chunks of the ceiling to start falling down. The red emergency light goes on, sirens start wailing, and a recorded voice yells ‘Evacuate! Evacuate!’”

But you never make it. The generator hall is filled with lethal zadrithon radiation, and your adventure ends here in the reactor hall. At least you go out knowing that you saved Europe from being mind-controlled by the Octopus.

Thank you for trying *The Troubleshooters*.”

If the characters surrender, or are **Out Cold** so that they cannot sabotage the generator, they will become subjects for von Zadrith’s experiments. Read aloud:

“It was a good attempt, but you are captured again. You are handcuffed and dragged to the Control Centre. There, a monocled mysterious character sits in an egg-shaped couch and laughs mockingly. – Ah-haha-haha! Did you think that you could stop ME, Count von Zadrith? Now you will witness my MAGNIFICENT plan for world domination. NOBODY can stop me, and you will be the first to see my GREATNESS! And I will show you how! Number 16,392, start the machine!”

– Long live the Octopus, someone responds from a loudspeaker. A purple force field beams down from the ceiling to the floor where you stand, and in its purple light, you cannot help but loudly proclaim:

– Long live the Octopus! Long live von Zadrith!

Here, your adventure ends. Thanks for testing *The Troubleshooters*!”

THREAT FILES

These are the stats for the Director characters in the scenario.

TRAIN PASSENGERS

The train passengers are just a bunch of generic civilians.

Passengers

Tags: Mook

Initiative: 1 **Vitality:** 1

Attacks:

- Panicky waving of arms: 45%, 2dX damage

Skills: Basic 25%, Specialist 45%

GUARDS

Octopus guards are dressed in purple uniforms with a cap, and a black Octopus logo on the chest. Their job is to follow orders, and not much else.

Octopus Guard

Tags: Mook

Initiative: 2 **Vitality:** 2

Attacks:

- Generic fist: 45%, 2dX damage
- Disneuro projector: 55%, 4dX damage, Short Range, Reload (9-0), Paralytic

Skills: Basic 15%, Specialist 45%, Dogpile 55%, Just One Purpose (that is not combat) 65%



LIEUTENANTS

Lieutenant #6,796 leads the assault on the guard station. Lieutenant #4,293 leads the assault on the generator hall.

Lieutenant

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

Initiative: 7 **Vitality:** 5

Attacks:

- A fistful of hurt: 55%, 2dX damage
- Disneuro projector: 55%, 4dX damage, Short Range, Reload (9-0), Paralytic

Defence: 35%

Skills: Basic 45%, Specialist 65%, Alertness 65%, Agility 65%, Vehicles 65%, Sneak 65%, Take a Bullet for the Boss 55%, Steal the Hero's Heart 55%

TAGS

Concealable: Hiding the weapon is at +2 pips.

Flips (X): The adversary can flip X task checks in a fight scene.

Lieutenant: The character can take the **Wounded** condition once instead of **Vitality** loss.

Mook: If an attack against a Director character with the *Mook* tag has **Good Karma**, the *Mook* is **Out Cold**.

Multiple Attacks (X): The character may perform X attacks as their main action. Unless an attack has the *Multiple Strike* tag, each attack can be used once. The number of times each attack can be used during a turn is in parentheses after the name.

Paralytic: The target cannot take the **Wounded** or **Mortal Peril** conditions. The target can take the **Stunned** condition instead of **Wounded**, and **Paralysed** instead of **Mortal Peril**.

Reload (X): If the **Ones** of an Attack check is within the range X, the weapon is empty after the attack and the user has to spend one main action to reload it. If you have **Bad Karma** and the **Ones** fall within the range X, then the weapon is jammed and must be fixed in a later scene.

Short Range: You can attack targets in your zone or one adjacent to it. You can attack targets one zone beyond an adjacent zone at -2 pips. Beyond that, the target is out of practical range.

Single Shot: After an attack, the weapon needs to be reloaded.

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

YURIKA MISHIDA, INQUISITIVE JOURNALIST



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

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

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

Vitality: 5

Abilities: Press Credentials, Judo Black Belt

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

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

Plot hook: Looking for a Case

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

ABILITY: PRESS CREDENTIALS

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

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

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

Story Points: Spend 2 Story 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)	35 mm camera, lenses, rolls of film, padded bag	Documentation and location analysis: +2 pips
Film camera	8 mm or 16 mm moving film camera, film cassettes, padded bag	Documentation and event analysis: +2 pips
Furisode (formal long sleeve kimono)	Dress, matching handbag, make-up, perfume, matching shoes.	Impression at formal occasions: +2 pips
Sports car	Two seats, steering wheel, minimal trunk	Car chases, travel in style: +2 pips
Tape recorder	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	Binoculars, strap, carrying case	Spotting at a distance: +2 pips
Compact car	Four seats, steering wheel	Road travel
Disguise kit	Wig, make-up, lenses, cotton pads	Disguises and acting: +2 pips
Flashlight	Flashlight with batteries	Spotting things in the dark: +2 pips
Lockpicks (signature)	Lockpicks, case	Picking locks: +2 pips

HARRY FITZROY, INTREPID EXPLORER



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

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

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

Vitality: 6

Abilities: Peerage, Been Everywhere, Bushman

Complications: Honest, Drunkard

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

Plot hook: Looking for the Past

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

ANNI-FRID "FRIDA" BÄCKSTRÖM, AIR FORCE OFFICER



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

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

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

Vitality: 6

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

Complications: Code of Honour, Patriot

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

Plot hook: Secret Service

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

ABILITY: PILOT

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

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

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

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

ABILITY: MILITARY RANK

You have the rank of Captain in the Swedish Air Force. **Duty:** If you are an active officer, you may be sent on missions at any time. Your superiors could be used as a Patron.

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

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

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

ABILITY: FIGHTER PILOT

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

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

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

COMPLICATION: CODE OF HONOUR (OFFICER AND GENTLEWOMAN)

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

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

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

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

COMPLICATION: PATRIOT

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

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

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

PLOT HOOK: SECRET SERVICE

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

GEAR KITS

Bicycle	Bicycle, repair kit, pump, basket, lock	Short distance or heavy traffic travel: +2 pips
Handgun	Handgun (typically caliber 9 mm Parabellum), holster, 5 extra magazines, bag or pouches for magazines	Handgun: Ranged Combat, Damage 5dX , Loud, <i>Short Range (3)</i> , <i>Reload (9-0)</i>
Parade uniform Type m/1960	Impeccably polished shoes, white blouse, trousers, officer's cap, jacket, coat, navy blue tie, brown gloves, boots, white helmet, belt, gloves and gaiters.	Impression at formal occasions: +2 pips
Pocket pistol (signature)	Small pistol (typically caliber .25 ACP), holster, strap, 6 reloads	Pocket pistol: Ranged Combat, Damage 4dX , <i>Short Range (1)</i> , <i>Reload (7-0)</i> , Sneaky
Shortwave radio set	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)	Soldering iron, solder, solder removal pump, solder wire, multimeter, magnifying glass, clamps, leads, jumper wires, an assortment of components	Jury-rigging, creating, or repairing electronics: +2 pips
Chemistry lab set	Microscope, glass slides, slide covers, test tubes, erlenmeyer flasks, pipettes, glass tubes, catalyzers, reactants, alcohol burner, alcohol, distilled water, protection mask, cotton swabs and wipes, case.	Chemistry analysis or investigation: +2 pips
Scooter	Chic scooter, helmet, lock	Impression: +2 pips Travel in heavy traffic: +2 pips
Ski gear	Skis (downhill or cross-country), ski boots, ski poles	Travel on snow: +2 pips
Walkie-talkie	Handset, batteries, microphone, belt strap	Short-range radio communication