CHAPTER SEVEN
Skills

HE WAS ALLOWED ONE LAPTONE TO PREPARE FOR HIS JOURNEY, AND TO THE BEST OF OUR KNOWLEDGE, HE CONSTRUCTED THE FASTEST AND MOST DEVASTATINGLY POWERFUL VESSEL KNOWN TO MANKIND . . .

Skill List

Skill	Category	Skill	Category	Skill	Category
Academics	Knowledge	Endurance	Physical	Rapport	Social
Alertness	Perception	Engineering	Craft	Resolve	Social
Art	Craft/ Knowledge	Fists	Combat	Resources	Mundane
		Gambling	Mundane	Science	Knowledge
Athletics	Physical	Guns	Combat	Sleight of Hand	Subterfuge
Burglary	Subterfuge	Intimidation	Social	Starship Gunnery	Combat
Contacting	Social	Investigation	Perception	Starship Pilot	Mundane
Deceit	Social	Leadership	Social	Starship Systems	Craft
Drive	Mundane	Might	Physical	Stealth	Subterfuge
Empathy	Social/ Perception	Mysteries	Knowledge	Survival	Mundane
		Pilot	Mundane	Weapons	Combat

Skills

Characters have **Skills**, like Drive, Guns or Starship Pilot, which are rated on the ladder (page 594). Considered on the most basic level, Skills represent what your character can do. When a character rolls the dice, he usually is rolling based on his Skill.

Nearly every action that the character might undertake is covered by his Skills. If he doesn't have a Skill on his sheet, either because he didn't take it or the Skill itself doesn't exist, it is assumed to default to Mediocre (+0).

This chapter is focused on getting an idea of what each Skill does. Skills can be enhanced by the addition of Stunts; Stunts are covered in their own chapter (page 145).

Assessment and Declaration

Skills can sometimes be combined (see page 218). It's also possible to use one Skill to set up a situation that another Skill can take advantage of, via manoeuvres and temporary Aspects (see page 224). Finally, Skills can sometimes be used in partnership with one another, via **assessments** and **declarations.**

Sometimes Skills will be used in careful assessment well in advance of taking action – maybe as part of putting together a plan, or simply observing the target long enough to learn something that would be a critical advantage. This approach is most often used with Skills that have an element of perception – including Investigation, Empathy, and even Burglary. Here, the Skill is not used to place a temporary Aspect so much as discover an existing one. The character

making the assessment still can tag this Aspect for free, but is still subject to the usual limitations of a free tag – they must do so immediately after revealing it. This usually means that the free tag must be taken within the same scene as the assessment or, if the assessment takes longer than a scene to perform, in the scene which immediately follows. This provides a reward to balance out the time the player might otherwise spend talking through a more cautious plan.

All assessment efforts require the use of a significant chunk of time. This can allow Skills that usually can't come to bear in more time-sensitive environments (like a fight) to come to bear thanks to the time invested in advance.

Perception Skills only allow the discovery of what already exists. By contrast, knowledge Skills will often allow declaration – in other words, using a knowledge Skill successfully can allow a player to introduce entirely new facts into play, and then use those facts to his advantage. The new facts take the form of a temporary Aspect. The Story Teller is encouraged to use creativity as her primary guideline, when judging the use of knowledge Skills. Creative and entertaining facts will be more likely to result in a successful use of a knowledge Skill, and thus give rise to a temporary Aspect, than boring facts will. For example, an Explorer with a solid Academics Skill might use the declaration ability to state new truths about an alien world the characters have just encountered – and if successful, suddenly the scene or the world has an Aspect on it in keeping with the fact the player just

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invented. As with manoeuvreing and assessment, the first tagging of this Aspect is free.

Unlike assessment, declaration doesn't take any actual in-game time at all – just the knowledge Skill to make use of it.

> ### Example of Declaration
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> A player, whose character is an expert in alien civilisations, attempts declaration: "These aliens were well known for having secret compartments to hide their most treasured possessions." The Story Teller allows it, the player succeeds at the roll and 'creates' a secret compartment that the Story Teller didn't plan. The player and the Story Teller discuss where it ought to lead, etc. Player: "There might be a secret control pane somewhere near this wall… <thump thump> ah, here it is! Now, to find out how to open it…"

Any Aspects brought into play by these methods do not have to go away after they're used, if the Story Teller wishes them to persist (or if circumstances merely make it reasonable that they hang around). Any subsequent uses of such Aspects, however, will cost (or grant!) a Fate point, as usual. This does mean that occasionally manoeuvres and assessments and declarations will backfire, leading to a compel. Since Aspects are involved, such things are easily double-edged!

Finally, when dealing with a target that has multiple Aspects on it due to assessment and/or declaration, it is not possible to use multiple "free" tags at the same time. On a given roll, only one "free" tag may be used. Fate points may be spent to tag the other Aspects that have been assessed or declared on the same roll, and later rolls may use other free tags.

The Skill List

Each skill has a number of **trappings**, which are the rules for how to use each skill in certain specific circumstances. We've given the trappings names in order to make them easier to reference. In some ways, trappings are like stunts which anyone with the skill can perform. Whenever you encounter a trapping, you'll see this symbol 👁 next to it.

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Academics

(Stunts, page 145)

Academics is a knowledge Skill. It measures the character's "book learning". Any knowledge that would not explicitly fall under Science, Mysteries, or Art falls under this Skill (though some overlap may exist among all of those). Characters with high Academics include scholars of antiquity, alien civilisations, professors and know-it-alls.

The main use of Academics is to answer a question. Questions covered by Academics include those of history, literature, sociology or any of the "soft" sciences – in short, most information that is neither art nor science.

The player can ask the Story Teller "What do I know about this subject?" or "What does this mean?" Often, there will be no need to roll, especially if the subject is within the character's specialty (see Scholar, page 146) but if the Story Teller feels the information is something that should be hard to attain (such as a clue) then she may call for a roll against a difficulty she sets. When setting the difficulty for a research roll, the best yardstick is the obscurity of the knowledge sought. Something with a Fantastic difficulty is probably only known by one or two people in the world. Superb difficulty is limited to the handful of leading experts. Great would equate to all the top men in the field, while Good and lower start getting into the common body of knowledge. Difficulties beyond Fantastic are appropriate for lost knowledge. Shifts on the roll should correspond to the depth of detail discovered.

If the character succeeds, he receives the information. If he fails, he does not, but he may still attempt to research the topic (see below) – or, perhaps more entertainingly, may stumble onto a false lead that gets him deeper into trouble.

👁 Research [Academics]

If a character fails an Academics roll they can spend time researching to find the answer as long as they have access to a good library in some form. The amount they fail the Academics roll by is the length of time in time periods (page 237) required to find the answer.

The quality of the library determines the hardest possible question that can be answered within it (so a question of Good difficulty requires a Good library or better).

Most schools and private individuals have Mediocre, Average, or Fair libraries. Small colleges often have Good libraries while larger institutions may have Great ones. Superb and better libraries are few and far between. Many Libraries also have a specialty or two where they are considered one step higher – for example, Star Patrol's library specialises in Inter-galactic Law, so it has a Great Library, which is treated as Superb for questions of Law. Characters may own libraries of their own; see the Resources Skill (page 131) for more.

👁 Exposition & Knowledge Dumping [Academics]

The Story Teller can use the character with the highest knowledge Skill to impart information to the group. The player should be given a Fate point if they introduce the information in an interesting way. "Wait this reminds me of the time we explored Dandau IV, yes I knew these were the same inscriptions. They say…"

👁 Declaring Minor Details [Academics]

The character may use his knowledge to declare facts, filling in minor details which the Story Teller has not mentioned. These facts must be within the field of Academics, and the Story Teller has the right to veto them. However, if the Story Teller is all right with it, she may let the player make a declaration and roll Academics against a difficulty she sets. If successful, the fact is true, and if not, the character is mistaken.

This is a straight up declaration action, as described earlier (see page 98). If the academic or another character takes action based on the declared fact, that person can tag the Aspect that has been introduced. If the academic is wrong, there is no penalty, but there may be complications, the Story Teller could place a temporary "mistaken" Aspect on the academic, compelling it to represent the fall-out (and netting the mistaken academic a Fate point!). If the academic was right, the Aspect is placed, and is taggable as described earlier – first one being free.

👁 Languages [Academics]

Languages are part of a good classical education. A character may speak a number of additional languages based on his Academics Skill. Each step of Academics above Mediocre gives the character knowledge of one

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YOU SEE, THE STENTORIANS RECORDED EVERYTHING THEY DID. AND ALTHOUGH THEIR LANGUAGE WAS PREVIOUSLY UNKNOWN TO US, I HAVE BEEN MAKING SOME HEADWAY IN TRANSLATING THEIR SYMBOLS IT'S A MATHEMATICAL LANGUAGE.

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UNEXPECTED HEAT ENTERED THE SITUATION . . .

additional language (so one at Average, two at Fair, and so on). The player does not need to choose the languages when the character is created; instead, he may simply choose languages in the course of play, as is convenient.

👁 The Truth [Academics]

Sometimes a character will get a wrong answer, but believe it to be the truth. A wrong answer should only be a result of one of two things. First, it may be the result of the compelling of an Aspect – the player may be offered a Fate point for his character to go haring off on a tangent or to reach the wrong conclusion. Alternately, it may be as a result of an active deception, such as someone planting bad information.

To plant bad information, a character must decide what question (in general) they're providing false information about. The character must have access to the target's library (see Research, page 100) and make an Academics roll modified by Deceit (see "Combining Skills", page 218) in addition to whatever rolls he may need to get in and out of the place where the information is stored.

The result of that roll is the difficulty to spot the false information. When someone tries to discover information that is affected by this deception, he must make an Academics roll as usual. If that roll is less than the difficulty set by the deception, then the false information is discovered one step earlier than the real information might be. If the failure is significant (missing the mark by three or more), then the true information may simply be unavailable. If the researcher meets or exceeds the roll for the deception, he finds the false information and recognises it for what it is.

Alertness

(Stunts, page 147)

Alertness is a measure of the character's passive level of awareness, his ability to stay on his toes and react to sudden changes in his environment. Characters will notice things they are not actively searching for by using their Alertness Skill. High Alertness characters are rarely surprised, strike early in a fight, and tend to pick up on details of a scene simply by entering it. Characters with high Alertness include bodyguards, outdoorsmen and criminals of a sneaky variety.

👁 Passive Awareness

Players will rarely ask to roll Alertness – if they are actively looking for something, Investigation is usually more appropriate. Alertness is more appropriate for things that players and characters do not expect or are not looking for, such as whether they notice a surprise, or if they happen to spot a hidden clue. This Skill is reactive perception; as such, it's a Skill that the Story Teller ask for a roll rather than the player calling for one. The difficult should not be high though, if you want the players to find something.

The Story Teller should tell the person who did best first, then for each person down the line, tell them what they don't see. Doing it in this order lets the players get a clear picture, while making the limits of their characters' knowledge very clear.

👁 Avoiding Surprise

Whenever ambushed (see Stealth, page 142), a character may make one final Alertness check against the Stealth of his attacker, in order to see if he is surprised. If he fails this check, his defense Skill is considered to be Mediocre for the first exchange.

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👁 Conflict Initiative

Simply compare Alertness levels with the highest going first and so on. If you have a tie with an opponent, both roll their Initiative Skill to decide who gets to act first.

👁 Confusing Situation

If there is a lot of smoke, mirrors, low light or simply too much activity, it's reasonable to say all actions will be restricted by Alertness, imposing a -1 on all of a character's Skills rated higher than his Alertness.

Art

(Stunts, page 149)

Art measures the character's overall artistic ability, covering the gamut of endeavors, from painting to dance to music. This includes knowledge, composition, and performance. Characters with a high Art Skill include artists (obviously), aristocrats, and those of the avant garde.

Art is usually either used as a knowledge Skill, for knowledge about art, artists, and what it takes to make art, or as a crafting Skill, to create a work of art, or as a social Skill to entertain. In contents, where a performer or artist is trying to evoke a reaction from the target, the target should use their Perception Skill or their Art Skill (whichever is higher).

👁 Art as Knowledge [Art]

As a knowledge Skill, Art is basically identical to Academics, though the fields it applies to are more limited and more focused – a few shifts of success on an Art roll may "pay out" more information than if someone applied Academics to the same art-related problem.

👁 Art as Craft [Art]

As a crafting Skill, Art is fairly straightforward – characters can make art of virtually any type of a quality equal to their Skill. Without Stunts, none of them will be masterpieces, but any art that's Mediocre or better can be displayed without any real embarrassment.

Sometimes, however, creations must be improvised, and that can be a little more fast and furious. This usually takes a few minutes, and the

THEY'RE MADE OF MALIDIUM, A RARE AND PRECIOUS METAL FORBIDDEN TO BE TAKEN FROM THALIA. NO WONDER THE CAPTAIN SEEMED ANXIOUS ABOUT HIS CARGO. IT'S WORTH MILLIONS OF CREDITS.

character can make a roll to create their piece. Generally speaking, for the duration of the scene where it is displayed, the quality of the improvised piece is equal to their roll, with it degrading one step in each subsequent scene.

👁 Art as Communication [Art]

While Academics covers the technical building blocks of communication, language, grammar and the like, Art covers the expression of ideas, and as such, covers most means of broad communication, like writing. These are not "pure" art forms, however, and a character's other Skills play a role in their application, so a character's writing is usually modified by their Academics. There are exceptions, such as dry, academic documents (which use pure Academics) and poetry (which uses just Art).

Public speaking is a similar creature, but it is more beholden to the charisma and presence of the speaker – in those cases, Art modifies whatever Skill (Rapport, Intimidate, Leadership or Deceit) the character is using, as long as there is a creative Aspect to the communication.

👁 Art as Performance [Art]

Art can also be used to shape the mood of a group. Whenever a group is exposed to an artist's work, such as at a performance or a show, the scene may gain an Aspect appropriate to the performance. Normally, this Aspect only remains on the scene for the duration of the performance, but some Stunts allow this to extend into subsequent scenes.
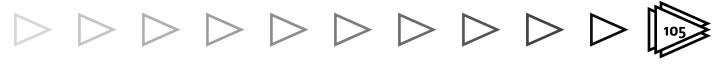
In effect, this is a declaration on the part of the artist, but limited to declaring mood and emotional impact, rather than anything specific. In general, art inspires passion in a broad sense; for example, in may make someone feel hopeful, but not determine what he'll feel hopeful about. When making a standard performance, any temporary Aspects that result – either by treating the performance as a manoeuvre, or as an attack yielding consequences – must also be broad and nonspecific. "Hopeful" is good; "Hopeful That Admiral Seville Will Be Defeated" is not. There is an exception; a performance that very clearly has a target, such as a satire, may plant fairly specific opinions of a target such as "Admiral Seville is not to be trusted", with the difficulty based on the status of the target.

If the performance targets an individual, the base difficulty of the effort is the Contacting Skill of the target being satirised. The target's Contacting Skill is used to approximate the character's reputation and ability to mitigate the satire's impact. Treat this as an attack or manoeuvre as appropriate to the situation.

New Aspects added to a scene should be a cue for Extra behaviors. It's also worth remembering that the mood of a group offers a secondary opportunity for compels and other complications – if the mood of the room is somber, and a player fails to act in accordance with the mood, others will probably respond badly to them, rather the way people might respond to someone using their phone in a funeral.

Not every performance is going to put an Aspect on a scene. To start out, the artist describes what Aspect he's trying to put on the scene and how he's going to go about it. The difficulty for an adequate performance is Mediocre, but the difficulty for a performance that's good enough to shape the mood starts two higher, at Fair. This difficulty may be further

Factor	Notes	Mod.
Adding to a mood	If the room has an existing mood, adding an additional mood is a little harder.	+1
Changing a mood	If the new mood is going to replace an existing mood (either by design, or because it's actively contradictory to the existing mood), it's more difficult.	+3
Distractions	A noisy room or other activities will make it hard to focus on the performance.	+1
Major Distractions	It takes active effort to pay attention to the performance, such as when the performer is in a large, active area with many distractions.	+3
Total Distractions	There's no reason for anyone to be paying attention to the performance, such as on a battlefield.	+5

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modified by other factors, seen on the previous page.

The baseline difficulty is Mediocre, and as long as the character beats that, the performance is technically adequate. The modifiers are applied to the performance that has an emotionally transportive quality. Essentially, the second difficulty indicates the number of shifts over Mediocre the artist needs to get in order to place an Aspect on the room – starting with two shifts for a distraction-free, no-existing-mood-to-address performance.

Forgery [Art]

Imitation has a long-standing place in the art world, and thus Art is quite good at making fakes, be they "lost" symphonies or falsified documents. When a character uses Art to make a forgery, the difficulty depends on the complexity of the thing being duplicated. The target would use their Perception or Art Skill, whichever is higher, to detect the forgery. Having an original on hand can help reduce the difficulty. Deceit should also be used to complement the effort.

Difficulties for forgery should be set at Mediocre for something simple like a letter or a speech, Good for something more involved like a painting, song or a novel, and Superb for something that will be challenging in its own right, like a symphony or multi-

trillion selling album. The difficulty should also reflect the time it will take to produce the forgery. Subtract 1 from the difficulty if there is an original on hand to work from.

Athletics

(Stunts, page 150)

Athletics measures the character's general physical capability, excepting raw power, (which is Might, page 125) and long term endurance (which is Endurance, page 116), Athletics covers running, jumping, climbing, swimming, and other broadly physical activities you might find in a track and field event. Characters with high Athletics include athletes, soldiers and outdoorsmen.

Athletics is often the "when in doubt" physical Skill, and it can get a lot of use. There's sometimes confusion as to when to use Athletics and when to use Might. As a rule of thumb, Athletics is used to move yourself, Might is used to move other things and people. When an action calls for both, they may modify one another. If there is no clear indication which should be primary, default to Athletics as primary and Might as modifying Skill.

Don't ask the players to roll their Athletics Skill if it's to do something mundane – like climbing over a wall, unless they're being chased or need to get in to cover to avoid an impending explosion.

◉ Jumping

This is not the Olympics – jumping is something one does to get over obstacles or across bottomless chasms, and in those situations the Story Teller will set a fixed difficulty to be met or exceeded. Generally, that difficulty is going to be the bare minimum to clear the distance, so beating that by a few shifts is often a good idea.

Situations requiring a difficult jump should be carefully designed. If you want the players to be able to cross you have to provide the means to do so, don't make it impossible. If it's a bottomless hole, and a player fails do they die? Of course not, there's always a ledge to catch or a hidden walkway just out of sight. Consider what you want the result to be if they do fail.

THE ARENA WAS A SPHERE OF WEIGHT-LESSNESS FORMED BY ANTI-GRAVITY PROJECTORS.

WHAT THE COSMOS IS THIS?

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👁 Sprinting

A character may use their Athletics to move faster by taking a sprint action. Normally, characters may only move one zone on their turn by turning over one of their shifts as a supplemental action. Characters who spend their entire action moving are sprinting; rolling Athletics against a target difficulty of Mediocre, they may cross a number of zones and borders equal to or less than the total shifts of effect. In the absence of borders, characters can always move a minimum of one zone. See page 218 for additional details.
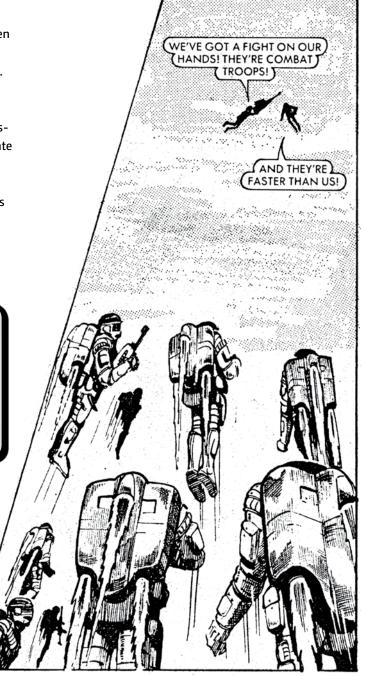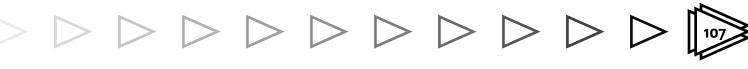
👁 Climbing

Athletics is the Skill for climbing. The Story Teller will set a difficulty for how hard it is to climb a given obstacle. At the Story Teller's option, shifts may be used to speed the process if the character succeeds.

Unless you've got a really good reason why climbing needs a roll, just assume people get over the obstacle. If, however, the wall is virtually impossible to climb, that gives a character with appropriate Stunts an opportunity to shine – absolutely a good time to call for a roll. Climbing difficulties are determined in two steps. First, the base difficulty is determined by height. Climbs, like falls, are either Short, Medium, Long or Extreme, and they follow the same rules for height that falls do (see below, page 107).

Height	Base Difficulty
Short	Mediocre (+0)
Medium	Fair (+2)
Long	Great (+4) *
Extreme	Fantastic (+6) *

* Climbs of this length are Athletics restricted by Endurance unless the character has the ability to rest occasionally

Mod.	Slipperiness	Visibility	Distractions
+1	Wet or slick	Dark or Raining	Non-threatening interactions
+2	Completely smooth	Pitch Black	External dangers

These difficulties assume a fairly easy climb, a situation with many hand and footholds, like a fence. They are subsequently modified by circumstance. The three main factors affecting a claim are slipperiness, visibility and distractions. Each of these can increase the difficulty by 1 or 2.

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Given all these difficulties, certain climbs (like a giant glass skyscraper at night, while someone's shooting at you) are going to be too difficult even to try, so it's important for a climber to know his limits (or have Stunts to exceed them).

Climbing either works or it doesn't and a player works out at the bottom that he can't make it, unless you want to make it interesting and let them get to a certain point to find out the wind has picked up and suddenly it seems a little more difficult. This could involve use of Fate points and Aspects to ensure the player makes it to the top

👁 Dodging

Athletics can be used as a defensive Skill to respond to attacks in physical combat, and works very well in conjunction with taking a full defense action (granting a +2 to the roll; see page 217). The one important thing to note is that taking a defense action means that you can't use Athletics for other things, like sprinting.

👁 Falling

When characters fall, they bypass the physical stress track entirely, and hop right to a consequence, with the severity of the consequence being determined by length of the fall. Characters who fall can roll Athletics to try to limit the severity of the result.

A short fall is usually anything under 20 feet. It can hurt, but in heroic fiction, such falls are little more than inconveniences. A medium fall is more substantial, anything up to three or four stories. If the fall is more than that, but you can still see details on the ground (say, 10 stories), it's a long fall. Anything more than that is an extreme fall. By default, a short fall imposes minor consequence, a medium fall imposes moderate consequences, a long fall imposes severe consequences, and an extreme fall hops right to taken out regardless of die rolls (unless Stunts get involved). See the table below for a summary of these effects.

When a character falls, he should roll Athletics. If he fails to make a Mediocre (+0) difficulty, the fall is treated as one category worse than it is. If he beats a difficulty based on the length of the fall (as shown in the table below), he may treat the fall as one step shorter (so a long fall would be come a medium fall and so on).

Extreme falls (and falls in general) are more useful as a threat than a reality. The danger of a fight on top of a skyscraper is emphasised by the danger of falling, but the falling should never be central to the scene, unless you can think of a way to make it very cool.

Fall	Height	Base Difficulty	Consequence
Short	Up to 20ft	Fair (+2)	Minor
Medium	Up to 40ft	Great (+4)	Moderate
Long	Can see the ground clearly	Fantastic (+6)	Severe
Extreme	Is that a house?	Can't be attempted without "Safe Fall" Stunt, page 151	Taken Out

👁 Athletics in Combat

Athletics should never be used to inflict stress, but it is often a reasonable Skill for certain manoeuvres. If the manoeuvre involves pushing around heavy things, Might (or Might modified by Athletics) will be more appropriate, but if it's more about grace than power, Athletics is certainly a better match.

Burglary

(Stunts, page 151)

The ability to overcome security systems, from alarms to locks, falls under the auspices of this Skill. This also includes knowledge of those systems and the ability to assess them. Characters with a high Burglary include burglars, private eyes and even some cops.

👁 Casing

Burglary can also be used as a very specialised perception Skill, specifically to assess the weaknesses and strengths of a potential target. Here, the character is trying to determine the existence of inobvious or hidden Aspects, using assessment (see page 98). This usage of Burglary can be blurred together with something like declaration, if the player comes up with an entertaining new Aspect to place on the target of his future burglaring. Thus, either the Story Teller can indicate that some flaw exists and has been discovered, or the player can make a declaration about a flaw in the security that he intends to defeat.

Since this will almost always give rise to a scene Aspect that will be broadly available and have a significant impact on the shape of the coming scene,

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I WAS INTERRUPTED BY A VID-UNIT COMING ON—

KAYN, WE KNOW YOU'RE IN THERE.

DETECTIVE SLATZ! HOW DID HE GET HERE?

the Story Teller should be looking for the character to score several shifts above a standard difficulty of Mediocre – so, all other things being equal, rolls of Good or better will reveal findable flaws, unless a strong effort has been made to conceal those flaws.

Regardless of the method, the character makes a roll against a difficulty determined by the Story Teller, and if he succeeds, that fact is true, and may grant a +2 bonus to a roll where that information is useful. When a player is making declarations, casing follows the same guidelines as the minor details trapping for Academics (page 100), but is limited to security facts (including potential escape routes). As in either case this reveals an Aspect waiting to be tagged, the first +2 for tagging the Aspect is free, and subsequent uses on other rolls cost a Fate point, as always.

This really only address a static target, where there is no strong, driving force behind the security effort. If a significant Extra is taking an active role in, say, patrolling or monitoring security at a location, the location has suddenly become much more difficult to burgle. When this is the case, the casing effort

may instead turn into Burglary (on the PC's part) vs. Burglary or Investigation (on the Extra's part) rolls – and the Extra may already be aware of the Aspect knowledge he wants to keep out of the PC's hands. If this is the case, such contests may function an awful lot like someone trying to "read" another person, as with Empathy, only it's a building or other location here rather than a person. For an idea of how to handle such cat-and-mouse Aspect revelations, see the sections on Empathy, Rapport, and Deceit (page 116, page 129, page 110).

◉ Infiltration

Given an opportunity to case an intended target, the character is much more prepared to infiltrate that location. In addition to the benefits of tagging known Aspects that should permeate the scene, the character should also be on a strong footing for using his Burglary Skill to complement any Skills he uses on targets he's had a chance to study and prepare for. So Burglary can be used to complement his Stealth and Sleight of Hand, and even in certain circumstances social Skills such as Contacts and Deceit

◉ Locks [Burglary]

Burglary will frequently see use in overcoming locks and other security measures. Most locks that a person runs into on a day to day basis are of only Mediocre difficulty, but more specialised locks are more difficult. As a rough guideline:

Front Door, Simple Padlock:	Mediocre
Quality Padlock, Office Door:	Average
Security Door:	Fair
Prison Cell:	Good
Safety Deposit Box, Cheap Safe:	Great
Expensive Safe:	Superb
Bank Vault:	Fantastic

Most locks require some sort of tools to open. For regular locks, this is some sort of pick, whereas safes and vaults require more specialised tools. These difficulties all assume investing a few minutes, if not longer, depending on the lock. If the character wishes to take less time, he must get additional shifts and adjust the timeframe according to the time table (page 237). If he lacks the proper tools, the difficulty is

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boosted by a minimum of 2. He must have some kind of tools to use, however; the job can't be done unless it's a very unusual lock indeed.

👁 Security [Burglary]

Security systems as a whole are just collections of smaller elements, like window locks, tripwires, alarm bells and so on. The quality of a security system (which determines its difficulty to assess or overcome) depends upon who was responsible for setting it up, and is based on either their Engineering or Burglary Skill. The cost of a security system is equal to its quality. If a character is building a security system for himself, this cost is reduced by one (quality, of course, stays the same).

Most often a security system should be defeated (or not) in a single roll. Failing that roll should make the matter more complicated – increasing difficulty or revealing that there are multiple steps that must be taken in order to make the job even possible – if not outright setting off any security measures that the character was trying to circumvent.

If the scene is a big and important one, with a complex security set-up in order to allow a Burglary focused character to strut his stuff, the Story Teller is encouraged to start things right at the "multiple steps" point. Such security systems may often be indicated by Aspects on the scene, and a player trying to get around them may be trying to alter or otherwise remove those Aspects from the scene. Alternately, the systems may have a stress track of their own, with the character's Burglary actions acting as "infiltration attacks" against the securities and failsafes.

Contacting

(Stunts, page 152)

Contacting is the ability to find things out from people. A character may know a guy, who knows a guy, or maybe he just knows the right questions to ask. Whatever his methods, he know hows to find things out by asking around. Characters with a high Contacting Skill include reporters, pirates, security agents and diplomats

A character with a high Contacting Skill knows a wide variety of people and has at least a mild amount of connection with virtually any organization.

The character needs to be able to get out and talk to people for it to be useful. Contacting is also limited by familiarity – a character finding himself in an entirely unfamiliar environment may encounter difficulties increased by as much as +4. Thankfully, Contacting also covers the Skill for building new social networks, so if a character stays in an area for any amount of time, he can diminish the difficulty by one per week spent.

👁 Gather Information [Contacting]

Gathering information begins with a question, except the character goes out and talks to people, trying to find the answer to a question like, "Who's trying to kill me?" The player describes where his character is going to talk to folks (usually "the street"), the Story Teller sets the difficulty, and the player rolls at normal, at which point the Story Teller passes on whatever the player has discovered. If the Skills roll fails, then the process will take extra time increments as with a failed research effort; instead of needing a library, the character needs people to talk to. These people must have the right level of access to answer the question; this corresponds to the "quality" of a library. If the character is being "shut out" for one reason or another, no amount of dogged persistence through time investment is going to help. When that happens, it usually means there's another problem the player needs to solve first.

One important warning about authenticity – being the most informed guy and knowing all the latest gossip isn't necessarily the same thing. Contacting finds out what people know, and people always have their own biases. Information is only as good as the sources it comes from. Contacting rarely tests the veracity of the information provided – save by

IT ISN'T DIFFICULT TO GET INFORMATION AS LONG AS YOU KNOW WHO TO CONTACT—

the discovery, through several sources, that contradictory answers are coming from different sources. If a character wants to determine the truthfulness of the information he's finding, that's a more in-depth conversation, and may involve Empathy, Rapport, Deceit, and more.

👁 Getting the Tip Off [Contacting]

Contacting also keeps the character apprised of the general state of things, and acts as a sort of social Alertness, keeping the character abreast of things that might be coming his way. It's far from foolproof, and like Alertness, the Story Teller is usually the one to call for a roll.

Tip-offs should be either vague or specific depending on how Story Teller wants the action to proceed. For example if you'd annoyed the crime lord of Centauri Beta III and he'd sent an assassin to take you out you might get a tip-off like, "I heard you really got a hair up Mister Big's nose. You should watch out." A good specific tip-off is "Black Jack the Pirate is in town, over at the southside Starport! They say he's got a gang of guys and is here to take you down! You need to get outta the city!"

The Black Jack tip-off at least says "to deal with this, you can go to the southside motel right now!" whereas "a hair up Mister Big's nose" suggests that it's simply the first step in a longer investigation to take out Mister Big or get rid of the unwanted attention.

Regardless, you need to be sensitive, as with any kind of investigation, to making sure that the process you kick off with a tip is not simply a parade of frustrating dead ends. Tips should head somewhere!

As a rule of thumb, like Alertness, don't have the character roll for a tipoff unless you have something to tell the character.

👁 Rumors [Contacting]

Contacting is also useful for planting rumors, not just for ferreting them out. The player simply tells the Story Teller what rumor he wants to plant, and the Story Teller may assign bonuses and penalties based on how preposterous or reasonable the rumor is. The Story Teller then uses the final roll to determine what the result of the rumor is.

It's worth noting: the character's roll is also the target for someone else's Contacting roll to find out who's been spreading rumors, so be careful!

When a player plants a rumor, consider it a mental bookmark. Assuming anything but a terrible roll, that rumor should resurface later in the game. What form it takes depends on the player's roll.

Mediocre or Average:
The rumour earns passing mention

Fair or Good:
Other characters are passing around the rumour, even back to the original character

Great or better:
The rumour has spread far enough that someone (presumably the target) will do something in response to it. Additional shifts above Great may indicate that the rumour has spawned a number of alternate or embellished versions as well, all with the same thread running through them, or may be used to speed up the rate at which the rumour spreads.

Deceit

(Stunts, page 154)

Deceit is the ability to lie, simple as that. Be it through word or deed, it's the ability to convey falsehoods convincingly. Characters with a high Deceit Skill include grifters, spies, and politicians.

For simple deceptions, a contest between Deceit and an appropriate Skill (usually Empathy, Alertness or Investigation) is all that is necessary, but for deeper deceptions, like convincing someone of a lie or selling someone the New York Starport, a social conflict is appropriate, complete with Deceit attacks and social stress being dealt. Sometimes, Deceit is the undercurrent rather than the forefront of an action, and as such, the Skill may be used secondarily to modify, restrict, or complement another Skill's use.

The Story Teller needs to be very careful about adjudicating Taken Out results in social conflicts where Deceit is in play. Deceit should never create behavior that is at odds with the basic nature of the target – an honest man won't be tricked into stealing, for example, though he may be tricked into, say, holding stolen goods if he has no reason to think they're stolen.

When Deceit is most successful, the target is put in a position where his own nature forces the decision that the liar wanted him to make, much the same

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AND SO, A HEAVILY-DISGUISED LEO CHASE MADE HIS WAY TO MELKOR.

E.T.A. ON MELKOR IN FIVE MINUTES . . .

MY PAPERS SAY THAT I'M A COMMERCIAL TRAVELLER FROM AGNON-8 . . .

STARBLAZER

way the compulsion of an Aspect does. An honest man won't steal, unless he feels he has to do so to protect something more important than his honesty. Some of the greatest crimes in history are perpetrated by people believing they are doing the right thing for their family or their country. Part of the reason a character with a high Deceit is going to want a decent Empathy is to know what direction to spin things towards.

👁 Disguise [Deceit]

Deceit covers disguises, using the disguised character's Deceit Skill against any attempts to penetrate the disguise. Such disguises are dependant upon what props are available, and won't hold up to intense scrutiny (specifically, an Investigation roll) without the use of Stunts, but they're fine for casual inspection (Alertness rolls).

Disguises generally hold up until the worst possible moment. The trick with dealing with disguises is less about when the opposition wins a roll, and more about when the opposition is going to get close

enough to use Investigate. That's the trump card, and the way to play out tension in a scene with disguises is by making it clear such a roll could happen – and so the question is whether or not it will.

👁 False Face Forward [Deceit]

A character with Deceit may opt to use Deceit instead of Rapport to defend against another character using Empathy to get a read on him. This roll is modified by Rapport.

If the character loses his defense roll, then the Empathy reader may proceed as usual – in attempting to hide himself, the character has blundered and revealed a truth. If the character wins the roll, however, he may provide a false Aspect to the reader, sending her off with an utterly fabricated notion of him.

When a character tries to take advantage of an Aspect that they falsely think is there, it can end up being a waste of a Fate point or worse! (See Guessing Aspects, page 93)
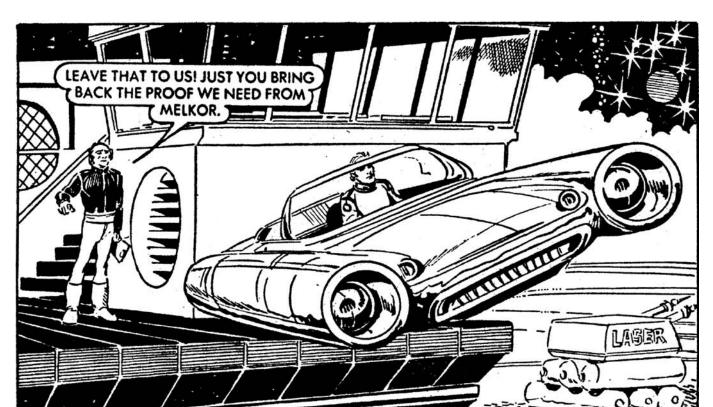
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👁 Cat and Mouse [Deceit]

Deceit can be used for more than just dodging attention; it can be used to riposte a social query with a web of deception. When another character initiates a social contest, including an Empathy read, the character turns the tables, using his Deceit as an offensive Skill, and representing any Skills particularly convincing lies as consequences. This is a dangerous game though, as the deceiver is opting not to put his false face forward, and if his opponent succeeds, he'll hit upon the truth. However, if the deceiver outclasses his opponent significantly, this can be a powerful technique.

In such a contest, the "reader" is effectively manoeuvreing (as he attempts to win an Empathy roll and pick up a piece of information) rather than attacking, but he is acting, so he does not get a full defense bonus. The deceiver is responding in kind with attacks and manoeuvres as well, with the goal of planting false ideas on the reader. Usually, the opponent disengages after they've won the manoeuvre and gotten the information they want.

Drive

(Stunts, page 156)

Drive is the ability to operate a ground vehicle (wheeled, hover, anti-grav, tracked, water-based, submersible, *etc*). Characters with a high Drive Skill include bodyguards, racers and getaway drivers.

Drive is pretty easy to use. Trying to do something in a car? Roll Drive, simple as that. If a character is trying to do something special, like drive and shoot at the same time, Drive will restrict the Skill being used (not modify, as a high Drive Skill won't make someone a better shot).

👁 Chases [Drive]

Cars inevitably lead to chases, one of the major trappings of this Skill. In a chase, a character's Drive Skill is used to close the distance between him and the car he's chasing (or increase the distance if he's the one being chased!). It's also used to bring quick resolution to the issues brought up by terrain and other obstacles. For an extensive treatment of car chase rules, see below.

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Running Chases

Drive mostly comes up in one important context: chases! Sure, sometimes there will be rolls against specific difficulties to get out of a burning building in time or the like, but really, if a character has a substantial Drive Skill, it's so he can come away as the winner of a car chase.

So here's the first rule of chases: they aren't about speed. Sure, in a straightaway, the faster vehicle wins, no question, but that should almost never happen. Car (or any other kind of vehicle) chases end when one party is no longer in the chase, usually because they've crashed violently (and possibly explosively).

Car chases play out like any other conflict, with one or two small differences. Vehicles have their own stress track (see page 302), but they do not "attack" each other as is normally the case in a conflict. Instead, they engage in a steadily escalating series of dangerous actions, until the lesser driver is weeded out.

At each exchange in a chase, the driver of the lead ("chased") vehicle calls out an action. Even if other things are happening at the same time as the chase, this action declaration is made first, regardless of initiative. The driver declares a difficulty of his choice, and describes what complicated and dangerous manoeuvre he's performing that this difficulty matches. He then makes a Drive roll against that difficulty.

If he succeeds, he pulls it off, but if he fails, it goes less well than planned – the car gets banged up some or slips out of control, and the car takes stress equal to the number of shifts the character rolled *below* the manoeuvre difficulty (as if an opponent had rolled the difficulty as an attack).

Next, the driver of the pursuing vehicle (see below if there's more than one vehicle) rolls against the same difficulty. If successful, the car takes no stress and inflicts stress to the lead car according to the shifts on its roll as it manages to get close, slam bumpers, fire some shots, or otherwise make trouble.

Alternately, if the pursuer is not looking to damage the lead vehicle, he may roll for a manoeuvre. If he fails, his car takes stress as if the difficulty were an attack – poor driving or overzealousness has had him sideswipe a vegetable stand, or rip up his tires on a tight turn.

Eventually one party or the other will be taken out, and that should pretty well handle that – if the chased vehicle's still in motion, an escape; if a pursuing vehicle's in play, capture!

Multiple Vehicle Chases

Now, this is all well and good for when one car is chasing another, but chases are usually a lot more crazy than that – it's a lucky hero who is only pursued by only one vehicle! Usually, if one car goes down, another one is in its place, and villains are famous for having guys with grenades on just the right rooftop as the hero tries to get away.

Multiple vehicle chases usually use the minion rules (see page 226), with each car equating to a minion, and all of the pursuers acting as a single unit making a single roll. If there's a named pursuer with a handful of unnamed companions, the minion vehicles attach to the named leader normally.

However, if there are a lot of cars – say you have a named pursuer who has 10 minions – it's a little hard (and anticlimactic) to have all of the vehicles on the field at once. When you look at movies and the like, the usual pattern is that a few cars show up in pursuit, they crash, and new cars come in to take their place, and this process repeats until there are no more reinforcements.

With that in mind, when you want to play out a more extended chase that has this kind of pacing, the Chase Scene rules become appropriate.

Chase Scenes

Chase scenes occur when the players are being pursued by a large enemy force. In a chase scene, the named pursuer stays out of the chase, at least initially. Over the course of the chase, the pursuing minions come at the player sequentially, with a new minion coming in as a prior one is taken out. This continues for the duration of the chase until the pursuer is out of minions, at which point, he enters the fray and the chase is then resolved normally.

Because the pursuer is not on the field, the minions never attach, so they use their own Skill, which is often to the fleeing character's benefit. In return for this, the pursuing villain is given a few tricks to balance the scales. (Players, being heroes, don't use these rules, since they are potent individuals of action, rather than masterminds working through lackeys.)

At the beginning of a scene, the Story Teller-controlled pursuer is given a certain number of points, which represent the total value of the pursuit. Five points makes for a very short chase, 10 for a one meant to be a major feature of this section of the story, and 20 can make for a chase scene that will take

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up a goodly portion of the session, as a climax to the action.

The baseline use of this value is to determine how many minions the pursuing character has. Each minion costs a number of points based on its value (1 for Average, 2 for Fair, 3 for Good). At the start of the chase, the pursuer can spend as many points as he wants (up to the total value of the pursuit) in order to buy minions. He can choose to have all of these minions go after the characters now, or he can hold some of them in reserve (in which case the reserve vehicles will enter the chase one by one, as individual minions are taken out). Also, at any time there are no pursuing vehicles (i .e ., all the minions that he's bought have been taken out), he can spend points to add a single additional pursuing vehicle, which immediately enters the chase. More importantly, the pursuer may also spend 1 point per exchange for any of the following effects:

Reinforcements

Allows the pursuing character to add multiple cars at once. By spending one point, he may spend additional points up to half his remaining total on purchasing additional cars, which are immediately added to the field. These vehicles must all be of the same quality as the car already in play and each other. Adding extra vehicles allows them to get the bonus for being in a group, but has the drawback that overflow damage will roll onto the next vehicle as it does for minions (this does not happen when there is only one pursuing vehicle).

WITH A LETHAL MASS OF ROCK AND METAL ORE IN FRONT AND A MURDEROUS CRUISER ON OUR TAIL THINGS WERE A LITTLE INTERESTING.

Road Hazard

The pursuers have managed to get someone ahead of the lead car and may launch an attack against the lead car, using the villain's Drive (or Pilot, when appropriate) Skill as the attack value. Other pursuing vehicles do not need to defend against this attack, since in theory, at least, they're aware that the hazard is forthcoming. This is one of main tools the villain may use to offset the loss of not involving himself directly.

Shotgun!

One of the pursuing vehicles has someone with a gun in the passenger seat, and the addition of bullets into the mix makes things all the more dangerous. Any time the lead car takes stress, it's increased by one as long as this guy is shooting. The guy with the gun can be removed when that car is taken out (reinforcements do not have a gun unless points are spent for it).

The Last Pursuer

If the pursuing villain is not going to join the fight himself, he can try to end the chase with one last, tougher-than-usual vehicle. This is the last ability the pursuer can use, and costs all his remaining points (minimum of 1). If the Last Pursuer is used, the villain himself cannot subsequently join the chase.

The last pursuer is always more impressive than the previous vehicles. Perhaps it's big and armored, sleek and black, or maybe it's something completely unexpected, like a biplane. It is always treated as a Good Minion, with one extra box of capacity for each point spent beyond the minimum.

It also has one other benefit from this list:

- +3 Stress Boxes
- +1 to Drive Rolls
- Armed – Always treated as having the Shotgun! Effect.
- 1 point of armor (see Gadgets, page 81)
- Alternate Movement – the pursuer can move in ways the lead vehicle can't (such as flying, or water). Mechanically, this means that the pursuing car can opt to avoid almost any hazard, treating it as if the pursuer automatically succeeded at the roll, but inflicting no stress on the pursuer for doing so. The pursuer is only obliged to roll if the lead car can come up with a manoeuvre that forces the pursuer to respond.

Dramatic Entrance

This is the moment when the named pursuer reveals himself, and begins the end of the chase. If the Story Teller has used "The Last Pursuer" already, this option is off the table. This costs all the the pursuer's remaining points (minimum 1) and triggers a Road Hazard for the fleeing vehicle, as the pursuer appears in a colorful and hopefully hazardous way. The stats of the pursuer's vehicle depend on the pursuer, and if he does not have a signature vehicle, he may use the same rules as The Last Pursuer, above, replacing the minion quality with his own Skill.

Once the pursuer is out of points *and* there are no pursuing vehicles left, the fleeing vehicle finally escapes.

Passengers

Each exchange, one PC or named Extra passenger may assist the driver, provided he has the means to do so. This allows him to contribute to the chase, as long as he finds a way to describe it, be it shooting at the pursuers (Guns), pushing a crate out the back (Might), or just shouting "look out!" when dramatically appropriate (Alertness). The passenger rolls his Skill while the driver rolls his Drive as usual, and the driver may use the higher of the two results. (The only limit on this is that the same passenger may not help two exchanges in a row .) Note that this is a single result, not two – for instance, a passenger who is shooting does not get normal attack results, just the ability to let the driver choose between two rolls. This said, by dint of being passengers in the same vehicle, all characters – even those not able to roll in that exchange – may offer to spend Fate points out of their own pool on behalf of the driver, so long as they supply a bit of color dialogue, e.g., "Alleyway ahead!"

Furthermore, there's nothing saying that characters along for the ride can't be doing other things that don't contribute directly to the chase. While they can only act against the pursuers by partnering with the driver as described above, there's nothing to say that your car chase can't feature the Academics guy in the back seat furiously trying to read through the book the heroes just stole from the villain's lair... just in case the guy's minions catch up with them and the book returns to its owner.

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The reason for these rules are twofold. First, if all the passengers were engaging in full participation at the same time, the chase would finish very quickly and would almost certainly be less interesting. But second and perhaps more important, by focusing the chase experience around the person in the driver's seat, the driver's shtick of being good at driving gets backed up. Chases are uncommon enough that, when the opportunity to shine comes up, the driver should most certainly get the spotlight.

Empathy

(Stunts, page 158)

This is the ability to understand what other people are thinking and feeling. This can be handy if a character is trying to spot a liar or wants to tell someone what that person wants to hear. Empathy is usable as a defense against Deceit, and is the basis for initiative in a social conflict. Characters with a high Empathy Skill include gamblers, diplomats, reporters and socialites.

👁 Reading People [Empathy]

Empathy can be used to figure out what makes another character tick.

Given at least a half hour of intense, personal inter-action, a character may make an Empathy roll against the target's Rapport roll (see page 130 for more on Empathy vs. Rapport when reading people). This is an assessment action (see page 98). If he gains one or more shifts on the roll, he discovers one of the target's Aspects which he is not already aware of. It may not reveal the Aspect in precise detail, but it should paint a good general picture ; for instance, it might not give the name of the character's brother, but it will reveal that there is someone with that relationship. This process may be repeated, taking longer each time and ultimately can reveal a number of Aspects equal to the character's Empathy Skill's value (minimum one) – so, a Fair Skill (value 2) would allow two Aspects revealed through at least two different rolls.

Knowing someone's Aspects is a powerful tool, both because it allows that person to tag them, and because it gives potent insight into the target's nature. It's critical to remember that a character's Aspects are not necessarily public knowledge. While a scenario may call for compelling a character's Aspects, Extras should not be planning for that Aspect unless they have some reason to have found it out, either because

the player showcases it, or because they've success-fully used Empathy on the character.

When you decide which additional Aspects Empathy reveals to a player, there are two possible yardsticks. The first is showcasing those Aspects you feel are closest to who the Extra really is. The second is showcasing the ones you think would be most entertaining if the player found out about. If neither of those yardsticks work, pick the one closest to the top of the list; it's probably reflective of what you thought was most essential at the time.

Endurance

(Stunts, page 159)

Endurance is the ability to keep performing physical activity despite fatigue or injury. It's a measure of the body's resistance to shock and effort. In addition to fatigue, Endurance measures how well a character shrugs off poisons and disease (for a treatment of poisons, see page 118). Characters with a high Endurance Skill include explorers, athletes, and sailors.

Endurance is a passive Skill. Players will very rarely need to ask to roll Endurance; instead, the Story Teller will call for rolls when appropriate.

Endurance can particularly come into play in long-term actions, as a secondary, restricting Skill, where the character's ability to keep performing at peak is limited by how able he is to overcome fatigue and pain; this is why top athletes have their Endurance Skill on par with (or better than!) their Athletics Skill. Someone without a solid Endurance Skill may be a good sprinter, but will find themselves winded and falling behind in a marathon.

Endurance also determines a character's Health capacity (the length of a character's Health stress track), since Health stress represents physical wounds and fatigue.

By default, players have 5 boxes for their Health stress track. Better-than-Mediocre Endurance increases the number of boxes as shown here.

Endurance	Health
Average-Fair	+1
Good-Great	+2
Superb -Fantastic	+3

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👁 Poisons [Endurance]

Poisons are an interesting case, and one that bears some discussion, since they fall into a few categories which in turn follow a few rules.

Poisons have a potency and a subtlety, both rated on the adjective ladder. The potency determines how hard it is to resist using Endurance (see below) and the subtlety is the difficulty for any Alertness, Investigation or Science rolls to detect or analyze it – either to prevent exposure, or to determine the cause of someone's sudden ailment. Poisons also need to have a means of application, such either as food, gas or injection.

First, we have damaging poisons. Damage is used loosely here, as it may be lethal or it may mean knockout drugs or any number of other things.

Damaging poisons are often fast-acting, found on the blades of enemies and tips of blowgun darts. When such a poison is introduced into the system, it makes an attack (at its level of potency – Mediocre for a mild poison, Superb for something very potent) against the target's Endurance.

This attack occurs before the first initiative of an exchange. This attack repeats every exchange until the end of the scene (at which point the poison has run its course) or until the character somehow stops the poison, such as with a Stunt or medical treatment (or even something as mundane as inducing vomiting when appropriate). Many such poisons may stop if the player acquires spin on his defending Endurance roll (beating the attack by 3 or more).

Some damaging poisons are slow acting and kill over a much longer period of time, but those are often more appropriate for background than showing up directly in play. If you are looking to introduce a slower-acting poison, rather than treating it as a standard attack, make a roll once per scene against the victim's Endurance roll. If the poison's roll beats the Endurance roll by 3 or more, then the victim acquires a consequence. Regardless of severity, these consequences do not disappear until after the poison is cured. After three such rolls, escalating from minor to moderate to severe, the fourth will leave the victim succumbing, with a taken out result. Alas, with poisons, there are no concessions!

Next, we have exotic drugs. Rather than damaging their target, they put one or more additional Aspects directly on them (as with a manoeuvre rather than an attack). Their potency is the value which the subject rolls their Endurance against in a simple test. If the subject wins, the symptoms are passing, but if he loses, he immediately gains the Aspects as described in the poison. The duration of these effects depends upon the poison. This approach is specifically different from a slow-acting damaging poison, as these Aspects are not consequences, and thus do not push the character closer to taken out.

Lastly, we have special poisons. These are the poisons that violate the rules in some way and tend to either leave a beloved Extra in a coma, needing a very exotic cure, or will kill the person who has been exposed in a fixed period of time so they must race to find the antidote. Alternately, they may have killed someone in a very peculiar way and may prove the only clue to the killer's location.

In short, these are poisons that serve no purpose but to motivate the plot. That's OK! Space Opera can tolerate a little bit of cliché, but try to keep their use to a minimum unless absolutely necessary.

Engineering

(Stunts, page 161; Gadgets, page 80)
Engineering is the understanding of how machinery works, both for purposes of building it and taking it apart. While it is complimented by an understanding of Science, Engineering can just as easily be the result of getting one's hands dirty and having a natural feel for how things work. Characters with a high Engineering Skill include inventors, mechanics, and frequently, drivers and pilots. Engineering also includes an understanding of computer systems to manage complex engineering projects, power management, construction and design.

👁 Building Stuff [Engineering]

An engineer with time and tools can build a variety of items. For full details on how to go about that, check out the rules for designing Gadgets (page 80).

Engineering requires a workshop, the same way Academics requires a Library and Science requires a Lab. While Engineering can have very potent effects, it's fairly time-consuming to work something up in game time. Frequently, a gadgeteer character will have multiple ranks of the Universal Gadget Stunt to help speed this process along. If the character does not have enough improvements from Stunts to buy a gadget outright, he can use the Stunt's improvements to reduce the time required.

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For example, a device with 3 improvements usually requires 24 hours to make. If the engineer uses his Universal Gadget Stunt's two improvements to cover part of those improvements, the gadget will only take 8 hours to build (see page 80 for more on the gadget improvement process and timeframes). Engineering improvements do not last from session to session, so if a player wants to start play with a gadget, he should buy a Stunt to reflect it. With that in mind, you should not be giving players the opportunity to engineer for its own sake. If the pacing of the game is giving everyone time to stop by the workshop for a few days to upgrade their guns, that is a sign that you badly need to increase the urgency of the threat facing the players. Starblazer gadgetry is done under the gun, with the clock ticking down to a dire event!

👁 Fixing Stuff [Engineering]

Engineering can be used to repair devices, given the right tools and enough time. See page 235 for guidance on difficulties

For devices that have stress tracks, the difficulty of repair is the quality of the device. Removing stress or a mild consequence takes a few hours, a day for a moderate consequence, and a week for a severe consequence. For devices that don't have stress tracks, the difficulty is based off the highest value of the device, or its resources cost, whichever is higher.

Failure on a repair roll can be made up in a few ways, retroactively. First, each additional step longer on the time chart (page 237) gives a retroactive +1 to the player's roll, up to a maximum of +4 for four steps on the table. Second, the device can be repaired on the usual timeframe, but, the quality drops by one for every point shy of the target. Both methods may be combined; a character can get a retroactive +3 to take two steps longer and drop the quality of the item by one. Degradation in item quality may mean that some of its special abilities are lost, if it has any. Subsequent efforts may be made to restore the item to its original quality, but those face a difficulty equal to the target quality, plus one for every two steps the current quality is below the target. Missing a restoration roll can only be made up by investing time, and the starting length of time on such efforts is usually a week.

If the Story Teller agrees to it, a player may make a partial repair when falling just short of the target. In these cases, the consequence on the device being repaired is downgraded in severity, rather than being entirely removed. If the character misses the roll by one, he may opt to downgrade the consequence, regardless of its severity, to a mild one. If the character misses the roll by two, he may opt to downgrade the consequence one step, taking severe to moderate and moderate to mild. If the consequence is mild in any of these cases, it is removed, but the device's stress boxes are all filled to the point of one shy of "taken out".

ONE DROID ALONE WOULD KILL YOU, STAR KNIGHT. I'VE SENT TWO TO MAKE IT ABSOLUTE!

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👁 Breaking Stuff [Engineering]

Engineering is also the Skill for unmaking things. Given time and tools, an engineer can topple virtually any building or structure. In those circumstances, Engineering works like a very peculiar combat Skill, possibly resulting in manoeuvres or weirdly indirect attacks (like setting up a bridge to collapse when someone walks across it). See page 239 for how to use explosives.

Fists

(Stunts, page 163)

This is the ability to hold one's own in a fistfight, with no weapons available but one's two mitts and a load of attitude! With specialised training, this may include the practice of more disciplined fisticuffs, such as the martial arts of the Orient. As a combat Skill, Fists allows characters to defend themselves as well as attack. Fists fighters are also well-versed in a variety of fighting styles from all over the galaxy, and may use this Skill as a limited sort of knowledge Skill covering those areas. Characters with high Fists skill include sailors, thugs, and martial artists.

Fists are dealt with in combat (page 213).

Gambling

(Stunts, page 165)

Some games are pure luck, but a good gambler doesn't play those. Gambling is the knowledge of how to gamble and moreover, how to win when gambling. It also includes knowledge of secondary things like bookmaking and risk taking. Characters with a high Gambling Skill include gamblers and charming secret agents.

If a player has bothered to put Gambling anywhere on his character sheet, he's casting a vote for gambling to be a factor in your games where he's playing. Make sure to keep that in mind, and always have in the back of your head an idea for a cool gambling vignette that ties into your storyline!

👁 Playing the Game [Gambling]

A gambler can usually find a game when he's short on cash – or just in the mood for sport. Finding a game, or obtaining an invitation to one, requires a Contacting roll (complemented by Gambling), with a difficulty equal to the quality of the game (see below). Characters with the Big Man Stunt (see page 153) can automatically find a game with a quality up to their Gambling Skill, but such a game is automatically high stakes (see below).

HOW'S THIS FOR A CONVINCING ARGUEMENT?

UNNNGGGHHH!

◁[*Chapter 7: Skills*]

B

The quality of the game determines the base value of its pot, unless the gambler declares he's looking for a high stakes game, in which case the pot is two steps higher. However, a high stakes game also includes the potential for complications, like sore losers, or strange table stakes. Once at the table, the gambler's Gambling Skill roll will determine if he wins or loses, and if the pot is bigger than his Resources, that might be a problem.

Keep Gambling scenes simple and give a quick rundown of who's at the table, making sure to include their body language, before picking up with the gambler character and the fall of the dice. If the character beats the quality of the game (equivalent to the Resources value of what's staked), he walks out with the pot. If the issue that brought the character to the game is a vital one, this may be too quick a shorthand – or, at the least, you should be ready for a lot of Aspect use to hit the table.

Once won, the pot allows the character to make a single Resources check using the pot's value rather than his Resources Skill – assuming the pot is something as mundane as cash or easily-liquidated items of little importance otherwise. Under more exotic circumstances, such as a high stakes game, the pot may contain all manner of unusual things – maybe giving the character a useful piece of equipment.

If the character loses a game and doesn't have the Resources to cover the pot, he'll have to go into debt. Make a note of the debt on the character sheet. This is not that big a problem for most games, not even significant enough to merit a temporary Aspect – the character simply can't get into another game until it's paid off. Or rather, he can still get in, but it requires beating the quality of the game with his Deceit Skill to try to sneak in passing as someone else.

If the game is high stakes (where the pot is two ranks higher than the game's quality) then things get more interesting. If the character wins a high stakes game, the pot should include at least one odd thing, like a mysterious artifact, an unusual ship, a deed to a world, the services of someone, an ancient weapon, and so on. For games of a Good or lower quality, this item is usually just a curiosity, but for Great or better games, this item is important enough that the player takes it as a temporary Aspect, and it remains on his sheet until he resolves it, usually because you will use the item as a hook for one of his upcoming adventures. A character may only have one such Aspect at a time, so until it's resolved, high stakes wins are only worth the pot.

If a character *loses* a high stakes game, that may be very bad indeed. He marks down the debt as a temporary Aspect, but his problems are not limited to money. His debt will usually be picked up by someone important who will demand a favor or some other payment to resolve the debt. Until that happens, everyone knows the character owes someone big, and he will not be welcome at high stakes games.

Guns

(Stunts, page 166)

Sometimes characters just need to shoot things. Thankfully, there's a Skill for that. With a gun, characters can targets a number of zones away (see page 63 for ranges) Unfortunately, without a gun in hand, or at least close at hand, the Skill isn't much use.

Guns is used to cover any type of personal weapon that fires at range from bows to automatic rifles to meson blasters and strange alien energy spears.

The Guns Skill does not allow characters to defend themselves as well as attack; it trades the defense component for ability to act over greater range. A character who's both a good shot and good at getting out of the way will also want to invest in either Athletics or Fists (or both!).

Guns users are also well-versed in a variety of small arms, large arms, and ammunitions, and may use this Skill as a limited sort of knowledge Skill covering those areas.

Characters with a high Guns Skill include soldiers, assassins, and hunters. Types of guns are detailed in the Equipment chapter on page 58. Most guns give a bonus to damage if the target is successfully hit. Some weapons detail other special effects such as stunning the target, freezing or burning.

👁 **Ammunition [Guns]**

One thing that inevitably comes up when dealing with guns is how many shots one has left. Thing is, aside from tracking how much clip or power pack capacity every type of gun has, counting bullets or charges is just not a valid approach, because a character may actually fire off their weapon many times in a given exchange, with the outcome summarised in one roll. To a great extent, reloading is considered to be just part of the flow of a fight and the use of the Guns Skill.

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With that in mind, running out of ammunition is something that only happens when it's dramatic and interesting, which is to say, when it's something appropriate for the application of Aspects. Running out of ammunition is a legitimate compel for a character with gun-related Aspects, but even more, it's an excellent first consequence or concession, or the possible result of a manoeuvre (such as using Athletics to run all over the place, drawing fire and getting the bad guys to expend their ammunition).

If you want the flavor of a reload without the drama, simply be reasonable and request that the character take a supplemental action (basically, a -1 to his next roll) to reload after every three or four exchanges of sustained gunfire.

Certain manoeuvres such as Auto-Fire also temporarily give the character an Out of Ammo Aspect until they can find more ammo.

Intimidation

(Stunts, page 168)

There are more graceful social Skills for convincing people to do what a character wants, but those Skills tend not to have the pure efficiency of communicating that failing to comply may well result in some manner of harm. Nothing personal.

Using Intimidation is a blatant social attack, which someone can defend against with their Resolve. This is the Skill for interrogation (as opposed to interviewing) as well as scaring the bejeezus out of someone. Even without a basis for fear, Intimidation can occasionally be used as provocation, to produce a strong "burst" of negative emotional response (such as provoking someone into a fight, or at least to anger). Regardless, it's never pretty.

Characters with high a Intimidation Skill include mob enforcers, pirates, evil leaders and "bad" cops.

👁 Threat of Violence [Intimidation]

If there is a reason for the target to believe that the intimidating character is capable of harming the target when they can't do anything about it, such as if the target is unarmed and the intimidator is wielding a weapon, it is worth a +1 bonus, +2 if the target is completely helpless. Conversely, if the target is the armed one, his defense roll is likely at +1, and can be at +2 or more if the target is very secure in their position (such as being behind something solid, or having lots of backup). If these circumstances suddenly change, it's certainly call for another Intimidation roll!

◁[*Chapter 7: Skills*]

B

The lesson here is simple: Intimidation works best from a position of power. Achieve that position first, then apply the Skill.

Intimidation requires a reason for fear, however tenuous. This makes it hard to intimidate someone over the telephone unless you have something very specific to threaten them with. This is the most important thing to bear in mind when deciding how vulnerable an Extra is to Intimidation or how intimidating an Extra is. Without a reason for fear, Intimidation will produce, at best, annoyance, and at worst, explosive anger. Then again, that can be a goal for its use too. Regardless of whether or not there is a reason for fear, a potent success on an Intimidation roll should produce a strong emotional response – just not, necessarily, one that was intended, nor that is controlled.

👁 Brush Off [Intimidation]

If things get to the point of a face off, there are a lot of other actions an opponent can do other than stand there and be intimidated, such as disengage or pull out a weapon. However, one of the real strengths of Intimidation is at the first flash of contact, when people instinctively get out of the way of someone intimidating. Intimidation can establish a powerful, menacing first impression. If the character is actively doing something intimidating, he may roll a quick contest of Intimidation against the opponent's Resolve. If successful, the target is taken aback for a moment, generally long enough to brush past them, though usually with plenty of time to call for help if appropriate. This cannot be done in a fight, or against any target who is already ready for a fight, but in those "first contact" situations, Intimidation is gold for control.

Investigation

(Stunts, page 170)

Investigation is the ability to look for things and, hopefully, find them. This is the Skill used when the character is actively looking for something, such as searching a crime scene or trying to spot a hidden enemy. Characters with a high Investigation skill include private eyes, scientists and activists.

It is also useful for eavesdropping or any other activity where someone is trying to observe something over a period of time. When looking for deep patterns and hidden flaws, Investigation may be used as an assessment action (see page 98).

This makes Investigation the flipside of Alertness; it is mindful, deliberate perception, in contrast to Alertness's passive mode of operation. This also means that an equivalent Investigation effort is nearly always going to yield better, more in-depth, information than an Alertness effort would; the downside is that Investigation is far more time consuming.

As with Alertness (page 102), when in doubt, set the difficulties low. You never want to derail the game because players failed to find a clue. It may seem like it makes life less interesting if there is no challenge in the Investigation roll, but this is one of those odd situations where that is not the case. A lack of information is clearly frustrating to players, and if you have a player who really savors the challenge of figuring out clues, the challenge is usually less in finding the clues than in figuring out what they mean once they're found. And there's the rub: clues don't come with explanations baked right in. Position your mystery in the clues they find, not in the clues they don't. Remember, unless there's something actually there for them to find, don't make them roll.

When searching for something specific, the difficulty of the Investigation roll should be kept at Mediocre, with the shifts on the result being used as a yardstick for how long it takes to find the thing.

The only exception to this is if the Story Teller has a reason the thing in question shouldn't be found. In those situations, it's often better to just make the thing unfindable due to a critical missing piece that would "unlock" access to the otherwise unfindable objective (if so, don't make them roll; instead, put them on the path to discovering what that missing piece is). This missing piece could be equipment, like the computer core of a crashed alien ship, or the utterance of a certain codeword. Once that piece is in place, the difficulty should drop back to the usual level.

If characters are just searching an area for clues, the guidelines for Alertness apply. Set the base difficulty at Mediocre, and make sure that players can find *something*. Once characters find things, the burden is on you to make sure that whatever they find suggests a course of action.

Investigation can be used, in a somewhat more radical application, as the Skill to put some control of the story into the players' hands. Consider the "Declaring Minor Details" trapping of Academics – a declaration action – as it might apply to Investigation. If your group's up for it, why not allow the same sort of trapping for Investigation? This would allow your investigators to make Sherlock Holmes-like declarations, asserting minor details about a crime scene, say, and backing up the truth of their assertions with a successful roll. For more on clues and information management in a game, see page 450.

Leadership

(Stunts, page 171)

Leadership is a multi-faceted Skill. A good leader knows how to direct and inspire people, but he also understands how to run an organization. As such, the Leadership Skill covers acts of both types.

Characters with a high Leadership Skill include military officers, politicians, and diplomats
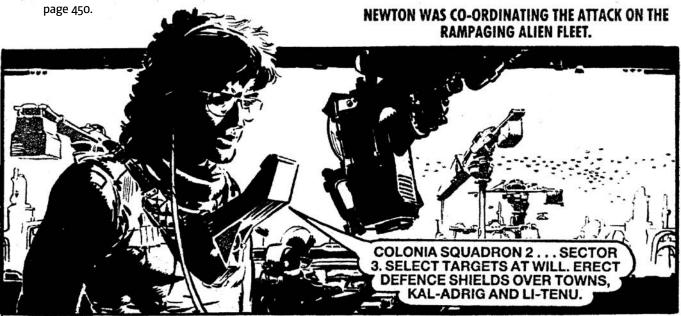
👁 Administration [Leadership]

On a simple level, any organization which the character is in charge of uses his Leadership as its default value for any question of how organised it is and how easily it's members can be bribed. Alternatively see the Organisations chapter on page 281 for full details of how to use Leadership to influence the actions of an organisation.

👁 Bureaucracy [Leadership]

A good leader has knowledge of organizations and the rules that govern them, including knowledge of laws, bribery and other means of dealing with red tape; this is why Leadership is a key Skill for lawyers. Leadership serves as an all-purpose knowledge Skill for knowing how to act in a given organization, including important things like how much to bribe.

👁 Command [Leadership]

Leadership can be used to direct troops, crews, workers or any other group activity. Any time the character is in a position to give orders to a group of

NEWTON WAS CO-ORDINATING THE ATTACK ON THE RAMPAGING ALIEN FLEET.

COLONIA SQUADRON 2 . . . SECTOR 3. SELECT TARGETS AT WILL. ERECT DEFENCE SHIELDS OVER TOWNS, KAL-ADRIG AND LI-TENU.

◁[*Chapter 7: Skills*]

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minions, he may apply his Leadership as a modifying secondary Skill on the minions' Skill roll. In a conflict, offering this assistance takes the character's action, but can affect the minions attached to him. While attached minions cannot normally act, when they are being directed by the character with leadership, they act as if they were not attached.

This also lets you make villains who don't have much combat Skill themselves, but who can still help out their minions in a fight.

Assuming a villain has Good minions attached to himself, if his combat Skill is better than Good, then he'll usually be attached to those minions and rolling his own Skill. Characters with a high Leadership, on the other hand, can get by without any combat Skills because they can make a small quantity of Good minions into Superb (+1 for numbers, +1 for command) combatants, which is very potent.

A hero can do all of these things too, but in such situations the word "hero" is pronounced "chicken".

Might

(Stunts, page 175)

This is a measure of pure physical power, be it raw strength or simply the knowledge of how to use the strength one has. For lifting, moving and breaking things, Might is the Skill of choice. Might may be used indirectly as well, to modify, complement, or limit some Skill uses. Characters with a high Might Skill include native warriors, laborers, and powerful aliens.

👁 Fighting People [Might]

In combat, Might can be used to help with particular applications of Fists and Weapons – if force is a very significant element at play, Might will modify the primary Skill. Furthermore, someone successfully engaging an opponent in a one-on-one exchange can potentially switch from Fists to Might, if executing a hold or other wrestling move where it's less about hitting someone as it is about overwhelming them with physical force. Such a switch would result from a manoeuvre of some sort.

👁 Breaking Things [Might]

Might is the Skill of choice for applying brute force to break things in halves or smaller pieces, and includes breaking boards, knocking down doors and the like. Using Might, items can be damaged over time or broken with a single dramatic blow.

Given time and tools, pretty much anything can be broken. In general there are two ways to break something: methodical and abrupt.

To break something methodically generally requires no rolling. Given time and tools, you can eventually break anything. How long it will take is mostly just a matter of common sense, ranging from a few moments to saw a board, to decades to scratch through a door with a spoon. This is usually done off-screen, and a Might (or Engineering roll) might do to get a sense for how well or quickly the job is done, but if no one is interrupting or otherwise involved, it will work sooner or later.

If it's necessary to break up a methodical roll into something measurable, you may call for a number of rolls and tally shifts to get a sense of progress, but that is ultimately more a narrative convenience than a real measure of difficulty. In short, if you want to interrupt a methodical effort with things like enemy attacks, you can certainly call for a roll between each interruption, but make sure you know what those rolls mean.

Breaking something abruptly is more dramatic – knocking down a door, splitting a board with one's hands, bending iron bars and so on. That's just a quick roll against a difficulty based upon the target's nature. Having an appropriate tool (like a hammer, crowbar, or axe) may reduce the difficulty by up to two.

Breaking Things

Mediocre:	Paper or glass. Do not roll for this, unless under stress.
Average:	Flimsy wood. Why are you rolling?
Fair:	Cheap wood broken with the grain; bamboo, some light plastics.
Good:	Non-reinforced wooden board, like a pine two-by-four, or an interior door.
Great:	Strong wood, hardwood boards, exterior door.
Superb:	Reinforced wood, heavy door.
Fantastic:	Security door.
Epic:	Bending prison bars (an inch or two).
Legendary:	Bank vault door, the door of a safe, Starship airlock

In case you're curious, outright ripping the door off a jail cell is Legendary +2, and ripping the hatch off a tank is Legendary +4.

Characters can try (and fail) to break something twice without penalty; after two tries, the difficulty goes up by 1 for each additional time they try.

👁 Lifting Things [Might]

Might also controls how much the character can lift or move. The weight of the thing being moved sets the difficulty for the roll.

Characters have a default amount of weight they can lift and still do something with that weight (like moving slowly, or trying to place it carefully), shown on this page in pounds. If purely lifting without moving – like, say, a heavy portcullis so others can scurry through – they can roughly double that capacity. For things like knockback (page 225), the weight factor (WF) is figured as shown in the table.

Might Lifting Table

Might	Capacity	WF
Abysmal	10	0
Terrible	50	1
Poor	100	1
Mediocre	150 (~Small man)	2
Average	200	2
Fair	250	3
Good	300	3
Great	350	4
Superb	400	4
Fantastic	450	5
Epic	500	5
Legendary	600	6
Each +1	+100	+0.5

A character can try to push themselves into the next category, which requires a Might roll against

SLETHAR, THE LAST OF THE HAROHIN OFFERS GREETINGS TO THE DESTROYER OF OUR RACE!

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his own Might Skill as the target difficulty, and if successful (the dice don't come up negative), he may perform a single Might action at the next category up. Appropriate use of tools can increase this capacity, using anything from a lever (which may grant a bonus) to a pulley system (which may outright multiply capacity).

The trick in those situations lies in the fact that the line between Lift and Break is sometimes fuzzy. If someone is trapped under rubble and you want to get it off them, if you do it carefully, that's an appropriate use of lift. If it's a moment of panic, ripping aside something heavy to free a loved one, well, then the guidelines for breaking things are more appropriate, and the amount the character can remove (lift) is based off their roll. While this may seem like a tricky distinction, it's actually very easy to distinguish in play. When in doubt, look and see if the character has any personal Aspects that might apply. If so, then this may be a moment of passion.

👁 Pitching In [Might]

Many hands make light work, and for lifting things, it's a simple matter of adding each person's capacity to figure out the total pounds the group can lift. For abruptly breaking things, gain an additional +1 to the roll for each person helping who can practically pitch in. This is usually one or two people.

👁 Encumbrance [Might]

This is not a game where we're going to make characters empty out their pockets to figure out exactly how much they are carrying. For the most part, day to day equipment and clothing is just not an issue. From time to time, however, a character may need to perform an action while carrying a large amount of weight, like a bomb that's ticking down or a wounded buddy slung over their shoulder.

A character can easily carry something that is 4 steps lower than their lifting capacity without a problem. Now, remember common sense applies – just because Mikal Kayn can run at full tilt while carrying 100 pounds of explosive doesn't mean he can do so all day. Trying to do so for more than a scene calls for an Endurance roll against the weight of the load, and additional rolls each subsequent scene, with the difficulty going up by 1 each time!

For each step heavier than this carrying capacity, the character takes a -1 on all other physical action,

up to a maximum of -4 (-5 if they're really pushing themselves). This may also lead the Story Teller to demand that the character start performing all Skill rolls limited by his Endurance Skill.

Mysteries

(Stunts, page 175)

As people have explored the galaxy they have discovered strange, ancient and unusual things. Mental tricks, supernatural forces, rituals of lost empires, secrets of the ancients – all these and more are known to a master of Mysteries. Characters with a high Mysteries Skill include mystics, explorers, and adventurous archaeologists.

The actual use of Mysteries is fairly flexible – in appropriate situations it can serve as a knowledge Skill like Academics, a perception Skill like Alertness, or even something else entirely.

When using Mysteries to do research, think of it as Academics for crazy people. Mechanically it's no different from Academics, but the material found will usually be tracts by madmen, obscure prophecies, and dark books bound in alien skin. With that in mind, remember that libraries suitable for Mysteries research are rare and should always be colorful, and are occasionally in locations that may be an adventure in and of themselves to reach.

👁 Sixth Sense [Mysteries]

The Story Teller may occasionally call upon a character to roll Mysteries in the same way she might ask for Alertness rolls. As the name implies, this will tend to be for things that are strange and mysterious, so predicting when it's applicable can be hard to do. Occasionally, it may allow the player an assessment action to discover hidden Aspects of a locale that are shrouded in mystic and arcane ways.

Mysteries as a sixth sense follows the same guidelines as Alertness – set difficulties low and make sure the information is something usable.

👁 Mesmerism [Mysteries]

Mysteries can be used for hypnosis. This is more of a mental trick than anything else, useful on the weak minded when you've got lots of time to put on a show.

All mesmerism effects require a *willing* target and a roll of Mysteries versus Resolve, though the mesmerist gets a +2 on the roll if the target is actively partici-

[*Chapter 7: Skills*]▷

pating (lying back, relaxing, otherwise really getting into it). Again, if the target is flat-out unwilling, it will simply not work.

Despite those limitations, mesmerism does have some practical uses. First, it can be useful to recover lost memories. A mesmerist can put another character in a trance and give them a chance to try to remember a scene more precisely. The mesmerist rolls a quick contest of Mysteries against the target's Resolve. If successful, the target may act as if he has the Scene of the Crime Investigation Stunt for the scene in question, but his Skill is restricted by the mesmerist's Mysteries Skill. Thus, if a character with a Great Investigation Skill is put under by a Good Hypnotist, the memories are a little fuzzy, and he treats his Investigation as if it were Good (Great - 1) for purposes of what he can remember.

Additionally, a Mesmerist can put a willing subject into a calming trance to help them ignore external distractions. This can be very useful in leading a panicked arachnophobe though a room full of Centaurian spiders.Putting a character in a calming trance reduces all of his perception Skills to Poor, but allows him to use the mesmerist's Mysteries Skill in lieu of his Resolve Skill (which may temporarily improve his composure capacity). The mesmerised person also leaves the decision regarding whether or not to resist an Aspect compel in the hands of the mesmerist (the mesmerist may contribute Fate points of his own to turn down a compulsion). Unfortunately, the character is also unable to take any action other than what the mesmerist directs. While a mesmerist may misuse this trust, any shock, surprise, or suggestion that the character would find repellent will knock them out of the trance instantly.

👁 Arcane Lore [Mysteries]

Mysteries can be used in the same way Academics can, for research of exceptionally esoteric topics. The main limitation is that libraries necessary for this sort of research are few and far between, though characters may have an Arcane Library of their own if they have sufficient Resources (see page 132).

👁 Fortune-Telling [Mysteries]

Using mysterious alien cards, looking in to mystical forest pools or dark rippling mirrors – a character can use Mysteries to try to make guesses about the future. The knowledge gleaned is never terribly specific,

but it allows the player to determine if a course of action is auspicious. The character should summarise the fortune as best they can, ideally to something that could go on a fortune cookie. The fortune may be general ("The cock will crow when the thunder strikes") or about a specific target ("You will meet a tall, dark stranger") but that's the limit on the specificity.

Fortune-telling is a form of declaration. The character may, once per session, make a prediction, and make a roll against a difficulty set by the Story Teller. If the roll is successful, it's a true fortune, and there is now an Aspect that represents it. If the target of the fortune was a person, they receive the temporary Aspect for the duration of the adventure. If it was a general prediction, it is considered to be a scene Aspect on every scene for the duration of the adventure.

Fortune Telling difficulties follow the same principles as a declaration action, though with slightly different criteria for the difficulty. The base difficulty is Mediocre, and the three criteria to judge a whether a prediction can be made are specifics, presentation, and obscurity.

First off, predictions should never be too specific. To predict that good fortune will come to your family is nicely broad, but to predict that your sister will get some money is a bit too specific.

Obscurity is a complementary component to specifics. A good fortune usually is cloaked in metaphor and can be taken in a number of different ways. Saying that fortune will come to your family may be specific, but saying that a flower shall blossom in the garden of your blood is specific and obscure.

Lastly, presentation is all about how the fortune is told. Just rattling off a fortune or reading a horoscope from the paper has no sense of deep mystery. A proper fortune requires an appropriate set of props or at least a great show of ritual and incantation.

For each of these criteria which is not met to the Story Teller's satisfaction, the difficulty increases by two. If any of these criteria are outright ignored that penalty may be increased to 4 or more – in short, if your player is abusing this, you're under no obligation to help him.

Only one fortune can be considered to be "in effect" at any given moment (so no telling a fortune for each character), and it is up to players to make it come true or not. Basically, when there is a chance that some

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course of action will make the prediction be true, that's when someone can try to invoke the Aspect (assuming the predicting was true in the first place – you've got no reason to tell them until they try), just as with any normal declaration. The occasional compel of the fortune's Aspect is a great way to toss a few extra Fate points to the players.

👁 Artificing [Mysteries]

Mysteries can be used to create artifacts and talismans in much the same way that Engineering can. This requires an Arcane or Mysterious Alien Workshop of appropriate level, but otherwise follows most of the same guidelines as Engineering (see page 118).

Pilot

(Stunts, page 179)

The pilot is dashing, heroic figure even in the worlds of future, whether flying a aerospace fighter or just a commerical airliner. Pilot should also be used for characters who want to 'drive' an anti-grav vehicle that is capable of flight rather than just skimming the surface.

Characters with a high Pilot Skill are usually professional pilots, though it is sometimes the domain of

the idle rich. In play, the trappings of Drive can easily apply to Pilot as well.

Pilots with a low Resources Skill probably don't own their own aircraft, but it is entirely likely that they can charter one. Alternately, certain Stunts may lead to the possession of an aircraft, regardless of Resources.

Rapport

(Stunts, page 180)

The flipside of Intimidation, this is the ability to talk with people in a friendly fashion and make a good impression, and perhaps convince them to see one's side of things. Any time a character wants to communicate without an implicit threat, this is the Skill to use, which makes it appropriate for interviewing. Characters with a high Rapport Skill include politicians, performers, reporters, and good cops.

Rapport is the fallback social Skill. While Empathy, Deceit, and Intimidation are fairly specific in their applications, Rapport is the catchall that covers everything else.

KROB-GAUNT HAD REACHED EARTH DETERMINED NOT TO CONQUER, BUT TO DESTROY.

LOOK! THE EARTHMEN HAVE SENT A SPY SHIP.

BLAST IT OUT OF THE SKY!

[Chapter 7: Skills]▷

👁 First Impressions [Rapport]

The first time a character meets someone, the Story Teller may call for a quick Rapport roll to determine the impression the character makes. The Extra's opinion of the character is going to fall into a fairly narrow band – they'll have no opinion, or they'll have a mildly favorable or mildly unfavorable opinion. Stronger opinions – friendliness, love, hate and so on tend to be based on some existing knowledge of the person, and are unlikely to change simply from meeting them.

When a player first meets an Extra, that Extra's inclination towards the player will be negative, neutral, or positive. If you need to determine this on the fly, rolling a pair of dice in the Fate style – for a negative, neutral (o) or positive result

The player can simply accept this reaction roll, or he can attempt to turn on the charm, and make a better first impression. To do so, the player rolls Rapport against the Extra's Resolve (Mediocre by default). If the player generates any shifts, he improves the inclination by one step (so negative becomes neutral and neutral becomes positive and positive remains the same .). If the player fails badly enough that the target generates some **Spin**, then the impression instead shifts one step for the worse. If the player does so well that he gains Spin himself, then it *might* be grounds for a reversal from negative to positive (or *extremely* negative to, say, merely suspicious), unless the Extra has a strong reason not to change his mind.

It's important to consider the potential consequences of Extra's reactions to characters. Maybe they'll give them a little extra help that could translate in to a bonus on a Skill check, or they might turn up as a minion later on a the result of a negative reaction.

👁 Closing Down [Rapport]

Rapport controls the face the character shows to the world, and that includes what they choose not to show. As such, when a character tries to use Empathy to get a read on a character, it is opposed by Rapport.

If the character wishes to simply reveal nothing, they may use Rapport and take the equivalent of a defensive action, gaining a +2 on their roll.

This is over and above the "default" of a Rapport defense because it is openly obvious: the character is wiping all emotions off of his face. It also requires that the character be consciously aware that someone's trying to get a read off of him. If the character is trying not to look like he's actively warding off the read, or isn't really aware he's being read, then he isn't taking a full defensive action, and does not get the +2.

👁 Opening Up [Rapport]

Characters Skilled in Rapport are able to control which side of their personality is shown to others, seeming to open up while actually guarding their deepest secrets. Since true things are still revealed about the character, this is not an inherently deceptive action. When a character opens up, he defends against an Empathy read with Rapport, as usual. If his opponent succeeds and generates at least one shift, he finds something out, as usual. If not, he still discovers an Aspect – but it's one of the defending character's choice.

This can effectively be used to stonewall someone without the obvious poker face of Closing Down. On top of it all, the character opening up can always choose to reveal something that the other character already knows about.

I WILL SEND A MESSAGE BACK TO EARTH SO THAT MY PEOPLE CAN MAKE THE PROPER ARRANGEMENTS.

◁[*Chapter 7: Skills*]

B

Resolve

(Stunts, page 182)

Resolve is a measure of a character's self-mastery, as expressed through things like courage and willpower. It's an indicator of coolness under fire and also represents the drive not to quit. It plays a key part in efforts to resist torture or strange powers (see page 249).

Resolve is almost always rolled in response to something, rather than on its own. Its primary role is as defense against most kinds of social manipulation or distraction. Resolve also shines in situations which have spun very much out of control. Characters with a high Resolve Skill have a distinct advantage in continuing to keep their head about them and respond calmly. Similarly, when all seems lost, a character with a strong Resolve is often capable of soldiering on. Resolve is the mental or social parallel to physical Endurance.

Resolve also determines a character's Composure capacity (the length of the Composure stress track), indicating the character's resilience in the face of mental, emotional, and social stress. By default, players have a Composure capacity of 5, but they may increase that capacity based upon their Resolve. Better than Mediocre Resolve adds more boxes to the stress track as shown here.

Resolve	Composure
Average-Fair	+1
Good-Great	+2
Superb -Fantastic	+3

It's important to remember that a failure of Resolve should never take control of a character out of a player's hands. A bad Resolve roll affects how the character carries himself, and how well or poorly he convinces everyone else that he's unfazed by events. If a character is exposed to something disconcerting (like a fright), Resolve is useful to see how well they "keep it together" and may impact whatever penalties the character is exposed to, but how the character reacts, such as whether they run from the room, is a decision the player makes. Such decisions can be influenced by Aspects normally, but the failure of the Skill only removes control of the character when he is taken out.

One good way to handle very stressful situations or other crises where keeping your cool or otherwise keeping it together is paramount, is to use Resolve as a modifier or restriction on whatever other Skill the character is using, the same way one would use Endurance to restrict Skills when tired.

Resources

(Stunts, page 185)

Usually Resources is simply a measure of available wealth, but the specific form this takes, from a family trust fund to a well invested portfolio, can vary from character to character (and may be indicated and enhanced by their Aspects). Usually this Skill passively informs the Story Teller what the character's available resources are, but Resources may still be rolled for large expenditures, like purchases and bribes. Some large-scale conflicts may be about trying to out-spend the other guy; here, Resources can act as an attack or defense Skill.

Note: characters who have access to a fairly sized organization's resources can act as if they have Resources at Fair and, with the backing of the organization, can potentially make bigger purchases. These expenditures are tracked by the organization, and as such, if subterfuge is important, personal resources are a wiser choice.

How much specific things cost is covered below and in the Equipment chapter on page 58, but there are a few things to bear in mind when players start throwing money around.

Most importantly, be willing to be generous. Characters with a high Resources Skill *should* be throwing money around. That was the whole point of them taking the Skill. The important thing to remember is that money should be able to remove obstacles, but it should not solve problems. A fat contribution to the Mayor's re-election campaign should get you an audience with him to plead your case, but it should not get him to solve your problem for you (unless he's fantastically corrupt).

When a character is in a place where they can't draw upon their usual resources, you may increase the difficulty of making a purchase – anywhere from +1 for a modest amount of red tape, to a +4 if they're limited solely to the already-converted local currency they happen to have in their pockets. This boost to difficulty needn't indicate an increase in the actual cost of the purchase; it is more likely to represent the increased effort necessary to make the purchase happen.

Characters with a high Resources Skill include pirate lords, aristocrats and corporate leaders.

B

👁 Spending Money [Resources]

The cost of items is measured on the adjective ladder and many items are detailed in the Equipment chapter to give Story Teller's a guide. Each item has it's cost listed. Characters can buy reasonable quantities of anything of a value less than their Resources without worrying about it. For items greater than or equal to their Resources, they need to roll against the cost of the thing. If successful, the character can afford the item; if not, they can't. Characters can only make one Resources roll per scene.

In character creation players can pick items with a Mediocre cost for every Aspect or Stunt they have as long as it is related to the Aspect or Stunt. See page 58 for guidelines on acquiring more equipment and services through the course of the game.

👁 Lifestyle [Resources]

Characters are assumed to live in accordance to their means, which may mean that rich characters may not even need to go shopping. Generally speaking, if something costs two steps less than the charac-ter's Resources Skill, he probably has one already,

assuming it's something that would make sense for him to have previously obtained, otherwise it's just a matter of ordering it or going somewhere the character can buy it.

👁 Workspaces [Resources]

Part of the passive measure of Resources is the tools and spaces the character has access to. Workspaces are environments where a character can perform a certain type of work, and owning and maintaining a world-class lab or library requires a certain amount of resources.

Characters may use their Resources to set up the tools they need for their job. A character's home may have, for free, a single Library, Lab, Workshop, Library or workshop of a quality equal to their (Resources-2). As described in Academics, above, the quality of a workplace determines the highest possible difficulty of a "question" or project that can be pursued there.

For the various types of Skills which need workspaces, the breakdown is as shown in the following table.

See the respective Skills for more details.

◁[*Chapter 7: Skills*]

Skill	Work	Workplace
Academics	Academic Research	Library
Science	Lab Work	Lab
Engineering	Gadgeteering	Workshop
Mysteries	Arcane Research	Arcane Library
Mysteries	Alien Research	Alien Archive
Mysteries	Artificing	Arcane Workshop

If the character wishes to have a specialised workspace, such as a workshop that can only work on guns, they may have it at a quality equal to their Resources-1 instead. Higher quality workspaces may be constructed, but will require a Resources roll with a difficulty equal to the quality +2 (or only +1 in the case of a specialised space), and will not be made immediately available at the time of purchase (though additional shifts may be spent to reduce time, as usual).

Science

(Stunts, page 187)

Not just science, but "Science!" Science holds the promise of revealing all the galaxy's secrets. This Skill represents a broad knowledge of scientific method, and includes the field of medicine and computers. Characters with a high Science Skill include scientists, physicians and hackers.

👁 Computers & Hacking [Science]

Knowing how to program computers and how to get around that programming is a cornerstone of life in the far future. Nearly everything is controlled by a computer whether it's a basic management program in a handheld gadget to a sophisticated artificial intelligence controlling the functions of a vast interstellar warship.
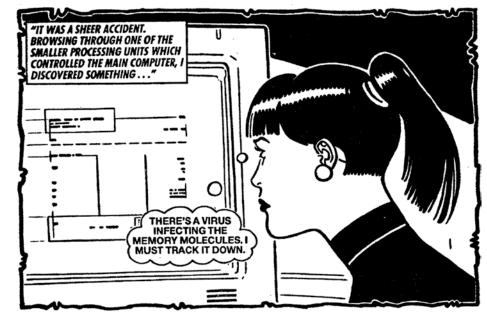
If characters mess with the programming of something or hack into a computer system you need to assign the computer software a Skill rating which is the difficulty to bypass it's security and

ammend it's programming. Starships and Spacestations already have ratings for their computer system, the Starship Systems Skill which can be used for shipboard hacking. However ground based installations should use the Security Skill rating of their parent organisation. As a backup here's a guide to some difficulties.

Difficulty	Type of System
Fair (+2)	Household systems & alarms, Basic handheld equipment
Good (+3)	VIP Home's systems & alarms, factory equipment
Great (+4)	Government systems & alarms, sensitive equipment
Superb (+5)	High security systems & alarms, security services equipment
Fantastic (+6)	Military security systems & alarms, military equipment

Having to hack quickly, on site should increase the difficulty by 2, being able to hack from the comfort of your own facility or workshop should decrease the difficulty by 1.

If the hacking attempt fails on a security system the alarms sound and the system has a chance to trace the hacker. Use the Skill of the software system with the total achieved by the hacker in the hacking attempt as the difficulty. If the hacker was working from their own facility increase the difficulty by 2 as they will

"IT WAS A SHEER ACCIDENT. BROWSING THROUGH ONE OF THE SMALLER PROCESSING UNITS WHICH CONTROLLED THE MAIN COMPUTER, I DISCOVERED SOMETHING . . ."

THERE'S A VIRUS INFECTING THE MEMORY MOLECULES. I MUST TRACK IT DOWN.

B

COMPUTER DIRECTORIES WERE THE SAME ANYWHERE.

MERRICK: NOX-LANDOWNER. GRID SECTION 23 AREA BLUE SOUTH.
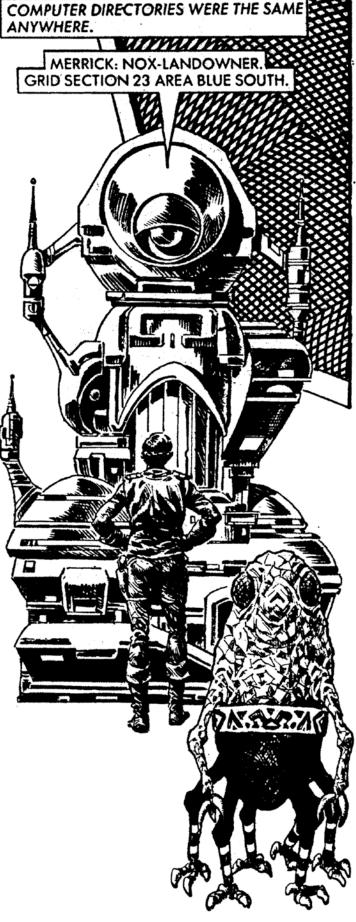
have safeguards in place for just such an eventuality.

A successful hacking attempt will allow the programmer to ammend the software's core directives, change functions, alter schedules and activity, control systems and much more. The shifts generated should be a guide as to how far the hacker got in to the system and what can be achieved as follows:

Shifts	Extent of Success
0 shifts	The hacker got in but is only able to read and download information.
1 – 2 shifts	A simple change like altering the timing of a guard robot's patrol, closing or opening a security door, instructing a shuttle in the ship's landing bay to be prepped for take off.
3-4 shifts	A change involving some form of control such as turning off security camera's in an area, taking control of some automatic defences for a scene, opening a whole series of doors, turning off a tractor beam for a scene.
5 or more shifts	Complete control of the system, whatever the system is capable of, without human approval is possible. However characters should be aware that human staff, crew or casual observers may report unusual activity and possibly discover the hacking. For each out of the ordinary action the hacker makes the system do, deduct 1 from the difficulty for a Perception Skill check by an observer or staff member. The difficulty is the Skill level of the computer system.

Hacker versus hacker battles take places when two hackers are vying for control of a computer system. Simply use each hacker's Science Skill in a straight fight with the loser being kicked out of the system and losing

◁[*Chapter 7: Skills*]

B

access. The winner has the option to trace the loser as if they had failed a hacking attempt detailed above.

👁 Lab Work [Science]

Science can be used to answer all manner of questions, provided there's time and equipment to look into them. A scientist looking to solve a problem should figure out what question he's trying to answer, like "What killed this man?" or "What is this object composed of ?". The Story Teller will call for a roll to see if the character can answer the question. This will require a lab of some sort, and it's possible that some questions can't be answered without the right equipment. In the end, this functions the same as Academics performing research in a library (see page 100).

Labs come in varying qualities, much like libraries do, and the availability of a lab is one of the main limitations on lab work. The base difficulty should be low, with details provided by a greater number of shifts, and the information found should be something that can be acted upon unless it is specifically supposed to be frustrating.

👁 Medical Attention [Science]

A character can use the Science Skill for first aid and more advanced medicine. When using Science as first aid in the middle of a fight, the character must take a full action with a target who's not trying to do anything else active (i.e., forfeiting his next action). Make a roll against a target of Mediocre; if it succeeds with at least one shift, the subject may remove one point of stress from his physical stress track. Every two shifts beyond the first improves this effect by one; for example, with five shifts, a character

can remove three stress. Success can also be used to "stabilise" someone who has taken a severe or lesser consequence that would appear to be life-threatening (e.g., a Bleeding to Death Aspect) – in game terms, this has the effect of limiting the extent to which the Aspect can be compelled. A given person can't be the target of more than one first aid action in an exchange.

When using Science to address someone's long-term injuries, the character will need some kind of medical kit or equipment and must spend a scene providing proper medical attention. This is a use of Science to directly address someone's physical, long-term consequences. If the roll is successful, then the time it takes the subject to recover from the consequence is reduced by one step on the time table. Multiple such attempts may not be made.

The difficulty of the roll depends on the severity of the consequence; starting at moderate, the difficulty increases by two steps for each level of severity:

Consequence	Difficulty to Reduce Time
Mild	Mediocre
Moderate	Fair
Severe	Great (requires Great level medical equipment or facility)
Extreme	Fantastic (requires Fantastic level Medical facility)

At the Story Teller's discretion, when the doctor in question gains spin on his roll, the time to recover may be reduced by two steps instead of one.

NO MORDRON! DON'T STEP OUT OF HERE.

👁 Science! [Science]

Nearly anything can be explained with "Science!" It may not necessarily make sense to anyone other than the person doing the explaining, but it at least sounds authoritative, and sometimes it's even right. When confronted with a challenge, the character can apply a scientific explanation, and roll against a difficulty set by the Story Teller. This is a declaration action. If a character acts in accordance with the resulting scientific advice, and he succeeds on the roll, he gains a +2 bonus or a reroll on the action, by tagging the Aspect he's introduced. The science of this declaration doesn't really need to be accurate to the real world – it just needs to sounds scientific, and can even just be regular advice using long scientific words. Since the bonus comes from tagging an Aspect, the first one's free, and subsequent uses will cost a Fate point.

This follows the rules for Academics' "Minor Details" (and declaration actions in general), page 100 and page 98, almost to the letter, except that the fact or facts involved must be of a scientific (or scientific sounding!) nature.

Sleight of Hand

(Stunts, page 189)

The hand can certainly be quicker than the eye. This Skill covers fine, dexterous activities like stage magic, pickpocketing, and replacing an idol with a bag of sand without tripping a trap. While Athletics is appropriate for gross physical activities, most things requiring manual speed and precision falls under this Skill (that said, if you're picking a lock, use Burglary).

FIRE ROARED THROUGH THE SHIP!

Characters with a high Sleight of Hand Skill include criminals, magicians, and performers.

👁 Pickpocket [Sleight of Hand]

Picking a pocket is a quick contest between Sleight of Hand and the target's Alertness (which may be complemented by the target's own Sleight of Hand). Due to the difficulty of this sort of work, the target usually receives a +2 bonus, as if he were performing a full defense against the action. If the target is distracted by something else, he loses the +2 bonus. If anyone else is in a position to observe the attempt, they also may make Alertness rolls to spot the attempt (though they don't gain the +2).

If the player has an accomplice, the accomplice rolls a quick contest of Deceit or Sleight of Hand against the target's Alertness. If successful, they've distracted the target, and the target doesn't get the +2 bonus to their Alertness. Without an accomplice, a player is already presumed to be doing as good a job at distracting the target as he can.

👁 Art of Distraction [Sleight of Hand]

Characters may use Sleight of Hand to try to hide things in plain sight, and may use Sleight of Hand to oppose any perception check for something that they could try to hide, misplace, or distract attention from. When a character uses this Skill to hide something, his Skill roll indicates the difficulty of any Investigation rolls to find it.

Starship Engineering

(Stunts, page 191)

This Skill covers the understanding and operation of all the highly sophisticated engineering systems aboard Starships. It does not cover general Starship systems, Starship weapons or piloting

The Skill assumes knowledge and training in shipboard protocol (who does what and how to treat them), emergency operations, escape systems, zero gravity activity and the safe use of space suits.

Starship crew having either the Starship Engineering, Starship Pilot, Starship Gunnery or Starship Systems Skills have had some cross training in the other shipboard Skills and if needed can operate those systems at -2 to their Skill level or -1 to the ship's Skill level which ever is better.

The average person does not have the necessary training to operate a Starship and so cannot use a Starship at mediocre as with other Skills. The only exception is where a ship has the AI Auto-Pilot Ship Systems Stunt and can take verbal commands from un-Skilled passengers. However these can only be simple commands like; "take me to Earth", "Fire on the alien ship", "pull that box in to the cargo bay with the tractor beam"

Characters with a high Starship Engineering skill include Starship designers, engineers and bridge officers. Full details on operating Starships are dealt with in the Starships chapter.

[*Chapter 7: Skills*]▷

B

👁 Power Management [Starship Eng.]

The character understands the power management subroutines, cabling and generator schematics of the ship as if it was a school energy project. With this intimate knowledge of how the ship is powered, all kinds of things are possible, especially in dire circumstances.

👁 Manoeuvring & FTL Drive [Starship Engineering]

The character knows how the ship moves, how to stop it and how to keep it going. If bizarre spares are needed for the drives he probably knows a place they can be found, at a price. They may know how to do unusual things with the stardrive, perhaps the latest buzz of the Starport bars or what to do to get a little kick when it's needed.

👁 Repair Systems [Starship Engineering]

The character knows the ship inside out, like a toy building kit. Where to get parts, what systems can be shut down to use spare parts for others, where the weak and strong points are, how to repair the ship in the quickest or safest way and where it can be done.
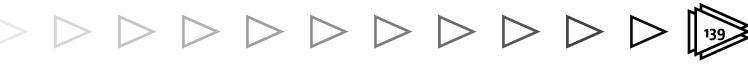
Starship Gunnery

(Stunts, page 191)

This covers the understanding and operation of all the highly sophisticated weapon systems aboard Starships. It does not cover general Starship systems, piloting or engineering.

The Skill assumes knowledge and training in shipboard protocol (who does what and how to treat them), emergency operations, escape systems, zero gravity activity and the safe use of space suits.

Starship crew with either the Starship Engineering, Starship Pilot, Starship Gunnery or Starship Systems Skills have had some cross training in the other shipboard Skills and if needed can operate those systems at -2 to their Skill level or -1 to the ship's Skill level which ever is better.

The average person does not have the necessary training to operate a Starship and so cannot use a Starship at mediocre as with other Skills. The only exception is where a ship has the AI Auto-Pilot Ship Systems Stunt and can take verbal commands from un-Skilled passengers. However these can only be simple commands like; "take me to Earth", "Fire on the alien ship", "pull that box in to the cargo bay with the tractor beam". Characters with a high Starship Gunnery skill include Starship gunners, marines and

LASER CANNON CREWS MADE A BRAVE STAND AGAINST THE INVADERS.

WE HIT ONE!

◁[*Chapter 7: Skills*]

B

bridge crew. Full details on operating Starships are dealt with in the Starships chapter.

👁 Beam, Energy or Plasma Weapons [Starship Gunnery]

The character knows how to operate the many weapons systems in use on Starships and could even operate gunnery in a major ground installation at -1 to their Skill level.

👁 Unusual weapons [Starship Gunnery]

Unusual weapons are by their nature, well unusual. The galaxy is packed full of strange and exotic weapon systems that range from destroying whole planets to sending targets through bizarre trans-dimensional rifts. Being a Starship gunner means it's likely the character would have heard of some of these weapons unless it's from an unknown species. They can operate a known unusual weapon system that they have not previously encountered or at not familiar with at -3 to their Skill level. This is reduced that by -1 for every week of training to use it. Previously unknown Unusual weapon systems require a month of research and training for every Skill level of the weapon system to use properly and people generally prefer you to be as far away from them as possible while doing so! If the character saw the weapon being used, reduce the period by 1 month. If another character has used the weapon they can teach the character within 1 week.

Starship Pilot

(Stunts, page 192)

This covers the operation of the highly sophisticated drive systems aboard Starships. It does not cover general Starship systems, engineering or weapons

The Skill assumes knowledge and training in shipboard protocol (who does what and how to treat them), emergency operations, escape systems, zero gravity activity and the safe use of space suits.

Starship crew with either the Starship Engineer, Starship Pilot, Starship Gunnery or Starship Systems Skills have had some cross training in the other shipboard Skills and if needed can operate those systems at -2 to their Skill level or -1 to the ship's Skill level which ever is better.

The average person does not have the necessary training to operate a Starship and so cannot use a Starship at mediocre as with other Skills. The only

exception is where a ship has the AI Auto-Pilot Ship Systems Stunt and can take verbal commands from un-Skilled passengers. However these can only be simple commands like; "take me to Earth", "Fire on the alien ship", "pull that box in to the cargo bay with the tractor beam"

Characters with a high Starship Pilot skill include Starship bridge crew and starfighter pilots. Full details on operating Starships are dealt with in the Starships chapter.

👁 FTL Drive [Starship Pilot]

The pilot has a working knowledge of what the FTL drive can do, and some things that rumours claim it can. Whether it's firing up the FTL drive too close to orbit, or whilst on land, or utilising the drive technology (see page 322 for examples) to do something unusual the pilot can probably figure out a way to do it.

For example, starting the FTL drive
- before the ship has reached safe distance from a planetary body should be a Superb difficulty,
- inside a space station should be a Fantastic difficulty
- inside a planet's atmosphere should be an Epic difficulty
- whilst on land should be a Legendary difficulty

Only a ship with a pilot of greater Skill than the FTL Drive can attempt this. If they fail the difference in the Effort and the difficulty will cause damage to the ship AND to the location where the ship was when it started its FTL drive as follows:

Missing the target by...	Causes...
1	A Minor consequence to the ship and location
2-3	A Major consequence to the ship and location
4—5	A Severe consequence to the ship and location
6 or more	An Extreme consequence to the ship and location

If the pilot can think of something unusual to do with the ship, assign a difficulty based on what they want to do with the same potential consequences if they fail the Skill roll as above.

B

WHAT THE . . . ?

THIS SHIP IS RATTLING ITSELF TO PIECES.

◉ Manoeuvring Drive [Starship Pilot]

The pilot is adept as using the manoeuvring drive to get around when not using the FTL drive. Whether it's parking against a space station's docking tube or flying through the asteroid rings of a gas giant it's all fairly common tasks.

If the pilot has to undock quickly, dodge on-coming asteroids or other unusual negation hazards then assign a difficulty to the hazard. For example it could be a Average (+1) task to undock a cruiser from a naval space station in a hurry or a Fair (+2) task to dodge through a gas giant's ring system against oncoming asteroids whilst being pursued by an enemy. Basically take the normal task and add +1 to the difficulty for every thing which makes it harder. For example flying through a ring system is normal but being pursued adds +1 and having to dodge on-coming asteroids adds +1 making it a Fair (+2) task.

◉ Navigation [Starship Pilot]

The pilot has a good knowledge of known galactic geography and the dangers to avoid, the shorts cuts that exists, exclusion zones and other political boundaries that need to be considered when planning journeys.

Normal navigation does not require any Skill checks unless the pilot is trying to use the star drive to jump to an unusual location (as determined by the Story Teller). This could be dangerously near a black hole, or in to a space anomaly, amongst a dense concentration of stars or worlds. In this case the pilot must make a Skill check with the difficulty being the Skill level of the distance shown on the distance and range table on page 313. Any shifts generated can be used to put the ship closer to an exact desired arrival point, whilst a failure indicates how close to a hazard the ship ended up. Story Tellers should use the difference as a guide to how much danger the character's ship is in, using the same table seen under FTL Drive, above, page 139.

Starship Systems

(Stunts, page 194)

The understanding and operation of all the highly sophisticated systems aboard Starships. It does not cover Starship weapons or engineering (power, stardrive & manoeuvring drives systems and repair systems).

The Skill assumes knowledge and training in shipboard protocol (who does what and how to treat them), emergency operations, escape systems, zero gravity activity and the safe use of space suits.

Starship crew with either the Starship Engineering, Starship Pilot, Starship Gunnery or Starship Systems Skills have had some cross training in the other shipboard Skills and if needed can operate those systems at -2 to their Skill level or -1 to the ship's Skill level which ever is better.

The average person does not have the necessary training to operate a Starship and so cannot use a Starship at mediocre as with other Skills. The only exception is where a ship has the AI Auto-Pilot Ship Systems Stunt and can take verbal commands from un-Skilled passengers. However these can only be simple commands like; "take me to Earth",

"Fire on the alien ship", "pull that box in to the cargo bay with the tractor beam".

Characters with a high Starship Systems Skill include Starship crew and bridge officers. Full details on operating Starships are dealt with in the Starships chapter.

👁 Communication Systems
[Starship Systems]

The character can operate all ships communications including internal ships comms, ship to ship comms, planetary comms and long range (FTL) comms. Not all ships will have all of these (fighters for example have no use for internal ships comms). The comms ability of the ship is determined by its *Ship Systems* Skill level. Use the *Distance and Range* table on page 313 to determine the range of the comms system based on its Skill level. Attempts to break through interference or jamming to comms are made against this, see page 325 for more information.

👁 Life Support System [Starship Systems]
The character is trained in managing the life support systems of the ship and is able to effect basic repairs at -1 to their Skill level covering stress damage and up to Minor Consequences simply by managing the power and redundant systems controlling life support aboard ship.

👁 Sensor suite [Starship Systems]
The character is trained in operating the ship's sensor suite and advanced sensor suite if it has one. The character may use their Skill in place of the ships Ship System Skill to make Sensor Skill checks however this does not affect the range of the sensors. See Sensor Suite on page 321 for more information.

👁 Ships Computer [Starship Systems]
The character is trained in managing the ship's computer and handles any repair tasks where ship system damage or consequences have been taken. Use the ship repair rules on page 359 for repair times, costs and difficulties.

👁 Electronic Warfare Suite
[Starship Systems]

The character is trained to operate the Electronic Warfare suite and can use their Skill in place of the ship's EWS Skill to make attacks and defend against enemy EWS attacks. See page 325 for more information on Electronic Warfare Suite's.

👁 Other non-combat systems
[Starship Systems]

The character will have basic experience in handling other general ship's systems such as Mining, Salvage and Grappling equipment aboard ship.

Stealth
(Stunts, page 194)
This is the ability to remain unseen and unheard. Directly opposed by Alertness or Investigation, this ability covers everything from skulking in the shadows to hiding behind a door. Characters with a high Stealth Skill include burglars, assassins, scary aliens and sneaky children.

Stealth really depends on conditions. First and foremost, if someone is actively watching the character, there's no way to start sneaking. Beyond that, Stealth is greatly affected by the environment.

Bonus	Environment
+4	Pitch black, no visibility
+2	Dark, smoke, thick fog, no clear line of sight, greatly diminished visibility
0	Dim lighting, cluttered line of sight.
-2	Good Lighting, clear line of sight
-4	Bright lighting, clear area

If you're not certain how to handle something, treat it as a half step. For example, if an alien is hiding in the dark (+2), but the guards have torches, reduce the bonus to only +1. Also note, these are all matters of visibility. Extreme noise can grant an extra +1, while total silence might impose an additional -1 penalty.

Stealth is usually a quick contest between Stealth and Alertness, though anyone who is "on alert" gains a +2 to their Alertness (as if they were making a full defense). Usually, Investigation isn't in use because

there's no active searching effort. Simply being on guard does not equate to being on alert – there must be some reason for a heightened sense of alert, and it can only be sustained for so long before boredom sets in again.

👁 Hiding [Stealth]

When a character is hiding, he's remaining perfectly still and (hopefully) out of sight. Lighting, obstacles and other environmental factors can affect the player's roll, and the result of his Stealth roll is the basis for any contest with a searcher's Alertness or Investigation Skills, whichever is higher. If someone is actively searching for a hidden character, they use Investigation rather than Alertness and gain a +2 on the roll so long as they have some reason to actually be looking and are taking the time to do a thorough search in the right place. When someone is searching you can usually assume they'll do logical things like turn on the lights or otherwise do things to put penalties on any attempt to hide. The +2 is not available without reason or time, and lacking both will often set things back in the realm of Alertness.

This means that if a stealthy character is ever in a position where people are actively searching for him, he's in a lot of trouble. That usually requires that the character was spotted or somehow set off an alarm – which, if he's doing his job, he wasn't, and didn't.

For example, consider a character hiding in a storeroom. If a guard opens the door, shines a torch in, and looks around, it's just a quick Investigation roll (reason, perhaps, but not time), and the character can probably stay hidden. If the guard flips on the lights and starts methodically going through the room, hiding is much, much more difficult – he's imposed some penalties, and he has both reason and time.

The good news is that this sort of searching is usually obvious, so when the guard flips on the lights and starts looking, it's the player's cue to act now or give up his chance at surprise.

👁 Skulking [Stealth]

Skulking is the art of moving while trying to remain unnoticed. It uses many of the same rules as Hiding, but is somewhat more difficult for obvious reasons.

When a character tries to move while remaining unseen, anyone looking for him gains a +2 bonus for each zone he moves. Within a conflict, normally, moving at more than a cautious creep or a walk will

automatically break stealth, so this is usually limited to a one-zone move. As a rule of thumb outside of conflict, observers are at +2 for a cautious creep, +4 for walking pace, +6 for a jog and +8 to run.

👁 Ambush [Stealth]

While we can be sure that heroes would never strike an opponent from ambush, they may end up on the receiving end of such nefarious actions! When a strike is made from ambush, the target gets one last Alertness check to see if he notices something at the last moment. On a success, the target(s) can defend normally. If that Alertness roll fails, the attack is made with the target's first defense roll at Mediocre.

Survival

(Stunts, page 196)

Survival is a very broad Skill covering virtually every sort of outdoor activity from wilderness survival to animal handling. Characters with a high Survival Skill include explorers, hunters, scouts, and barbarian lords.

👁 Animal Handling [Survival]

Survival also covers the breadth of interaction with animals, from training them to communicating with them, albeit in a limited fashion. This includes handling beasts of burden and carriage animals, as well as common pets. Survival serves as a stand-in for all social Skills when dealing with animals. Not to say animals are great conversationalists, but when one is trying to soothe or stare down an animal, Survival is the Skill to roll.

Most animals will act in a specific way in any given situation. How an animal responds to a person is very much like a first impression (see Rapport). If the animal has been trained, like an attack dog, then not much is going to change it's mind, but if it really could go either way, Survival can be rolled against the creature's Resolve to see if the impression is favorable or unfavorable. If the animal is potentially hostile, a friendly result means it's not likely to attack. If the animal is potentially useful (such as with riding), a friendly roll is necessary to get it to work.

👁 Riding [Survival]

The horse and other assorted riding beasts of the galaxy occasionally need riding across deserts and through time-forgotten ruins. The Survival Skill may be used for riding animals, and should operate much as Drive does when it comes to chases.

◁[*Chapter 7: Skills*]

Survival also covers the basics of riding. Characters looking to be accomplished horsemen should consider the Hands Free Stunt from Survival (page 197), but for getting by and not falling off a horse, Survival does the job. Whether the character personally commands a mount may be subject to character concept or judicious application of the Resources Skill. Truly exceptional mounts are the domain of Stunts.

👁 Camouflage [Survival]

Survival can be used to construct blinds and other ways to help remain hidden outdoors. On a Mediocre roll, a character can build a blind or otherwise create a place to hide, which lets Survival modify Stealth rolls. Such a construction takes a few hours to build, and will last a day, plus one extra day per shift.

👁 Scavenging [Survival]

If characters need to scrounge up something from the wilderness – sticks, bones, sharp rocks, vines that can serve as rope and so on – they can roll Survival to find these things. The difficulty for finding something is based off how likely it is to be found and how inter-esting it will be to use. The base likelihood depends on the environment and what's being looked for. If it makes sense that it could be there (like wood and vine in a forest) then the difficulty is Mediocre. If it's a bit of a stretch, but still possible (decent wood in a swamp) then the default is Good, and if it's less likely or simply outright rare, it's Superb or higher. Each qualifying criteria increases the difficulty by 1. Thus,

if a character needs sticks in a forest, the difficulty is Mediocre, but if he needs sticks of a certain size and strength (2 criteria) the difficulty is two steps above Mediocre, or Fair (+2). If the character is trying to build something, like a trap, it's an Engineering roll, modified by Survival.
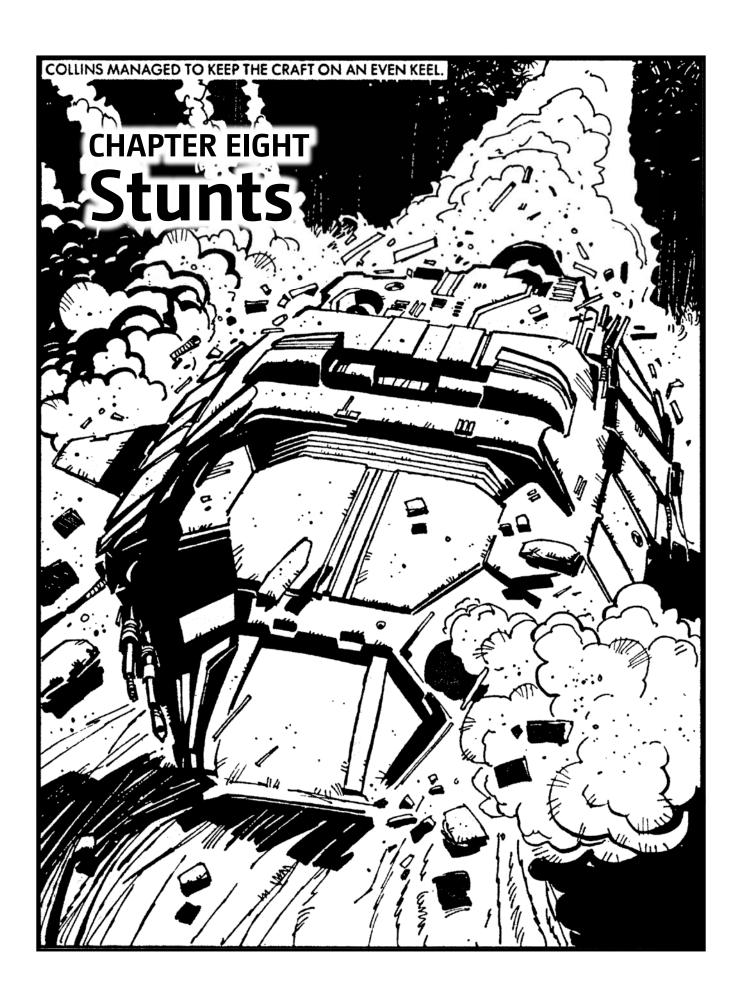
Weapons

(Stunts, page 198)

This is the Skill for fighting with weapons, from swords to knives to axes to clubs to whips and energy swords. This covers everything from fencing in grand imperial courts to naval sailors using knives in the Starport alleyways.

The Weapons Skill also covers the ability to throw small handheld weapons up to one zone away, or to use weapons (like a whip) with unusually long reach to attack adjacent zones, so a character would use this Skill to be a good knife fighter and knife thrower.

As a combat Skill, Weapons inherently carries the ability to defend oneself in a fight and as such, may be rolled for defense. Weapons users are also well-versed in a variety of fighting styles and weapons, and may use this Skill as a limited sort of knowledge Skill covering those areas.

Characters with high Weapons include marines, nobles, barbarians and some kinds of athletes and circus performers. Weapons provide bonuses to damage on a successful hit or have a special effect such as stunning the target, see page 231 for more details.

CRANE DIDN'T SEE THE LARG PRODUCE A KNIFE.

B

COLLINS MANAGED TO KEEP THE CRAFT ON AN EVEN KEEL.

CHAPTER EIGHT
Stunts

What Stunts Do

Stunts exist to provide guaranteed situational benefits, special abilities or minor powers, under particular circumstances.

A Stunt may grant a character the ability to use a Skill under unusual circumstances, such as using it in a broader array of situations, substituting it for another Skill, or using it in a complementary fashion to another Skill. A Stunt might allow a character to gain an effect roughly equal to two shifts, when used in a specific way, or otherwise grant other small effects. Put more simply, Stunts allow the usual rules about Skills to be broken – or at least bent.

Some Stunts may have prerequisites (other Stunts or even Aspects). Particularly potent Stunts may also require the use of a Fate point in order to activate. In general, a character should not take a Stunt tied to a Skill he does not have at least at Average.

What follows is not a comprehensive list of Stunts. Story Tellers (and players under Story Teller supervision) are encouraged to create their own to fit their game. The important thing to keep in mind is that entry level Stunts – without prerequisites – are the baseline; if the effect of the Stunt is really unusual or particularly potent, it may be somewhere down the line of a chain of Stunts.

The Stunts in this chapter are presented Skill by Skill, and under each Skill they are further divided into thematic groups. Each group usually has one or more "entry level" Stunts – ones that don't have prerequisites – and several which require one or more of those entry level Stunts to be taken first.

When building a character quickly, take a look at these groups – you may find it easiest to simply take all the Stunts within a group, as they are all thematically similar, and can quickly establish your character's niche. As mentioned in Character Creation, characters start with half as many Stunts as they have Aspects. Characters may be able to gain additional Stunts as the game progresses.

In order to help separate the Stunts from the Skill and category headings, you'll see a star symbol ✧ next to each Stunt listed.

Academics

(Skill, page 100)

Languages

✧ Linguist [Academics]

Normally, someone may only speak a number of additional languages equivalent to the value of his Academics Skill. With this Stunt, your character may speak five additional languages.

✧ Computer Expert [Academics]

With this Stunt the character can program and hack computer systems, substituting their Academics skill for their Science skill.

✧ Gift of Tongues [Academics]

Requires Linguist.

There is no "mainstream" galactic language you cannot read or speak – no need to pick your languages. In addition, you may use your usual language "slots" to read and speak languages you have no business having learned, such as languages from long forgotten alien races of extradimensional origin, etc.

Your slots remain increased by the Linguist Stunt, so someone with Average Academics and these two Stunts can speak every normal language in the civilisation you are part of, plus six (1+5) very unusual ones. The Linguist Stunt may be taken multiple times in order to increase this number.

Memory

✧ Walking Library [Academics]

The character's prodigious reading has paid off, and he is able to recall minute details from even the most obscure literary works from across galactic cultures. The character is always considered to have a digital library on hand of a quality equal to his Academics Skill, enabling him to answer questions with a base difficulty less than or equal to his Academics Skill, using nothing other than his brain and some time for contemplation. Additionally, any research performed by this character in a real library automatically takes one unit less time (see "Taking Your Time" on page 238), and any libraries with a quality less than his Academics Skill do not limit the difficulty of the question asked, as they normally would.

✧ Photographic Memory [Academics]

Requires Walking Library.

If you've read it, you remember it. If the answer lies in something you've read before (this must be reasonable), then any research effort takes an additional two units less time – stacked on top of the benefit of Walking Library, this means that a half hour's worth of research in digital works or real books you've already encountered can be resolved in a matter of seconds, and a day's worth covered in a mere hour. See the time table on page 237 for more.

✧ Studied Recall [Academics]

Requires Photographic Memory.

Your photographic memory extends outside of books and digital works. Once per scene, you may **spend a Fate point** and roll Academics against a difficulty of Mediocre. Each shift you generate may be used to specify a target that you wish to memorize as you might a book – returning later, in your mind, to assess new details (using an appropriate perception Skill, usually Investigation).

This ability differs from Investigation's Eye for Detail Stunt in that Eye for Detail covers the entire location, after the fact, whereas Studied Recall requires you to specify which individual pieces of a location you are studying, while you are still in that location.

Scholarship

✧ Scholar [Academics]

Your character is a respected authority in a specific academic field. Possibilities include history, archeology, astrophysics and so on. In the elite circles of that particular field, you are recognized for your expertise. Even if your Skill level is low, it merely means you are towards the bottom of that particular group of the elite.

When you make an Academics roll pertaining to your general area of expertise, you automatically receive a +1 bonus. Beyond this, you should pick a specific specialization within that area (like ancient Centaurian history, or cryptography). When an Academics roll involves that specialization, you gain

IT'S A WAR MACHINE.

IT SEEMS THAT THESE PEOPLE WERE AT WAR WITH STENTOR II. FROM WHAT I CAN MAKE OUT THE WAR USED UP ALL THEIR RESOURCES. THAT WAS MANY HUNDREDS OF YEARS AGO.

◁[*Chapter 8: Stunts*]

B

an additional +1 bonus (for a total +2 to the value of the research effort).

Any research efforts involving the specialization take one unit less time; this may be combined with Walking Library, in the Memory group of Stunts, for lightning-fast research. When taking part in an academic conference or otherwise interacting with others in the field, you may use Academics to complement your social Skills (Rapport, Empathy, Deceit, etc). Your Skill is considered elevated by these bonuses, so someone with Good Academics, acting in his area of specialization, would complement Skills as if his Academics were Superb (Good+2).

This Stunt may be taken more than once, each time for an additional field. The bonuses may not overlap, however.

✧ Dizzying Intellect [Academics]
Requires Scholar.

Your area of knowledge is so advanced, there's usually no one around who can tell if you're making things up. Whenever your area of expertise (as defined when you took the Scholar Stunt) comes to bear, and you would use Academics to modify Deceit, you may use your Academics Skill instead of Deceit, gaining its full value rather than a simple +1. If you've taken Scholar multiple times, this Stunt applies to all covered areas.

✧ It's Academic [Academics]
Requires Scholar.

Your specialized knowledge gives you flashes of insight into all manner of things.

Once per session, you can use this ability when you are about to perform an action which your academic field touches upon. The connection can be tenuous, provided you can explain to the Story Teller how it might apply.

Make a declaration attempt as described under "Declaring Minor Details" (see page 100). If you get at least one shift, you successfully declare one Aspect; for every two shifts you gain beyond the first, you may declare one additional Aspect about the subject in question (so two Aspects total at 3 shifts, three Aspects total at 5 shifts, etc). If you opt to declare only one Aspect in total, you may instead convert these additional shifts into non-Aspect facts.

Alertness
(Skill, page 102)

Reflexes

✧ I'm On Top Of It [Alertness]
You may **spend a Fate point** to go first in an exchange, regardless of your initiative. If multiple people with this Stunt exercise this ability, they go in turn of their normal initiative, before those who don't have the Stunt get a chance to act. If the exchange has already started, and you have not yet acted, you may instead **spend a Fate point** to act next, out of the usual turn order.

This may only be done between character's actions, and cannot be done as an interruption of any kind (so if you spend the Fate point to do this while someone else is acting, you must wait until they're done). Your character must not have acted yet in the exchange in order to use the ability in this way. If your character's turn has passed, and you elected to hold your action, then there's no need to activate this Stunt; use the Held Action rules normally (page 217).

✧ Ready for Anything [Alertness]
Requires I'm On Top Of It.

The character's senses are so keyed into minute changes that he is able to respond more quickly to new details. The character's Alertness Skill is considered to be one higher for purposes of deter-mining initiative (allowing someone with Superb Alertness to have Fantastic initiative). This Stunt breaks ties whenever facing opponents with the same initiative. This Stunt may be taken multiple times, each time increasing the character's initiative one step.

✧ Cut Off [Alertness]
Requires On Top Of It.

The character's always watching for his opponents to try to get something past him, and can cut that option off, even when he fails in his primary effort against them. Whenever your character attacks an opponent (or performs an attack-like manoeuvre), then no matter how well the opponent rolls on his defense, the opponent does not generate spin, and thus can't provide a +1 in his side's favor (see page 230).

B

SOMEBODY WALKED OVER MY GRAVE — I SHIVERED — SOMETHING WAS ABOUT TO HAPPEN.

O'RYAN! CHIEF O'RYAN. GET OUT OF HERE!

✧ Run Interference [Alertness]

Requires Ready for Anything.

Normally, a character who has held his action cannot interrupt another's action at all; he must allow the action to finish before acting. If your character has this Stunt, you may bend that rule.

Whenever you choose to hold your action, you may **spend a Fate point** before someone acts to have that person truthfully declare what he is about to do. You may then use your held action to Block (see page 217) the action your target has declared, using whatever Skill is appropriate to create the Block. If you are not opting to Block the effort, you may not use your held action before your target, and your target may proceed. If you commit to performing a Block action regardless of what your target declares, before he declares it, you do not need to spend the Fate point. Be clear about this when you make your demand!

Regardless, if you do act and your most recent target then changes his mind based on that Block, he must do so as a supplemental action (page 218), putting him at a -1. If he continues his declared course of action despite what you did, he must overcome the Block.

Vigilance

✧ Danger Sense [Alertness]

The character maintains a quick and easy awareness of ambushes and other nasty surprises – perhaps preternaturally, perhaps simply due to finely tuned mundane senses. Whenever ambushed (see page 142), the character is able to take a full defensive action, gaining a +2 on his defense roll, regardless of whether or not he's surprised (if he is surprised, dropping his

base defense to Mediocre, this Stunt takes his base defense up to Fair).

✧ Saw It Coming [Alertness]

Requires Danger Sense.

The character is never surprised; he may always take a full defensive action when ambushed, and his base defense is never reduced to Mediocre by surprise.

✧ Constant Vigilance [Alertness]

Requires Saw It Coming.

Not only is the character never surprised, he is never forced onto a defensive footing by an ambush. The ambush rules simply do not apply to him; in the first exchange, where others may normally only defend (if that), he may act freely, in normal initiative order.

✧ Take It All In [Alertness]

Requires two other Alertness Stunts.

The character has tuned his Alertness to the point where, if he takes a normal Investigation length of time to open his senses to a location, he can gather an Investigation level of detail about it, without really going through the motions of a methodical search. When acting in this fashion, he may use Alertness instead of Investigation (which, really, is nearly all of the cases where he might use Investigation).

The trick with the results, here, is that they may come to the character with a different set of details than a methodical approach would yield. Conclusions may precede supporting details; the Story Teller might choose to describe the middle part of a piece of information before the beginning or the end. Such are the hazards of Alertness.

B

Art

(Skill, page 103)

Appreciation

✧ The Artist's Eye [Art]

The artist is always examining the world for the creative hand at work. Even in endeavors which have nothing to do with art, he can recognize the elements of personality – the "signature", if you will – of those at work.

While this does not reveal identity, it does allow the artist to determine common traits, themes, and behaviors with ease. Whenever making a determination as to the source of something (its "author", after a fashion), characters with this Stunt may use their Art instead of the usual Skill that would be rolled. If the character has encountered several products of the same person, he may see past those things to the person – thus confirming a common source.

Furthermore, the character's keen eye enables him to connect the metaphor of the artist – his work – with the artist himself. When encountering a work of art in any form, the character may roll Art to gain insight into the artist behind the work, as if he were using the Empathy Skill on the actual artist (resisted by the usual Skills). This Stunt may only be used once per piece of art.

Taken as a whole, this Stunt allows the artist to make assessment efforts against his target in absentia.

Creation

✧ Virtuoso [Art]

The character is a master of some specific form of art – painting, composition, singing, conducting or playing music, or the like. The character is a virtuoso in his field and recognized worldwide for his Skill. Even if his actual Skill level is not high, he is still on the list of the finest artists in the world, just not necessarily at the top of it. The character receives a +1 knowledge bonus when performing his art form. He may also pick a specialty (such a specific instrument or a specific school of painting) for which he receives a +1 specialty bonus. When applicable, the virtuoso may produce works of art one time increment faster than would normally take.

✧ Moving Performance [Art]

Requires Virtuoso.

Whenever the artist uses his art to place an Aspect on the scene, the Aspect remains in place in any subsequent scenes involving the audience, up to a day from the end of the performance. At its best, this can essentially move such an Aspect from a scene to the story itself, persisting across many scenes and many audience members.
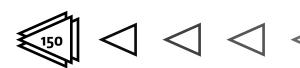
Persona

✧ Razor Tongue [Art]

The artist has a way with words, and knows how to craft the most exquisite insults. Whenever making a social roll that uses such words, he may automatically complement the effort with his Art Skill – this is particularly potent when complementing Intimidation to get a rise out of someone, and in such a case, grants an additional +1 regardless of the level of Skill.

✧ Poison Words [Art]

Requires RazorTongue.

The artist's Skill at satire is so profound as to take the whole audience with him. The artist may choose a target normally, and that target need not be in the audience (though it should be one familiar to the audience). Normally, Aspects resulting from a performance may not be specific; with this Stunt, however, the player may specify the target in any

GANYMEDE IS MY NEXT TEST . . . YOU WILL WITNESS IT, QUESTOR, BUT FROM GANYMEDE.

[*Chapter 8: Stunts*]▷

Aspect he puts on the scene. Thus, while an artist might normally be able to add the "Hate" Aspect to a scene, but one with this Stunt may make it "Hate Lord Octavian".

✧ Stage Presence [Art]

Requires Virtuoso.

The artist's works cannot be ignored. The character halves any additional difficulty bonuses due to distractions (rounded down); see page 104 for details.

✧ All the Galaxy's a Stage [Art]

Requires one other Art Stunt.

Normally, acting is somewhat obvious for what it is, meant for a stage and not elsewhere, but with this Stunt, the character's talent is natural and unquestionable, and he may easily, convincingly adopt a persona off-stage. At that point, normally it would stop being a performance and be more about trying to fool someone – crossing over to Deceit. With this Stunt, however, whenever asked to make a Deceit roll to convince a target he is someone he isn't, the artist may choose to roll Art instead.

Reputation

✧ Commissions [Art]

Requires Virtuoso.

Your works and performances are heavily sought out, and there are those who will pay handsomely for it. Once per session, you may use your Art Skill instead of Resources, representing a successful past commission.

✧ Do You Know Who I Am? [Art]

Requires Virtuoso.

Your widespread name and your art are interlinked as one. When identifying yourself in order to get your way in a social or other applicable situation, you may complement Rapport, Intimidation, Deceit and Contacting rolls with your Art Skill.

✧ Weight of Reputation [Art]

Requires Do You Know Who I Am?

Your reputation as an artist is so well known that it occasionally covers up for your social shortcomings.

For a Fate point, you may use your Art Skill instead of Rapport, Intimidation, Contacting, or Deceit, provided those you are dealing with are aware of your reputation (a second Fate point will nearly always assure that they are).

Athletics

(Skill, page 105)

Gymnastics

✧ Contortionist [Athletics]

You can fit into and through spaces and shapes that no normal human readily can. Normally, contorting tasks are impossible to attempt, or at best default to a (non-existent) Contortion Skill rated at Mediocre. With this Stunt, you can use your full Athletics score instead, and have rationale to attempt feats of contortion that are simply unavailable to others.

✧ Acrobat [Athletics]

You are able to perform any number of impressive acrobatic feats. Difficulties assigned for complex manoeuvres while acting (e .g walking on a tightrope, doing brain surgery while hanging from a trapeze) are reduced by two. Falling rolls gain a +2 bonus. When used acrobatically, your Athletics Skill can never be used to restrict another Skill, only complement it.

✧ Safe Fall [Athletics]

Requires Acrobat.

The character can skip effortlessly down sheer surfaces without harm, allowing him to safely fall great distances. When the character falls, but is near a solid surface, such as the wall of a shaft, or has sufficient other things like ropes to offset his fall, all falls are treated as two categories shorter (and may be reduced another step with Athletics as normal).

✧ Slippery [Athletics]

Requires at least one other Athletics Stunt.
You gain a +2 to all attempts to defend against Knockback or push attacks, as well as any attempts to escape from bonds.

Speed

✧ Marathon Training [Athletics]

You know how to conserve your energy when under-going lengthy athletic activity (long-distance running, multi-day climbs, etc). You may use Athletics instead of Endurance under such circumstances, and in most other cases may complement any Endurance rolls with your Athletics.

✧ Fast as a Leopard [Athletics]

Requires Marathon Training.
You are incredibly fast on your feet. Whenever taking a sprint (but not move) action using Athletics, the value of that action is improved by two. Alternately, you may set aside this bonus in order to be considered on an "even footing" in a race with a mounted beast or slow ground vehicle.

✧ Faster than a Leopard [Athletics]

Requires Fast as a Leopard.
You are simply astonishingly fast. Whenever you roll to sprint, it's at +4; you can reduce this to +2 and be considered on an even footing with a mounted beast

or a ground vehicle. Furthermore, you face no penalties for moving one zone as a supplemental action.

Uncommon Movement

✧ Human Spider [Athletics]

The character can climb surfaces he oughtn't be able to. He receives a +2 bonus on any climb, and by **spending a Fate point**, he may eliminate the effects of all difficulty modifiers resulting from the environment or the characteristics of the thing he's climbing (so he can climb a slick, mostly flat surface in a rainstorm at much less difficulty).

✧ Mighty Leap [Athletics]

The character's leaping ability borders on the super-human. The character may reduce any height related borders (see page 218) by up to three.

✧ Equestrian [Athletics]

The character can use Athletics instead of Survival for all manoeuvres when riding horses or other alien beasts meant for carrying passengers

Burglary

(Skill, page 107)

Perspective

✧ Criminal Mind [Burglary]

You have an acute understanding of what it takes to case out and break in to a place, and can investigate such crimes from the perspective of the criminal instead of the cop. You may use your Burglary Skill instead of Investigation when investigating a theft or other act (such as arson) committed by someone using the Burglary Skill. If the crime closely matches one the character has himself committed before, he gets a +1 bonus for familiarity right off the bat (it's the Story Teller's job to factor this in).

✧ Alarm Sensibilities [Burglary]

You've run into enough traps that you've developed an instinct for avoiding them. You may roll Burglary instead of Alertness or Investigation in order to uncover or otherwise avoid stumbling onto a trap. When your Story Teller calls for an Alertness roll, be sure to make her aware that you have this Stunt – it may change the Skill to roll.

[*Chapter 8: Stunts*]▷

◇ **Trespass Tempo [Burglary]**

Requires Alarm Sensibilities.

Whenever you're running a breaking and entering operation, you operate on very precise internal clock. You are always aware of exactly how much time has passed, and further, may use Burglary instead of Alertness as your initiative Skill while everything is going to plan.

Technique

◇ **Lock Master [Burglary]**

The character's skill with improvisation when bypassing a lock or similar contrivance is improved, so long as he has something that could pass as a tool, such as a piece of wire. Characters with this Stunt never suffer an increased difficulty for lacking proper tools on a Burglary roll, and when given proper tools, can defeat locks at one time increment faster than usual.

◇ **Mental Blueprint [Burglary]**

You're highly skilled at visualizing the whole of a target based on just a part of it. When casing a location, you receive a +2 bonus on your roll.

◇ **The Big Heist [Burglary]**

Requires Mental Blueprint and at least one other Burglary Stunt.

When the character is Casing (page 107) a location, he normally reveals or declares only one Aspect about the location, in advance. With this Stunt, however, if the character gains spin on his roll, he may reveal or declare one or more additional Aspects (one additional Aspect at 3 shifts, two at 5 shifts, or three at 7 or more shifts).

Further, regardless of spin, if the player is using the declare method with this Stunt, he may save off from making his declarations until he's already in the middle of making the heist – in essence, retroactively introducing elements he'd "already planned for". Only one such retroactive declaration may be made per scene, but in the truly big heists, the job rarely lasts only one scene.

Alternately, the character may trade in one of his "retroactive" Aspect picks in order to declare up to three non-Aspect-based lesser details about the scene. This may be done in addition to making an Aspect pick for the scene.

Contacting

(Skill, page 109)

Companions

◇ **Contact [Contacting]**

At the time your character takes this Stunt, you must define a specific contact, with a name, a brief sentence about the contact's personality, and her relationship to your character. This contact is a companion as described on page 227, willing and able to accompany you on your adventures, with three advances for you to spend as you wish. For maximum effect, you may wish to allocate one of your Aspects to this contact as well. This Stunt may be taken multiple times, defining a different contact each time.

◇ **Close Contacts [Contacting]**

Requires at least one Contact.

When you select this Stunt, you may spread three additional advances out amongst your existing contacts, creating unusually talented companions. You may take this Stunt multiple times, but can't ever apply more than six additional advances (for a total of nine) to any one contact.

◇ **Network of Contacts [Contacting]**

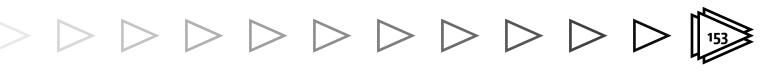*Requires at least one other Contacting Stunt.*

The character can choose from a large number of companions available to him when he needs them. With this Stunt, when the character begins an adventure, his companion doesn't need to be defined. Instead, at the point where he decides he needs the companion, he may reveal her, giving her a name and a few brief cues to the Story Teller to base a personality on.

This companion starts out at Average quality and may have up to two advances.

If the character takes this Stunt more than once, he has two additional advances which he may use to reveal an additional companion, or combine together to create a more capable companion on the fly.

Only one "reveal" of this kind may be done per scene. Once revealed, the companion will be involved and reasonably available at least until the end of the adventure.

If, instead, you choose to have the companion available to you for only one scene before the companion is called away to other things, you may

B

PAY UP, LORIX. THAT'S A THOUSAND CREDS YOU OWE ME.

I SHOULD HAVE BEEN SMARTER THAN TO BET WITH YOU, KYLE.

LORIX WAS A COMPUTER EXPERT WHO HAD USED HIS KNOWLEDGE TO DEFRAUD A GALACTIC COMPANY OF OVER A MILLION CREDITS, AND WAS NOW ON THE RUN.

build the companion with three advances instead of two. Once the scene ends, the companion is removed from the adventure, one way or another.

Connections

✧ I Know a Guy Who Knows a Guy [Contacting]

Sometimes it's not who you know, but who the people you know, know. Many of your contacts are, themselves, very well connected. The breadth of your contacts make all Contacting rolls take one unit less time, and you gain a +2 on any "second roll" efforts made to corroborate information you've gotten from another of your contacts. Consequently, this bonus is useful on a follow-up, but not on the initial roll.

✧ Insider [Contacting]

The character is able to navigate bureaucracies and organisations easily, not because he understands them, but because he knows people embedded in the organisation who can provide shortcuts. Normally,

a character must roll Leadership in order to deal with any sort of bureaucratic entanglement (see page 124). With this Stunt, the character may roll Contacting instead.

✧ Walk the Walk [Contacting]

The character's travels have taken him to every corner of the Universe. His familiarity with the streets and peoples of the worlds allow him to function easily, at home and abroad. The character never suffers any additional difficulty from unfamiliar circumstances when Contacting.

Reputation

✧ Big Man [Contacting]

When selecting this Stunt, the player picks a specific field (Criminal, Business, Politics, Espionage and Another Culture are the most common); this Stunt is often written with that field incorporated, e.g., Big Man in Politics. The character is not merely well connected in that community, he is actually a person of great importance within that area; for maximum

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benefit, this should be paired with an Aspect that indicates similar things.

In addition to the narrative benefits of such a position, the character may use his Contacting Skill in lieu of the Resources Skill for anything which might fall under the auspices of members in that field. This Stunt may be taken multiple times, each time for a different field.

✧ Talk the Talk [Contacting]

Requires Big Man.

Whenever dealing with members of your chosen field, you put out all the right signals, say all the right things. In such circumstances, you may roll your Rapport at +2, or, alternatively, use your Contacting instead of Rapport, in order to get a favorable reaction.

✧ Big Name [Contacting]

Requires Big Man.

You're so well known that an awareness of your name has crossed over into other areas as well. The first time you deal with someone who's heard of you (**spending a Fate point** can assure that they have), and you're using your name, you get a +2 bonus to a Rapport or Intimidation roll.

✧ Big Reputation [Contacting]

Requires Big Name.

Your reputation has reached great proportions, and people are willing to believe all sorts of things about you.

For a Fate point, you may use your Contacting Skill instead of Rapport, Intimidation, Deceit, Leadership, or Resolve, provided those you are dealing with are aware of your reputation (a second Fate point will nearly always assure that they do).

This Stunt combines with the bonus from Big Name, getting the character a +2 to Contacting when using it instead of Rapport or Intimidation.

Deceit

(Skill, page 110)

Confidence

✧ Con Man [Deceit]

You are a bona fide confidence man, and that lets you get a read on people, easy.

You may use your Deceit instead of Empathy to get a "read" on someone (see page 116), but the type of Aspects that may be revealed are limited only to things like character weaknesses, never strengths or

other advantages (unless you win the contest or are otherwise in control of which Aspect is revealed).

Some Aspects will completely miss you; a Good Hearted Person might just fly right over your head.

✧ The Fix Is In [Deceit]

Requires Con Man.

The character is adept at cheating, so much so that he may use his Deceit Skill instead of Gambling whenever he chooses.

When he does so, he is cheating, which means if he fails, he's caught, and the game's loss is treated as if it were a high stakes game, even if it wasn't.

✧ Sucker [Deceit]

Requires Con Man.

You've got this guy completely suckered – or at least, if he's on to you, he's rich enough that he doesn't care. Design a companion (page 227) with two advances. In addition, he is automatically Fair quality, and Skilled with Resources. He tends to buy things for you, along with whatever else it is he does.

The downside is that he's a sucker – you hooked him in, but he is a Poor difficulty target for anyone else looking to sucker him too.

Heck, you may even have some fondness for the guy – you certainly won't leave him hanging out to dry, and that's not just because he pays for everything – but, still, the relationship's not entirely honest.

✧ Big Sucker [Deceit]

Requires Sucker.

You hit it big – this guy's loaded. Your compan-ion's Resources Skill is considered to be two steps higher than his quality; if you've advanced him to a maximum quality of Great, this means he's running around with Fantastic Resources. You may also spend one additional advance on him. He's not just about the money, you know.

Disguise

✧ Clever Disguise [Deceit]

Normally, a character cannot create a disguise that will stand up to intense scrutiny (see page 111). With this Stunt, he may defend against intense scrutiny (anything short of physically trying to remove the disguise) with his full Deceit Skill. Furthermore, he may assemble disguises of this quality in a matter of

minutes, provided he has a well-equipped disguise kit on hand.

✧ Mimicry [Deceit]

Requires Clever Disguise.

Deceit can be used to convince people you are someone you aren't – but usually only in a general sense. You can seem to be a cop, an author, et cetera, but you can't seem to be a specific person without a lot of work (and an elevated difficulty). With this Stunt, you can easily imitate the mannerisms and voice of anyone you've had a chance to study – removing another potential cause to have a disguise examined, or perhaps convincing someone who can't see you that you're someone else even though you're undisguised.

Studying someone usually requires only an investment of time and not a roll of the dice – at least half an hour of constant exposure. This timeframe can be reduced, but will require an Empathy, Investigation, or Deceit roll against a target of Mediocre, increased by one for each step faster on the time chart (page 237).

✧ Master of Disguise [Deceit]

Requires Clever Disguise and Mimicry.

The character can convincingly pass himself off as nearly anyone with a little time and preparation. To use this ability, the player **pays a Fate point** and temporarily stops playing. His character is presumed to have donned a disguise and gone "off camera". At any subsequent point during play the player may choose any nameless, filler character (a villain's minion, a bellboy in the hotel, the cop who just pulled you over) in a scene and reveal that that character is actually the Player in disguise!

The character may remain in this state for as long as the player chooses, but if anyone is tipped off that he might be nearby, an investigator **may spend a Fate point** and roll Investigate against the disguised character's Deceit. If the investigator wins, his player (which may be the Story Teller) gets to decide which filler character is actually the disguised Player ("Wait a minute – you're the Emerald Emancipator!").

✧ Infiltrator [Deceit]

Requires Master of Disguise.

While the character is disguised (see Master of Disguise) he may make a single Investigation roll against at target of Mediocre. Each shift gained

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can be used to do one of two things: gain a useful (but general) piece of information about the area or group being infiltrated, or leave a clue, hint or message for the rest of the player characters without revealing himself.

✧ Disguise of the Mind [Deceit]

Requires Master of Disguise and a Deceit Skill of Great or better.

You inhabit your disguises so completely that you can actually fully inhabit another persona and unlock hidden Skills and knowledge you don't normally possess. While in a disguise, you may roll your Deceit minus two (so Fair if Great, or Good if Superb) instead of any other Skill the disguised persona might reasonably possess. If you are outright imitating someone specific, sometimes this might give you a higher effective Skill than they actually have – which is fine. You're not a mind-reader, you're simply so good at pretending that you can actually, temporarily unlock a Skill that you believe your persona could have.

Any time you use this Stunt, you must **pay a Fate point**; if you do not wish to pay a Fate point, you may instead roll your Resolve against a difficulty equal to the "false" Skill. If you miss that target, you become lost in the persona for a time, and may be subject to one no-Fate-point compel before you break out of it. The Aspect compelled might not even be one of your own – it may be one possessed by the persona you're mimicking!

Falsehood

✧ The Honest Lie [Deceit]

The best lies are the ones that contain a healthy dose of truth. Whenever the character incorporates a hefty portion of the truth into a lie, he gains a +2 bonus. The truth must be relevant, not unimportant, and significant, not trivial – it must be on par with (or bigger than) the lie, or at least in the ballpark.

✧ Takes One to Know One [Deceit]

As an accomplished liar, you're especially able to figure out when someone else is lying as well. You may use your Deceit Skill instead of your Empathy Skill when trying to figure out if someone is lying. This is not the same thing as getting "a read" on someone,

as with the Con Man Stunt, above; instead, it's a quick check: Is this guy lying? Is it a big lie or a small one? Is he mixing in the truth or is it all fabrication?

✧ Clever Facade [Deceit]

Requires either The Honest Lie or Takes One to Know One.

Whenever the character is the target of an Empathy "read", and decides to put a false face forward (see page 111), and wins the contest, he not only provides a false Aspect to the reader, he also gets a read on the reader himself (revealing an Aspect). The reader has fallen for your clever little trap!

Drive
(Skill, page 112)

Vehicles

✧ Custom Ride [Drive]

You love your ride, and have one land vehicle (or ship if the Story Teller agrees) in particular that you take special care of. When driving that vehicle, you receive a +1 bonus (it's assumed to have the craftsmanship improvement – see page 81).

Additionally, you've added (or had added) a little something extra to the vehicle, and you may, once per session, **spend a Fate point** and declare that the vehicle has some extra device (such as an oil slick, speed boost or the like) – for guidelines, see the Universal Gadget Stunt (page 161). You can't go too crazy with the improvements on this on-the-fly gadgetry – many forms of miniaturization and futurization, and several kinds of alternate usage and additional capability, are disallowed at this level of the Stunt. To drive a truly unusual vehicle, you must also take Prototype Vehicle (below).
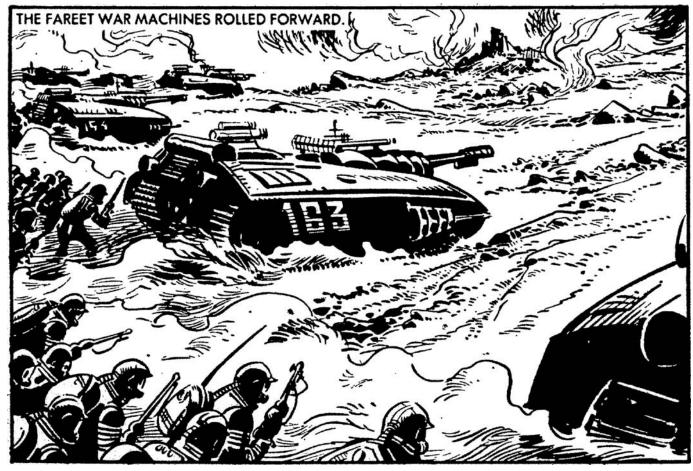
✧ Prototype Vehicle [Drive]

Requires Custom Ride.

You have a one-of-a-kind vehicle. For starters, your once-a-session gadget, as described above, can have any kind of improvement – the restrictions described in Custom Ride do not apply.

Secondly, your vehicle has three additional built-in improvements you may select. These improvements must be defined in advance of a session (only at the beginning or end), but you needn't pick all of them

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THE FAREET WAR MACHINES ROLLED FORWARD.

at the time you take this Stunt. Once they're picked, they're set, until an engineer can get a chance to work at changing them.

Your vehicle is instantly recognizable as something unusual, unless you spend one of your improvements on making sure that it looks just like any other vehicle of its base type. Regardless, once people learn of its nature, there's almost certain to be attempts to steal it or otherwise learn its secrets. You'd be well advised to take an Aspect tied to your vehicle, so you can get Fate points when this happens!

✧ Vehicle Mechanic [Drive]
Requires at least two other Drive Stunts.
Your character may not understand the broader Aspects of engineering devices and such, but when it comes to vehicles, he knows them inside and out. Whenever working on a vehicle, you may use your Drive Skill instead of Engineering. Due to common principles, you may also use your Drive Skill to work on other vehicles, at a -1.

Tricks

✧ Defensive Driving [Drive]
You're good at keeping your vehicle in one piece. Whenever attempting a driving manoeuvre in a chase (see page 112), you may treat the difficulty as if it were one lower. The difficulty of the manoeuvre itself is not affected, however, for any vehicles that might be chasing you.

✧ One Hand on the Wheel [Drive]
Driving while doing some other action normally results in a -1 penalty. With this Stunt, you don't suffer that penalty, regardless of whether you are rolling Drive (driving is your primary action, and the supplemental action is something minor), or rolling some other Skill (you're taking some other primary action, but keeping the vehicle on the road isn't all that challenging, allowing driving to be the supplemental action). Your Drive Skill can never be used to restrict another Skill, only complement it.

✧ Turn on a Dime [Drive]

Requires Defensive Driving.

Somehow, no matter how crazy you drive, you always seem to pull it off. You're always able to make very tight turns and drive through very narrow spaces without suffering any sort of increased difficulty due to environment, unless it is in fact physically impossible for your vehicle to fit. In many ways this functions like the Defensive Driving Stunt, but instead of lowering many difficulties by one, it potentially lowers these specific difficulties by two.

✧ Unsafe at Any Speed [Drive]

Requires at least one other Drive Stunt.

The character is the bane of curbside markets and rickety struts holding up awnings. The value of any damage this character does to the environment (but not characters or their vehicles) when driving a vehicle is doubled. Any time an object is taken out by the damage, the result should be spectacular – an explosion or collapse. This is not guaranteed to always fall in the character's favor (though it often can, and should)!

Empathy

(Skill, page 116)

Intuition

✧ Ebb and Flow [Empathy]

The character is so aware of the social currents in a situation that he is able to see something of what's coming before it arrives. At the beginning of any social exchange, before proceeding with the usual initiative order, the character may **spend a Fate point** and attempt a quick read – looking for surface moods and other social cues – on any one target of his choosing, as a free action. He may then act normally on his turn as usual.

✧ Preemptive Grace [Empathy]

Requires Ebb and Flow.

You are so tuned into social situations that you may act quickly and decisively to shape the situation to your liking. Empathy is used to determine initiative in a social conflict, the same way Alertness is used in a physical one. With this Stunt, your Empathy is considered two higher for the purposes of initiative. If you're tied for initiative with someone who does not

have this Stunt, this Stunt breaks ties.

✧ Track the Soul [Empathy]

Your understanding of people you've met is sufficiently strong that it gives you an easy sense of how to find them. In any situation where you're tracking down or otherwise trying to find someone you've met before, you may roll Empathy instead of Investigation.

✧ The Skeptic's Ear [Empathy]

Requires at least one other Empathy Stunt.

The world is full of lies and liars, and your character is always on the lookout for them. The character always knows when someone is using the Deceit Skill on him, and may take full defensive actions (getting a +2) with his Empathy if appropriate.

Normally, the use of deception is not so easy to spot in advance, and thus justifying full defensive actions is difficult. Successfully determining that something is trying to deceive you is not the same as revealing the truth, however, no matter how well you do.

Insight

✧ Cold Read [Empathy]

Normally, to use empathy to get a read on someone it requires at least a few minutes of conversation, if not more (see page 116). Characters with this Stunt may do so after much less time – two or three steps faster on the time table (see page 237).

✧ Heart's Secret [Empathy]

You have an instinct for going right to the heart of a person and finding out what matters most to them. Whenever you make a successful Empathy read on someone (see page 116), the Story Teller must select from the Aspects that are of the utmost importance to the character, unless you explicitly instruct her otherwise. Normally, the Story Teller has a freer rein in her selection.

While this still can't get you to trip over anything that's truly still a secret to you (this isn't an instant mystery solving Stunt!), it should at least put you as close to the core truth about a character.

✧ Hit Them Where It Hurts [Empathy]

Your Skill at reading people makes you adept at provoking a strong emotional response if you're trying to get them angry, depressed, or something

similar. Normally, the Intimidation Skill would be used for such efforts; however, if you've succeeded at any Empathy roll against the target previously, you may use Empathy to wage such psychological warfare instead. In the hands of a character with high Empathy, this is especially lethal when combined with a successful read on someone that reveals an Aspect.

✧ A Peek Inside [Empathy]

Requires at least two other Empathy Stunts.
Once you get an insight into someone, you may try to look much deeper than one normally can. Trying to learn something specific and concrete about another person can be a lot like trying to catch a specific raindrop – you can be sure you got wet, but figuring out if you actually got the one you were going after is another matter. In the best case scenario, you've revealed one of the target's Aspects.

With this Stunt, however, you achieve such a strong understanding of your subject that you can start to make some fairly accurate guesses about his behavior.

After you have successfully gotten a "read" as described in the Empathy write-up (page 116), you may immediately ask the Story Teller a hypothetical question about the target's motives, which the Story Teller must be able to answer with yes, no, or maybe, to the best of her ability. The question must speak to the kind of person the target is, not things they've done, though it may ask if they are capable of doing such things. If the Story Teller answers with a maybe, you may ask a second question to get clarification. This second question may seek details, rather than another one-word answer.

✧ Uncanny Hunch [Empathy]

See Investigation stunt, Uncanny Hunch, page 170.

Endurance

(Skill, page 116)

Persistence

✧ Last Leg [Endurance]

The character may **spend Fate points** to keep standing. Any time the character would be taken out by (or otherwise suffer a consequence from) a physical hit he may **spend a Fate point** to remain standing or otherwise defer a consequence or concession for one more exchange, or until he's hit again, whatever comes first. Once the extra time he's bought is up, all effects he has deferred come to bear at once. He may keep spending Fate points in this fashion until he runs out, each time the time limit expires.

This means that with a whole handful of Fate points he might go on for three exchanges with no consequences or collapse impeding him, and then suddenly keel over, revealing Multiple Bruises and a

THIS IS FOR MY PALS, COP!

Broken Rib and a few surplus consequences – which would suggest an immediate taken out result to be determined by his attacker, even if that attacker has been defeated in the intervening time!

✧ Feel the Burn [Endurance]

The character can push through incredible pain in order to reach his goal. The character can take one extra major, physical consequence (see page 220) before moving on to a severe physical consequence, allowing him to take a total of four consequences in a physical conflict.

✧ Face the Pain [Endurance]

Requires Feel the Burn.
The character is able to lessen the effects of physical injury thanks to his incredible stamina. Once per scene, he character may **spend a Fate point**, and remove any single check mark from the physical stress track.

✧ Tireless [Endurance]

Normally, someone who has not gotten a regular night's sleep takes a consequence indicating his lack of rest, which cannot be removed save with the requisite amount of sleep. Not so for the character with this Stunt.

Whenever this character would need to sleep, he may roll Endurance (see below for the difficulties) and spend shifts to reduce the amount of time he needs for a regular night's rest. Each shift spent reduces the time increment (to get a full night's rest) by one. One shift gets from 6-8 hours down to 3-4; two gets it down to an hour; three gets it to half an hour; four gets it to a few minutes.

The character may continue sleeping past that point, but if awoken suddenly, he does not face any issues due to insufficient sleep – he is refreshed and alert. Normally the difficulty for the Endurance roll is simply Mediocre, but if the character chooses to skip a night of sleep, the difficulty of the roll is increased by one step each night. Once he fails the roll, he must get a full, normal (6-8 hours) night of sleep to "reset" the clock; if he succeeds on subsequent nights, and chooses to sleep, he can still sleep for the truncated amount of time.

Recovery

✧ Bounce Back [Endurance]

The character heals faster than the norm, which has the effect of reducing the severity of consequences resulting from physical injury. On some characters this means no matter how bad of a beating they seem to have taken, they shrug it off. When considering the amount of time it takes to recover from a consequence of a particular severity, reduce the timeframe by two steps on the time chart (page 237). This means that minor physical consequences will be removed between scenes even if there's no "break" between them, major consequences will take about an hour of rest instead of six, and severe consequences may be reduced from months to weeks, weeks to days, or days to the length of an afternoon!

✧ Death Defiance [Endurance]

If the character is ever taken out away from the view of other characters and death appears imminent, certain, or absolute, (such as from dropping off a cliff, apparently failing to escape from an exploding building and so on) then coincidence will conspire to keep the character alive. This Stunt does not protect the character from dying "on camera".

The player then **spends half of his remaining Fate points**, rounded up (he must have at least one to do this), and may watch play and think of a good explanation for how he survived.

Once he has a story, he may re-enter play in any subsequent scene in as dramatic a fashion as he sees fit, with all of his physical stress cleared and a single major consequence to reflect the dangers survived.

✧ Developed Immunities [Endurance]

Requires at least one other Endurance Stunt.
Whether through natural aptitude or careful exposure and development, the character is quite simply immune to most common poisons, and terribly resistant to uncommon ones.

He may resist any uncommon poison he has not previously encountered at a +2 to his Endurance roll. If he has previously encountered the poison, even in trace amounts, this bonus increases to a +6.

◁[*Chapter 8: Stunts*]

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Engineering
(Skill, page 118)

Devices

✧ **Personal Gadget [Engineering]**

You have a personal gadget based on an existing (or potentially existing) piece of technology, with three improvements. You must define at least the basic nature of the gadget, and one or two of the improvements, at the time you take this Stunt. You may take this Stunt several times, either for several personal gadgets, or to provide additional improvements to the same gadget. See page 80 for detailed gadget design rules.

✧ **Universal Gadget [Engineering]**

A universal gadget is, essentially, a personal gadget that you may design on the fly, in the middle of a situation, as if your character happened to have "just the thing" in his satchel at the precise moment when it was needed. This gadget follows the same design rules as a personal gadget (above), but is only allowed two improvements, not three. Once defined, the gadget is locked in for the remainder of the session. As with personal gadgets, see page 80 for detailed gadget design rules.

The trade-off is that you can define the gadget on the fly and in the moment, as something your character already happened to have on hand (or just whipped up in a matter of seconds). As with personal gadget, you may take this Stunt multiple times.
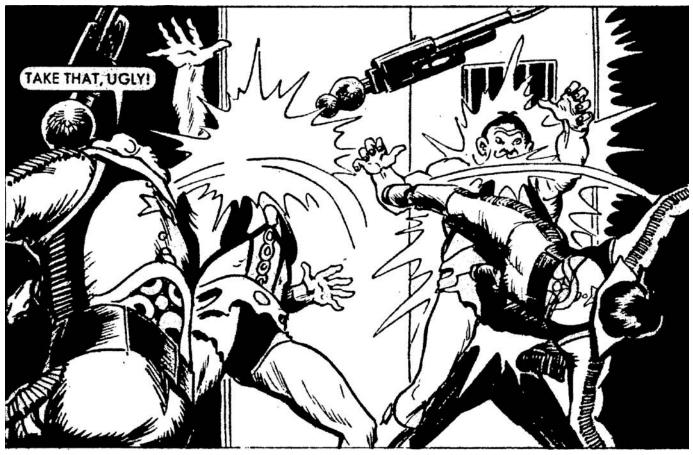
✧ **Computer Engineer [Engineering]**

With this Stunt the character can program and hack computer systems, using their Engineering Skill instead of Science. They also know how to pull the system apart to repair and maintain it (using the same rules for repair under Engineering on page 119)

Methods

✧ **Demolitions [Engineering]**

The character is an expert with explosives. Any time he can take the time to properly set up charges, the

Toughness

✧ **One Hit to the Body [Endurance]**

The character can pay a Fate point and ignore the effects of one attack per game session.

✧ **Thick Skinned [Endurance]**

Requires One Hit To The Body.

This character just doesn't feel pain and can take more punishment than a lesser man. A character with this Stunt gets one additional stress box beyond those normally granted by his Endurance score – meaning a character with Superb Endurance can have a top physical stress capacity of nine.

✧ **Made of Steel [Endurance]**

Requires Thick Skinned.

The character ignores the first point of physical stress damage taken each exchange.

✧ **Now You've Made Me Mad [Endurance]**

Requires two other Endurance Stunts.

Once per scene, the character may turn a wound he has taken into pure motivation. After the character takes physical stress, **spend a Fate point** and the character gets to add the value of the wound (the total stress damage from that attack) to an action in the next exchange taken against the person who inflicted the stress.

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resulting explosion's force rating is increased by three, by placing the bombs at the exact weak points of the targeted structure.

This benefit does not apply without preparation, a target structure, and a chance to study the target. Thus, it doesn't apply in situations such as setting charges hastily or lobbing explosive devices at zombies.

✧ Architect of Death [Engineering]
Requires one other Engineering Stunt.
You have an innate knack for crafting weaponry. Whenever dealing with an Engineering roll involving a weapon – repairing, designing, upgrading, etcetera – your difficulties are reduced by one, and additionally, the time to get the work done is reduced by one step on the time table (see page 237).

✧ Grease Monkey [Engineering]
Requires one other Engineering Stunt.
If it has an engine and flies in the air or space, you "get" it, intuitively and completely. Whenever dealing with a Engineering roll involving a air or space vehicle – repairing, designing, upgrading, etcetera – your

difficulties are reduced by one, and additionally, the time to get the work done is reduced by one step on the time table (see page 237).

✧ Mister Fix-It [Engineering]
The character's talented at getting things repaired under time-critical circumstances. The time it takes to get something fixed by the character is reduced by two steps. If the situation is already operating on the fastest possible amount of time the difficulty of the repair effort is reduced by one. These bonuses stack with Grease Monkey (above)!

✧ Thump of Restoration [Engineering]
Requires Mister Fix-It.
Sometimes a bunch of repairs can get short-handed with a good swift thump. A character must **spend a Fate point** to activate this ability, and roll Engineering. He then hits a device or other contraption that isn't working, and it starts working immediately, regardless of the difficulty rating to repair it under time pressure. It will continue work for a number of exchanges equal to the shifts gained on the Engineering roll (vs.

◁[*Chapter 8: Stunts*]

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a target of Mediocre). Once the time is up, the device stops working again, and any efforts to repair it are at a one step higher difficulty (since, after all, you hit the thing). If the character wishes to thump again, he may do so for another Fate point, but the difficulty for the Engineering roll increases by one on each subsequent attempt.

Fists

(Skill, page 120)

Brawling

✧ Brawler [Fists]

You're at home in any big old burly brawl, with multiple opponents and ideally some beer in you.

Whenever you are personally outnumbered in a fight (i.e., when someone gets to attack you at a bonus due to a numerical advantage) your defense rolls with Fists are at +1. When fighting two or more minions, you deal one additional stress on a successful hit.

✧ Dirty Fighter [Fists]

Requires Brawler.

Your character has a talent for fighting dirty and is experienced in pulling all manner of tricks in order to get the upper hand on his opponents. By exploiting an opponent's weakness, you are able to strike deep and true. Any time you tag an opponent's Aspect in a fight, or tag an Aspect of the scene that affects your foe, you get an additional +1 on the roll.

✧ Crippling Blow [Fists]

Requires Dirty Fighter.

When you injure an opponent with your Fists, you may **spend a Fate point** to force the target to take a consequence rather than check off a box. This can only be done once per opponent in a given fight scene. The target may choose not to take the consequence if he is willing to concede.

✧ Signature Strike [Fists]

Requires Crippling Blow (above) or Fist of Death (below).

Your character has a specific attack which he has honed to devastating perfection. It may be a formalized punch with an appropriately dramatic name (Thousand Whirlwinds Strike As One!) or may be as informal as complete mastery of the kick in the crotch.

Once per opponent per fight, the character may use this strike. To do so, the player must clearly describe whatever posturing or preamble the strike requires, declare he's using the strike, and roll the dice.

If the strike successfully damages the opponent (inflicts stress or a consequence by itself), it imposes a consequence in addition to treating the attack normally (such as checking off a box due to stress inflicted). This means that if the stress would normally produce a consequence, the victim will end up taking two consequences.

✧ Mix it Up [Fists]

Requires Brawler.

Overwhelming odds are your bread and butter. You are used to dodging and twisting, keeping multiple opponents in each other's way. You actually get better the more people pile onto you. You may save up your spin whenever you gain it on a defense, and apply it to your next attack, no matter how many other actions happen in between. Multiple successful, spin-generating defenses may allow you to save up multiple points of spin, for a single large bonus on your next attack.

✧ Army of One [Fists]

Requires Mix it Up.

You are a one-man army; the odds don't matter to you. Whenever you are attacked, opponents simply do not get a bonus to their attacks due to an advantage of numbers.

✧ Whatever's on Hand [Fists]

Requires Brawler.

The character is Skilled in the use of improvised weapons, and may use Fists instead of the Weapons Skill when using an improvised weapon. Improvised weapons tend to break, and thus don't usually last for more than one exchange, so players are encouraged to choose weapons which smash dramatically.

✧ Fists of Fury [Fists]

Requires Brawler.

Swinging wildly and with force, the character strikes at an opponent over and over again, wearing down his defense with each blow. Against such an onslaught, there is simply no good defense. Opponents who attempt to use an all-out defense against your Fists attacks do not get a +2 bonus.

[*Chapter 8: Stunts*]▷

Kung Fu

✧ Martial Arts [Fists]

Your training in the martial practices of the ancients have honed your abilities with your Fists into a finely disciplined form that is part combat Skill, part art form. This gives you an acute insight into the means and methods of barehanded warfare.

You may use your Fists Skill to study an opponent by engaging him and testing his defenses with your own martial techniques. You must do this as a full action during an exchange. Your target must defend against this action, which is essentially a manoeuvre, with his Fists Skill.

If you succeed, you have gained insight to your target's fighting techniques, and may place an Aspect on the target, as with a successful manoeuvre. Whenever you tag this Aspect, you gain an additional +1 to your roll, for a total of +3 instead of the normal tagging bonus of +2.

✧ Brickbreaker [Fists]

Requires Martial Arts.

You are able to focus the force of your blows into a concentrated, small area that is devastating to solid materials. Any stress you deal to a non-character target with Fists is doubled, once per exchange.

✧ Demoralizing Stance [Fists]

Requires Martial Arts.

As a trained fighter, you are able to adopt a stance that makes it unequivocally clear how capable you are of handing someone his ass. Whenever displaying your fighting stance or techniques, you may roll Fists instead of Intimidation.

✧ Flying Kick [Fists]

Requires Martial Arts.

You are able to leap through the air, leading with a powerful kick that can lay an unsuspecting opponent out. You may move one zone and launch a Fists attack without taking a penalty for moving, or you may move two zones and make an attack at -1. All other actions, including those with Fists, that are not a Fists attack described as a flying kick, require a roll at -1 if you move a single zone on your action, as normal.

✧ Flow like Water [Fists]

Requires Martial Arts.

Whenever you mount a full defense, you gain an additional +1 to your Fists rolls, for a potent total defense bonus of +3.

✧ Bend like the Reed [Fists]

Requires Flow Like Water.

You have a flexible martial arts style that allows you to turn an opponent's force against himself. Whenever you gain spin on a defense, you may immediately take a free action against the attacker to make a throw manoeuvre (see page 225).

✧ Lethal Weapon [Fists]

Requires Martial Arts.

Your martial Skill is dedicated to dishing out punishment, and your hands are practically illegal in most civilized countries. Any time your opponent opts to take a mild or moderate consequence from a blow you have dealt, you may **spend a Fate point** to increase the severity of that consequence by one step, increasing mild to moderate and moderate to severe. The opponent may then reconsider whether to take the consequence, or instead offer a concession. You may not do this to an opponent who is already taking a severe consequence.

✧ Fist of Death [Fists]

Requires Lethal Weapon.

By concentrating your force into a powerful blow, you may devastate even the most potent of opponents. Once per opponent per fight, you may **spend a Fate point** after landing a successful blow to fill your opponent's highest unchecked stress box, regardless of how much stress you would normally inflict.

✧ Signature Strike [Fists]

As with the Stunt of the same name, above (page 163).

◁[*Chapter 8: Stunts*]

B

Gambling
(Skill, page 120)

Luck

✧ Gambling Man [Gambling]

Requires one or more compellable Aspects related to gambling.

As a gambling man, the character is rarely able to turn down a bet or an opportunity to take a risk. Compels involving your gambling Aspects automatically start out at a point of escalation – you must either **spend two Fate points** to avoid them, or gain two Fate points if you accept them, right at the outset.

✧ Double or Nothing [Gambling]

Requires Gambling Man.

When it comes to head to head conflict, the character's Skill at gambling and taking risks is paramount.

Once per scene, after the gambler has lost a Gambling roll, he has the option to declare "Double or Nothing!" This is a call for both sides to reroll (and as such doesn't involve Fate points). If the gambler wins the next roll, the initial exchange is treated as a scratch (no loss to any participants), but if he loses (by whatever amount) he takes a hit equal to double the

value of the initial loss. Regardless, such a move often elevates the stakes of a game. This can turn a regular stakes game into a high stakes one, and a high stakes game into a matter of life and death.

✧ The Devil's Own Luck [Gambling]

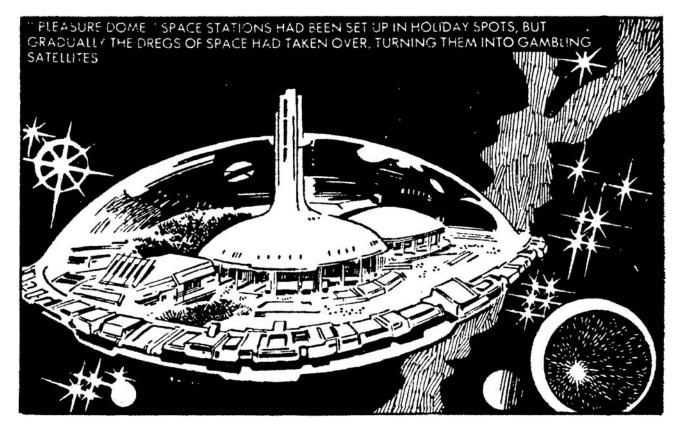*Requires Gambling Man and at least one other Gambling Stunt.*

On games of pure chance, like roulette, where a character could not normally roll a Skill to affect the outcome, the character may use his Gambling Skill at its full value (otherwise he'd be rolling Mediocre or worse instead).

Skill

✧ Know When to Fold 'Em [Gambling]

Whenever gambling with Extra's, the player may ask that the Story Teller roll the Extra's Gambling in advance. Whenever the Story Teller does this, the roll is automatically considered to be secret – she doesn't have to show it to anyone.

The twist is that the Story Teller must indicate to the player whether the Extra's roll is above or below the player's character's Gambling Skill – just not by how much. Given this knowledge, the player may then

"PLEASURE DOME" SPACE STATIONS HAD BEEN SET UP IN HOLIDAY SPOTS, BUT GRADUALLY THE DREGS OF SPACE HAD TAKEN OVER, TURNING THEM INTO GAMBLING SATELLITES

[Chapter 8: Stunts]▷

choose whether his character participates, or excuses himself, from the Gambling contest. If the player's character does participate, the Story Teller reveals the value of the roll, and may still spend Fate points on behalf of her Extra as usual once the contest starts in earnest.

✧ Never Bluff a Bluffer [Gambling]

The character's experience with Gambling gives him an occasional insight into other parts of life. Whenever dealing with a bluff of some kind, he may use Gambling instead of Deceit (to run a bluff) or instead of Empathy (to see through one). The player should remind the Story Teller that he has this Stunt whenever he's the target of something that might be a bluff, so that the Story Teller knows to call for the correct Skill to be rolled.

✧ Winnings [Gambling]

The character wins more than he loses, and is often flush with cash. Once per session, he may use Gambling instead of Resources to represent these winnings, so long as he hasn't recently experienced a loss. The player must provide a quick one-sentence explanation of what the resource is and how he won it, when using this Stunt.

✧ Players' Club [Gambling]

Requires at least one other Gambling Stunt.
You've played in so many games, and in so many places, that it's rare that you can't find someone who knows you. You may use your Gambling Skill instead of Contacting whenever making a Contacting roll – though doing so invariably colors the results with the nature of Gambling.

✧ Gambling Buddy [Gambling]

Requires Players' Club.
Once per session, you may introduce a companion character into a scene, on the fly, as suits the convenience of the moment. This companion character has the Skilled (Gambling) advance for free, and two other advances which you may define at the moment of the reveal, or after the fact as you travel around with your buddy.

Guns

(Skill, page 121)

Aiming

✧ Long Shot [Guns]

For whatever reason, you're always able to take shots at a greater distance than you should be. You can use pistols up to three zones away (instead of two); furthermore, rifles and other such weaponry reach an additional zone (or two, if the Story Teller feels generous).

✧ Shot on the Run [Guns]

The character is light on his feet with a gun in his hand, able to keep the gunplay going while evading attempts to harm him.

This character may use Guns as a defense Skill against physical attacks; normally, Guns cannot be used defensively.

✧ Stay on Target [Guns]

Taking slow and careful aim can be done as a manoeuvre, placing an Aspect on your target (such as "In My Sights").

Whenever performing an aiming manoeuvre against a target, you may roll your Guns at +1 to place the Aspect, +2 if you've brought along a targeting scope or similar aiming device (in addition to whatever bonuses the scope itself provides).

✧ Trick Shot [Guns]

Your character gains +2 on the roll for any Guns action that involves shooting an inanimate object. While this cannot be used to actually attack another character, it can be very useful for indirect effects, like shooting down a chandelier.

B

SET BLASTERS TO STUN!

URRGGHHH!

NO YOU DON'T!

✧ Zero G Firefights

You are trained in using both energy and projectile guns in zero gravity situations. Trying to use a gun in zero G without this training results in a -1 to the Gun Skill. You also have a +1 to manoeuvre rolls in defence while in zero G.

Ammunition

✧ Fast Reload [Guns]

Normally, reloading your guns is considered a part of the normal ebb and flow of combat and doesn't become an issue until something happens to make it relevant. A lack of ammunition can show up one of two ways. First, "out of ammunition" can often show up as a minor consequence for someone with a gun. With this Stunt, the character may **spend a Fate point** in order to remove this consequence immediately, at the end of any exchange.

The character is still considered to have taken a minor consequence for purposes of determining whether his next consequence is moderate – the minor consequence simply won't be there.

Second, "out of ammunition" can show up as a temporary Aspect resulting from a manoeuvre (to try

to get someone to use up his shots). Whenever this character is the target of such a manoeuvre, he may defend at +2.

✧ One Shot Left [Guns]

That last bullet has a kind of magic to it. A character with this Stunt may declare that he is on his last shot, and may make any single Guns attack at +3. This is the character's last shot – its use means that there's no more ammo, no holdout guns or the like. The only way the character is going to be able to use his Guns Skill in the scene is if he takes an action acquiring a new weapon or ammunition, which may not always be possible. Even the Fast Reload Stunt cannot be used to remedy this situation; you really are out of ammunition.

✧ Rain of Photons [Guns]

Your character is Skilled at laying down a scathing hail of suppressive fire. When using Guns to perform a block (see page 217), the character can ignore up to two points of penalties imposed by the Story Teller due to the complexity of the block.

[*Chapter 8: Stunts*]▷

Draw

✧ Quick Draw [Guns]

This allows a character to bring his gun or guns to his hand so fast it's as if by magic. The character takes no penalty for drawing a gun as a supplemental action; if someone is actively blocking such an action (see page 217), you may treat that block as if it had a value two steps lower.

✧ Lightning Hands [Guns]

Requires Quick Draw.
The character and his gun are as one; the thought to take aim and fire is the same as the action. With this Stunt, the character may use his Guns Skill to determine initiative, instead of Alertness.

✧ Snap Shot [Guns]

Requires Lightning Hands.
Once per exchange, between or before other characters' actions, the character may **spend a Fate point** to preempt the usual turn order and act next.

The action taken must involve a roll with his Guns Skill – usually an attack. This may be done in addition to the character's normal action, but each time it's done in the same scene, the Fate point cost increases by one.

Firepower

✧ Gun-Crazy [Guns]

The character's so thoroughly into the gunsmithing that he's developed a focused talent for working on the things. Whenever working with guns specifically, this character may use Guns instead of Engineering.

✧ Custom Firearm [Guns]

Requires Gun-Crazy.
You have one special gun that you hold above all others. This is a gadget, which automatically has the craftsmanship improvement (see page 81), as well as two other improvements which you may change between sessions. In addition, the gun is so well-made that it never needs repairs of great length if it's damaged; reduce the time it takes you to repair it by four steps.

✧ Two Gun Joe [Guns]

Normally, shooting with two guns just looks cool without providing a bonus. With this Stunt, a character firing two weapons has a decisive advantage.

Any time this character uses two guns and hits a target for at least one stress (not including the weapon's damage bonus), the stress of the hit is increased by one (meaning, essentially, that he never hits a target for less than two stress, when he hits).

Furthermore, any defense against manoeuvres to deprive the character of either of his guns is improved by one. The two belong together, after all, in the hands of a Two Gun Joe.

Intimidation

(Skill, page 122)

Control

✧ Infuriate [Intimidation]

Intimidation gives you a real talent for scaring people, but sometimes fear isn't an option. That doesn't mean you can't still get up someone's nose, so long as you're willing to sacrifice a bit of the control that fear gets you.

Whenever deliberately trying to get someone angry with you, you receive a +2 bonus. If this results in an attack or other action against you by your target, you may use Intimidation to complement the Skill you use on the first exchange, no matter the circumstance – after all, you made it happen, so you were ready for it.

✧ Subtle Menace [Intimidation]

The character exudes menace far in excess of his capability to act. Even bound and behind prison bars, the character is so ripe with the promise of the awful things he could do that he's still scary. This character may use Intimidation no matter what the power imbalance in the situation is, and reduces his target's bonuses for acting from a superior position by 2 (to a minimum of +0).

✧ The Serpent's Tongue [Intimidation]

Requires Subtle Menace.
It's hard not to talk to this character. Not because he's approachable, but because it seems like such a bad idea not to. Fear makes people uncomfortable, and they occasionally let things slip they would not otherwise.

◁[*Chapter 8: Stunts*]

B

The upshot is that the character may use Intimidation in lieu of Empathy or Rapport when trying to get information out of someone in a "softer" fashion. If successfully used in this way, the target is definitely rattled – so it certainly doesn't leave the target in the same pleasant state he might be left by one of those other Skills. If used to get a "read" on a character, the Aspects revealed are limited only to those which might be expressed in the language of fear.

✧ Unapproachable [Intimidation]

It's difficult to try to manipulate someone when you're constantly reminded of how scary they are. A character with this Stunt may use his Intimidation in lieu of their Resolve to defend against Rapport, Deceit, and Empathy.

Fear

✧ Scary [Intimidation]

This character is just someone you don't want to cross, and that's clear even to other intimidating folks. Normally, Intimidation attempts are resisted by Resolve; with this Stunt, the character can use his Intimidation Skill to resist Intimidation attempts.

✧ Aura of Menace [Intimidation]

Requires Scary.

Characters with an Aura of Menace are the terror of all those who oppose them. Others are often powerless to describe what exactly it is about the character that is unsettling, but regardless, it has the effect of rooting them to the spot and believing the threats the guy makes.

Once per scene per target, the character may **spend a Fate point** to intimidate a target as a free action, no matter what the circumstances, immediately (if between actions), or immediately after the current action underway.

This free action takes place in addition to any other action the character might take during the exchange.

✧ Aura of Fear [Intimidation]

Requires Aura of Menace.

The character's intimidating appearance and attitude is potent, making him able to intimidate entire crowds. As a full action, and only once per scene, the character may **spend a Fate point** and 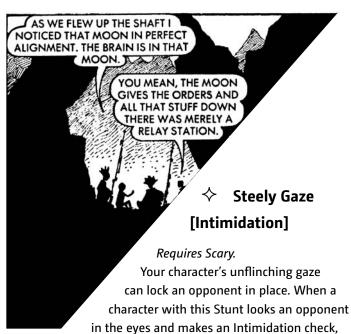make an intimidation attempt against all opponents in the scene. The effort is made at a -2 to the roll, but the character only rolls once, essentially setting the defensive difficulty that everyone must beat. If the effort at least beats the quality level of the minions present in the scene, at least half their number are automatically affected by the Intimidation effort regardless of their roll. This effect on minions may be cancelled if they have a leader with Leadership present, who may take a second defensive action on their behalf, using that Skill.

✧ The Promise of Pain [Intimidation]

Requires Scary.

The character makes a promise (really, a threat) to a target, and makes an attack using Intimidation. If he scores a successful hit of one or better on the target's mental stress track, he may **spend a Fate point** to immediately force a psychological consequence instead. The consequence must represent an appropriate response (such as folding up in fear, or a broken spirit) to the threat.

WITH THE GRAVITON I WILL DESTROY THE PLACE OF ORIGIN OF YOUR KIND — PLANET EARTH!

[*Chapter 8: Stunts*]▷

AS WE FLEW UP THE SHAFT I NOTICED THAT MOON IN PERFECT ALIGNMENT. THE BRAIN IS IN THAT MOON.

YOU MEAN, THE MOON GIVES THE ORDERS AND ALL THAT STUFF DOWN THERE WAS MERELY A RELAY STATION.

✧ Steely Gaze [Intimidation]

Requires Scary.

Your character's unflinching gaze can lock an opponent in place. When a character with this Stunt looks an opponent in the eyes and makes an Intimidation check, it locks the two of them into a contest that will last until either something interrupts it or one of them flinches. Both characters are locked in a contest of wills, and can only take Intimidation actions against each other until one or the other either takes a consequence, concedes, or is interrupted (by, say, a gunshot). Any defense rolls made by either character againstan interrupting action while this is in effect is at -2.

✧ Fearsome Gaze [Intimidation]

Requires Steely Gaze.

Your character's gaze is so terrifying that those faced with it can end up paralyzed with fear. This Stunt is used in the same fashion as Steely Gaze, but if the opponent loses to the point of taking a consequence, he takes two consequences, one right after the other, immediately. Even if this means he's taken out, the target retains the option to concede after recording the consequence, thus keeping his right to define the nature of his defeat (subject to the gazer's approval).

✧ Master of Fear [Intimidation]

Requires Fearsome Gaze and Aura of Fear.

Your character is a master of the terrifying, and can have an entire room cowering within moments. When this character uses the Aura of Fear Stunt, he does not take the -2 penalty.

Furthermore, minions (see page 226) whose quality level is beat by the roll fail entirely and may not even roll to defend unless their leader discards his next

action for the exchange to roll Leadership to defend them. Without a capable leader, these minions simply flee, faint, or otherwise take an immediate consequence, to the last man.

Investigation

(Skill, page 123)

Contemplation

✧ Scene of the Crime [Investigation]

The character has a strong visual memory, and whenever he revisits a place where he has used Investigation before, he may make an immediate use of Investigation in a matter of seconds in order to determine what changed since he was last there, as if it were an unusually detailed Alertness check.

✧ Eye for Detail [Investigation]

Requires Scene of the Crime.

Your character's visual memory is so strong that with a little concentration, he can revisit any place he's been to in his memory in exacting detail.
Sometimes, he can even pick up on details that he hadn't consciously realized before.

To use this ability, the character **spends a Fate point**, and may make a single perception based roll (usually Investigation, but not necessarily limited to that) to find things out as if he were still in the location, no matter how long ago he left the scene.

✧ Uncanny Hunch [Investigation]

Requires at least one other Investigation Stunt and one Empathy Stunt.

Sometimes your guesses play out to great advantage. Once per scene, you may make a guess about what the "deal" is with a particular character, object, location, or situation.

Do not speak this guess aloud; write it down on a piece of paper and give it to the Story Teller. The Story Teller must accept it as a valid hunch that would be something of a revelation if true (i.e., no "I'm convinced that moon orbits the Earth!" – that's too obvious). If, at some later point, your hunch proves to be correct, you may use your Investigation or Empathy Skill instead of any other Skill, where that target is concerned, for one exchange. (A savvy Story Teller will occasionally alter her characters' motives to match your hunches; if she does, that's absolutely perfect!)

B

Observation

✧ Lip Reading [Investigation]

The character may use Investigation to eavesdrop on conversations he can only see. If the Story Teller would normally allow someone to attempt to read lips, the difficulty is reduced by two; otherwise, you may simply roll Investigation when others may not.

✧ Focused Senses [Investigation]

The character is Skilled at concentrating on one of his senses to the exclusion of all others. The sense must be specified at the time this Stunt is taken. With a few moments of concentration, the character may enter a focused state. So long as he remains in that state, for as long as the character uses nothing but Investigation, all Investigation actions the character takes that use the specified sense gain a +2 bonus. While in this state, if the character needs to make a non-Investigation roll, that roll is at -2 due to this intense focus.

This Stunt may be taken multiple times, each time for a single sense. If the character has specified multiple senses, his focus may cover all of them at once.

✧ Impossible Detail [Investigation]

Requires Focused Senses.

When paying attention, the character's senses operate at a profound level of focus, allowing him to pick up on details that, very simply, no one else easily or even possibly could.

With this Stunt, the character faces no increased difficulties due to a physical detail being too small or subtle. As an example, this can reduce the difficulty to detect the presence of nearly any poison to Mediocre (as, honestly, subtlety is all it has to conceal itself).

The use of this Stunt may color what details a Story Teller chooses to reveal to a character as well, on a successful Investigation roll. Make sure to let the Story Teller know you have this Stunt whenever rolling Investigation.

As this involves a use of Investigation, it must still be a deliberate exploration, rather than a casual use better suited to Alertness.

✧ Quick Eye [Investigation]

The character is able to investigate a location much more quickly than others, while still being very thorough.

All Investigation efforts the character makes happen one to two time increments (page 237) faster than usual, allowing him to make one or two additional rolls in the same amount of time, or simply conclude his investigation faster than he would otherwise.

Leadership

(Skill, page 124)

Military Command

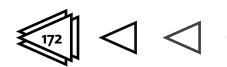See the rules on Fleet combat on page 293 for details of how to run fleet engagements

✧ Squadron Leader [Leadership]

When commanding a squadron of fighters or larger ships, you can add a +1 to Leadership Skill rolls

✧ Fleet Commander [Leadership]

Requires Squadron Leader

When commanding a fleet you can add +1 to any Leadership Skill rolls

GOOD GRIEF! FEELTZ ZENDO, GANG BOSS OF THE ALDIHR QUADRANT. THE THIRD GALACTIC GANG BOSS I'VE RECOGNISED. WHY ARE THEY ALL ASSEMBLED HERE?

[Chapter 8: Stunts]▷

YOUR ACTION HAS EARNED YOU PROMOTION TO CAPTAIN. YOUR FIRST OFFICIAL COMMAND WILL BE BATTLECRUISER REVENGE. GOOD LUCK, CAPTAIN GALLEN.

✧ Admiral
Requires Fleet Commander [Leadership]
When commanding multiple fleets you can add +1 to any Leadership Skill rolls. This Stunt requires that the character is in a leadership position controlling several armed forces

✧ Quick Decisions Under Fire [Leadership]

Your cool head and quick thinking gets your ship or unit in to action fast. Add +1 to Alertness Skill rolls when outnumbered.

✧ Legendary Commander [Leadership]
Requires Admiral
You have an incredible reputation and a line of medals to prove it**. Pay a Fate point** and add +3 to a Leadership Skill roll in any naval or army combat situation. This Stunt requires that the character is in a leadership position within an armed force

Followers

✧ Personal Conspiracy [Leadership]
Taking this Stunt is an explicit indication that you are a member of some manner of major conspiracy; it's probably worth making sure you have an Aspect indicating as much. This Stunt functions identically to the Network of Contacts Stunt for Contacting (see page 152), but in a fashion that is both more and less powerful than that Stunt.

Whenever you call upon a functionary or thrall of your conspiracy, creating a companion on the fly, the companion is created with only one advance. If, instead, you're looking to call upon one of the movers and shakers in the conspiracy – not a peer, per se, but at least someone who's significantly more capable than a functionary – you may create the companion with one additional advance, instead. This companion receives the Independent advance for free.

Doing so, however, means that your conspiracy now has one or two needs you must fulfill – you immediately gain a temporary Aspect related to these needs, determined by the Story Teller, and may not refuse compels of this temporary Aspect whenever it comes up. Occasionally this temporary Aspect may instead reflect a hidden agenda on the part of your momentary companion, rather than an explicit "need".

✧ Lieutenant [Leadership]
You must take this Stunt two or three times.
You have a single, exceptional companion, well equipped to handle leadership duties in your stead. He is Fair quality, and has the Independent and Skilled (Leadership) advances for free (see page 228).

This Stunt must be taken multiple times, either two or three, in order to build an exceptionally capable companion. Taken twice, this Stunt lets you define 4 advances beyond the two free base advances. Taken three times, the Stunt allows you to define 2 additional advances and, in addition, promote your lieutenant to Good quality. If you've already promoted your lieutenant to Good quality, you may take a different advance.

◁[*Chapter 8: Stunts*]

B

✧ Minions [Leadership]

You have minions – lots of them. As a default, in a scene, you may have the bare minimum of minions easily on hand – two or three of Average quality (page 226).

You may make three upgrades to improve your minions, spent at the point you bring them into the scene. Each upgrade either adds three more to their number, or boosts the quality of three of them by one step (no minion can be more than Good quality).

This Stunt may be taken multiple times to increase the starting number of minions (taking it twice means you start out with five or six of Average quality) and the number of upgrades (taking it twice also means you have six upgrades). You must spend all of your upgrades at the start of the scene when you bring in your minions, but you needn't bring them all in right away.

✧ Reinforcements [Leadership]

Requires Minions.
During a fight, you may **spend a Fate point** to call in reinforcements. The reinforcements show up at the beginning of the next exchange. You may replace up to half your lost minions by doing so.

Law

✧ Legal Eagle [Leadership]

You are very-well acquainted with the law in any place you've spent a significant amount of time, and are Skilled at exploiting loopholes in it. You gain a +2 whenever using Leadership to deal with the law under such circumstances. Further, you are able to get legal paperwork processed one time increment (page 237) faster than normal.

✧ World Court [Leadership]

Requires Legal Eagle.
Your exposure to international law is so extensive that you're at ease in any situation involving legal wrangling, wherever you are. You never suffer any increased difficulty from a lack of familiarity with the laws of your locale; your experience is so broad that you either know it already, or can make highly educated guesses about how it functions.

Organizations

✧ Funding [Leadership]

You head an organization that is profitable. **Pay a Fate point** and your organization may temporarily increase a Resources Skill up to the value of your Leadership, regardless of whether or not you're present. When you personally make use of these resources it may take some time to filter through the power structure to reach you; the Story Teller may increase the time it takes to acquire something by one step.

✧ Born Leader [Leadership]

You're a natural leader of people and in an organisation of any size you can add +1 to an organisation Skill check. This Stunt provides no benefit unless the character is in leadership role in an organisation.

✧ Hero [Leadership]

Requires Born Leader
On the battlefield you lead your troops from the front whether it's on the ground or in space, giving them a +1 bonus to your organisations relevant Arms or Security Skill checks. This Stunt provides no benefit unless the character is in military or security leadership role in an organisation.

✧ Master Diplomat [Leadership]

Requires Born Leader
You know the court and government inside out. You gain a +1 in any organisation diplomacy Skill checks. This Stunt provides no benefit unless the character is in leadership role in an organisation.

✧ Emperor, President or Tyrant [Leadership]

Requires Hero or Master Diplomat
You excel at leading the people, controlling them or lying to them. Your presence or even your attention causes considerable pride or fear amongst your staff, soldiers, diplomats or intelligence services. Gain a bonus of +1 to all organisation Skill checks or **pay a Fate point** and gain a +3 if you can be present at the centre of the action with all the risks that entails.

This Stunt provides no benefit unless the character is in leadership role in an organisation.

STEPPING INTO THE MAN'S PATH, RENKO GRABBED HIM AND THREW HIM—

FOLLOW ME! YOUR LIFE DEPENDS ON IT. MOVE!

increment less to reach your attentive ears than it would normally, and so long as you are able to make any sort of contact with the outside world, you are quickly able to find out information about your organization's dealings. Your Leadership shifts may be spent to improve the speed of information by up to two additional steps with Story Teller's approval.

✧ Instant Functionary [Leadership]

You're Skilled at seeing the shape of an organization from the underside, and in organizations of sufficient size, you can easily convince anyone that you're just another cog in the machine. This allows you to substitute your Leadership Skill for Deceit whenever pretending to fill the role of a minor functionary of a target organization.

✧ Ubiquity [Leadership]

Requires Center of the Web.
First, this Stunt steps up the intensity of your Center of the Web Stunt – information flows your way a total of two time increments faster. Second, this Stunt removes the restriction "so long as you are able to make any sort of contact with the outside world ." Your ties into the organization are so thoroughly widespread that the outside world makes every

✧ Center of the Web [Leadership]

Whether or not you lead it, you are like the spider at the center of a web regarding any organization of which you are a part. Information about the organization flows your way naturally, taking one time

B

reasonable effort to stay in contact with you. For a Fate point, your organization can even make some fairly unreasonable efforts to stay in contact.

Might
(Skill, page 125)

Force

✧ Herculean Strength [Might]

The character is incredibly strong, capable of lifting great weights. All weight-based difficulties that don't involve combat are reduced by two steps. See page 126 for more on weights.

✧ Piledriver [Might]

Requires Herculean Strength.
The character is capable of landing powerful blows with hammer-like force. At their best, these blows can rip apart steel cages and knock down walls. A character with Piledriver adds four to his attacks with Might against inanimate targets.

✧ Unbound [Might]

If you are physically restrained in some fashion – be it by chains or a mob of people – you receive a +2 bonus to your Might in your efforts to break out of those bonds.

Combined with Piledriver (above), the character simply cannot be held in place by most mundane methods.

✧ Unstoppable [Might]

Requires Herculean Strength and at least one other Might Stunt.
Once in motion, this character is very difficult to stop due to his sheer muscular force.
The character may use Might rather than Athletics for move actions; this includes sprinting (see page 218). Furthermore, all blocks to his movement, including borders which can be "smashed" through, are considered to be two lower.

Wrestling

✧ Wrestler [Might]

Requires one other Might Stunt.
The character is a trained wrestler. The character may use their Might Skill instead of Fists in combat.

✧ Body Toss [Might]

Requires Wrestler.
You know how to apply your strength in a fight to take people off their feet. Whenever making a Throw or a Push manoeuvre (page 225), you may consider the target to weigh one weight factor (page 126) less than usual.

✧ Hammerlock [Might]

Requires Wrestler.
Whenever you perform a block action (see page 217) by personally grabbing hold of someone, you do so at +1. Any time that person tries to break through the block and fails, you may inflict a single point of stress.

Mysteries
(Skill, page 127)

Artefacts

✧ Artificer [Mysteries]

The character is capable of using Mysteries to improve artefacts (mystic gadgets or very strange alien artefacts, essentially) in the same fashion that Engineering does, albeit on radically different principles (see Gadgetry page 80). "Devices" worked on in this fashion will be clearly arcane or alien in appearance and will work on principles that may make no sense to logical men. You may include some advances that are not available to "normal" Engineering.

This sort of work requires an arcane or alien workshop in the same way that engineering requires a regular workshop (page 132).

✧ Personal Artefact [Mysteries]

An artefact is a magical or alien item or device that does… something. As far as game rules go, it is identical in function to a gadget (see the Stunt by that name under Engineering, page 161), though you may have some broader leeway to describe what it can do, given that it's based on magic or ancient alien technology. Certain unusual upgrades may be incorporated into the design as well.

This Stunt may be taken multiple times, but multiple Artefacts may not be combined the way Personal Gadgets can be (as described in the Stunt on page 161).

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✧ Rare Artefact [Mysteries]

You may introduce an artefact that you design on-the-fly, in a fashion similar to the Universal Gadget Stunt (see page 161).

Because this is an artefact, however, a few differences exist. The artefact gets three improvements, same as a Personal Artefact, instead of only two improvements, the way a Universal Gadget does. Furthermore, this Stunt may be taken multiple times and, unlike a Personal Artefact, may combine those improvements into a single, more potent artefact.

There is, however, a downside…

All Rare Artefacts inevitably have origins shrouded in darkness and mystery. In order to introduce such an artefact into play, the character must take on a temporary Aspect which vaguely, colorfully references the secret (and unknown) past of the artefact. The Story Teller may then incorporate its dark past into the storyline, hitting the character with compels as appropriate. For example The Demon Sword's owner is destined to rule the world, but is also cursed to kill its owner. This might place an Aspect of 'Cursed to die by the Demon Sword' on the character which could be compelled.

Hypnosis

✧ Mesmerist [Mysteries]

The character is adept at using his Mysteries Skill as described under Mesmerism (page 127). When helping another character to remember things with hypnosis, the other character's Skills are not limited in any way, and in fact may be complemented by the hypnotist's Mysteries Skill.

Further, rolls with a willing target – even if that target is not actively participating – are always at +2, as if the target was actively participating (see page 127). Finally, the time it takes to put someone into a trance is reduced by one step, if applicable.

✧ Hypnotic Speech [Mysteries]

Requires Mesmerist.
When interacting with others socially, you are able to weave the patterns and methods of mesmerism into your words, potentially putting someone you're talking to into a partial trance – even without them realizing.

Provided you have had several minutes of calm conversation with another character as a preamble, you may start using your Mysteries Skill instead of

Rapport or Deceit. You may not make such a substitution if the conversation becomes strongly charged with emotion or if other distractions surface to break the air of calm. This Stunt works even when dealing with an unwilling subject (in part because it simply allows you to substitute Mysteries for the perfectly normal functions of Rapport and Deceit).

✧ Mind's Shadow [Mysteries]

Requires Mesmerist.
Whenever you have someone in a full trance, you may plant false memories, or remove existing memories. The partial trance resulting from the Hypnotic Speech Stunt does not count – this must be a full trance, which is usually only possible with a willing target. Unwilling trances resulting from the Enthrall Stunt do, however, count.

To use this ability, for each memory to be planted or removed, roll your Mysteries Skill. The result indicates the difficulty for someone to recognize the memories as missing or false, as well as the difficulty – for the subject or another mesmerist – to penetrate the shadow you have lain over their mind.

✧ Enthrall [Mysteries]

Requires Mind's Shadow and Hypnotic Speech.
You are able to place even unwilling subjects into a hypnotic trance by using Mysteries as an out-and-out attack.

This works best with a restrained subject, but so long as a target can hear the sound of your voice, you have a chance to begin your workings upon him. Targets who are not restrained or forced to be a captive audience defend with their Resolve at +2, though a full defense action does not help them further.

You may approach this mental assault in one of two ways – either as a manoeuvre, placing a temporary Aspect that will only last the scene, or as an attack that inflicts composure stress.

Manoeuvres will be short-lived, but may be easier and more useful for immediate effects. If you're looking to lay on something more profound, you must attack for stress instead.

If you inflict enough stress to indicate a consequence, concession, or taken out result, the results must "play along" with the goals of your hypnotic attack. Such results still can't force a character to do something completely contrary to his nature, but there

should still be a lot of latitude in terms of what sorts of compulsions you can place in the mind of your victim.

It's easy to use this Stunt improperly... and if you do, people are in the right to label you as a villain.

Secrets

✧ Fortuneteller [Mysteries]

The character is unusually adept at predicting the shape of future events. With this Stunt, he may make two predictions per session, instead of the usual one.

✧ Herbal Remedies [Mysteries]

You have specialized in non-traditional medicine to such an extent that it is many ways superior to modern medicine – even if most might scoff or not understand.

In the wilderness, you can find medical supplies easily, and may roll Mysteries instead of Survival to find such things; further, you may roll Mysteries instead of Science in order to perform first aid or proper medical care (see page 135). Using this Stunt, you face no penalties for using unorthodox "tools".

✧ Palm Reader [Mysteries]

Using palm reading or other techniques of personal examination (such as phrenology and aura consul-tation), you may make a single Mysteries roll as if you were using Empathy. This usually only takes a few minutes, so if you can get someone to be willing to be read, it can sometimes yield information faster than a standard Empathy read would.

At the player's option, this may be combined with a second Mysteries roll to make a fortune-telling prediction, either before or after the palm-reading roll, so long as the player's not past his per-session limit. Such predictions must focus on the character being read.

✧ Secrets of the Arcane / Aliens [Mysteries]

The character is respected authority in a specific occult or alien field. Possibilities include ancient mythology, alien legends, psychic phenomena, cryptozoology, and so on. In the elite circles of that particular field, the character is recognized for his expertise. Even if his Skill level is low, it merely means he is towards the bottom of that particular group of the elite.

This Stunt is, essentially, the Mysteries parallel of the Scholar Stunt, under Academics (see page 146). When the character makes a Mysteries roll pertaining to his general area of expertise, he automatically receives a +1 knowledge bonus. Beyond this, the character should pick a specific area of specialization within that area (like extraterrestrial demonology, or xenomorphic symbology – the more syllables the better). When a Mysteries roll involves that specialization, he gains an additional +1 bonus (for a total +2 to the value of the research effort). Any research efforts involving the specialization take one unit less time.

Spirits

✧ Psychic [Mysteries]

You are open to the strange and paranormal – though sometimes that means letting in the Unpleasant Things from the Darkness and other such nuisances.

Normally, a character may be called upon by the Story Teller to roll Mysteries as a kind of paranormal Alertness Skill, to pick up on the surface strangeness in a place or it can be used to defend against a strange power attack instead of using Resolve. With this Stunt, you may deliberately use your Mysteries Skill to gain some mystic or terrible insight into the occult "climate" of an area, as if it were Investigation – using a similar time-frame and gaining a similar level of (paranormal) detail.

This also means that you may use Mysteries instead of Alertness when surprised, if the origin of the surprise is in some way supernatural, and can even use Mysteries as your initiative Skill when locked in a conflict with otherworldly forces.

Used with this Stunt, Mysteries can give you access to information that would normally be impossible to get – though the Story Teller is under no obligation to give you that information in any clear fashion. Muddled riddles and vague intimations are the mode of the day.

There is an additional catch: Using this ability may open you up to an unpleasant psychic attack by the presence or residue of Unnatural Creatures that have touched the area ... but at least you've learned something.

✧ Spirit Companion [Mysteries]

You have a companion with three advances (as described on page 227). This companion is vulnerable to

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the flux of the spiritual aether, however, and must be summoned into your presence – either **pay a Fate point** to get his immediate manifestation or take roughly a minute to roll Mysteries against a target equal to the companion's quality as a more gentle summoning.

This companion can never act in physical conflict, but may be visible to others; this may limit what Skills he can use with the Skilled advance. He automatically gains the Independent advance as well. The companion will need to take Skilled (Stealth) if he wishes to be undetectable on occasion; otherwise, visible or not, his presence in a location is an immediate call for people to roll Mysteries to notice something amiss.

If you take this Stunt a second time (the maximum) you may provide another three advances to your companion. If you have not yet increased the companion's quality to at least Fair, you must spend one of your advances to do so.

✧ Voices from Beyond [Mysteries]

Requires Psychic.

Given time to prepare and perform the ritual, the character may perform a real, functioning séance to try to call out to spirits dead or never living. A Mysteries roll must be made against a difficulty set by the Story Teller, in order to cause a particular spirit to manifest.

Summoned spirits are not under any sort of compulsion to be cooperative, and may have their own agendas, but once summoned, they may speak through the character with others in attendance. At the Story Teller's option, especially if the summoner

gains spin on her Mysteries roll, the spirit may even manifest visibly.

Should the spirit be malicious in any fashion, or wish to escape the summons, the character may use Mysteries or Resolve as his Skill of choice when struggling with the spirit.

✧ Words on the Wind [Mysteries]

Requires Psychic.

There are patterns to things that are not always obvious, even to the wise.

This character looks in the right places, and hears the right things. Once per session, when he is not otherwise occupied, he may request an omen from the Story Teller, and roll Mysteries against a target of Mediocre. The Story Teller will use the results to guide her decision about how obscure the information gained is. It may be as arcane as a snippet of a riddle, or as mundane as news that a strange shipment is coming into the docks at midnight.

Pilot

(Skill, page 129)

Flight

✧ Flying Jock [Pilot]

This pilot can squeeze his plane through places where it has no business fitting. Normally, a pilot can **spend a Fate point** for a coincidence or declaration to assure that the plane has enough clearance space to fly through. Characters with this Stunt never need to spend a Fate point: if it could fit, it can. What's

TEX! LOCK ON TO THE COURSE FOR WEAPONWORLD.

DONE, KAYN.

KAYN! LOOK OUT!

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more, if your character does spend a Fate point, he can fit the plane in places it absolutely should not be able to. This Stunt is also useful for landing planes in improbably tight quarters.

✧ Flawless Navigation [Pilot]

The skies are an open map in the character's mind. Unless bizarre circumstances are afoot, he can never get lost in flight. If something strange is happening the difficulties to his Pilot rolls are never reduced by more than 2.

✧ Fly by Night [Pilot]

Whether in dead of night or during a storm, your character's piloting Skills remain true. The character never faces increased difficulties due to environmental factors (darkness, weather) when flying. This does not protect his plane from taking damage from the environment – but his Skill remains unreduced.

✧ Flying Ace [Pilot]

The character is a Skilled combat pilot, and may use his Pilot Skill to attack in a dogfight, assuming the plane is suitably armed. Normally, a pilot uses Pilot on his defense actions, and must use Guns in order to attack (similar to someone on foot using Athletics for defense and Guns for offense).

✧ Death From Above [Pilot]

Requires Flying Ace.
The character's combat flight experience makes him a deadly force when he gets the upper hand. While in flight, if he is able to make an attack on another flying target from an elevated position, he does two additional points of stress on a successful hit.

This Stunt can't be used two exchanges in a row; whenever making such an attack, the acrobatics take him out of his position of advantage.

✧ Walk Away From It [Pilot]

Requires at least two other Pilot Stunts.
The character has a great instinct for crash-landing planes, and is able to walk away from even the most catastrophic-seeming landings. While the character is piloting a plane into its crash landing, he and his passengers get the benefits of the Death Defiance Stunt (see page 160), and are all considered "out of sight" when the plane crashes.

Planes

✧ Personal Aircraft [Pilot]

You have a personal aircraft that you own or have the exclusive right to fly. In all respects, this Stunt functions like the Custom Ride Stunt (page 156). Refer to that Stunt for details.

✧ Prototype Aircraft [Pilot]

Requires Personal Aircraft.
Identical to the Prototype Vehicle Stunt (on page 156), but for your plane.

✧ Plane Mechanic [Pilot]

Requires at least two other Pilot Stunts.
Your character may not understand the broader Aspects of engineering devices and such, but when it comes to planes, he knows them inside and out. Whenever working on a plane, you may use your Pilot Skill instead of Engineering. Due to some shared principles, you may work on other vehicles at a -1.

Rapport

(Skill, page 129)

Charisma

✧ Best Foot Forward [Rapport]

You're adept at making first impressions – sometimes you might not improve the preconceived attitude someone holds towards you, but you can at least assure you don't get off on the wrong foot when you meet for the first time.

Whenever rolling to make a first impression with an Extra, no matter how severe the failure, you cannot cause them to have a lower or more negative opinion of you than they already had, unless you're making an active effort in that direction.

In rules terms, this means that if your target ever gains spin on an impression "defense" (see page 130), it does not cause his attitude to degrade by one step.

✧ Five Minute Friends [Rapport]

For a Fate point, you can make a steadfast friend in a place you've never been, given a chance for five minutes of conversation. This Stunt makes nearly impossible opportunities to make friends merely improbable, improbable opportunities probable, and probable opportunities outright certain.

✧ Intergalatic [Rapport]

The character's mastery of etiquette leaves him comfortable, and even glib, in any situation. The character never suffers any penalties or increased difficulty from unfamiliarity with his setting, making it easy to manoeuvre through local customs he hasn't encountered before, and to cover up any gaffes with a laugh and a sparkle in his eye.

✧ Ladies' Man/'It' Girl [Rapport]

You're adept at catching the eye of the opposite sex, and keeping it once you've got it. Any seduction attempts you make with Rapport receive a +2 technique bonus provided the target is someone who could be receptive to it (this is not always a simple case of gender and preference).

Wordplay

✧ Blather [Rapport]

It's not that you're a good liar – possibly far from it. It's more that you have a Skill at talking so fast, and not letting the other guy get a word in edgewise, that he doesn't ever get the chance to figure out if you're lying or not.

With this Stunt, so long as you can keep talking, you can cover up increasingly ludicrous lies. Start your fast-talk conversation with your target as a contest between your Rapport and their Resolve or Rapport. If you win, the conversation continues, and you repeat the roll on the next exchange. If you fail, no matter how poorly, you can spend a Fate point to continue the conversation as if you had won.

So long as you can keep talking uninterrupted and continue to spend Fate points to defer any failures, your endless blathering will prevent your target from realizing quite what you're doing. For the duration of the conversation, the difficulty of any perception (usually Alertness) checks by the target are based off your base Rapport Skill, or your last successful roll, whichever value is higher.

The target of this effort is by no means helpless – if they are attacked or otherwise disturbed they may respond normally, and they will respond to obvious stimuli (friends being attacked in their line of sight, fire alarms going off and such). However, the target is definitely distracted. When using this ability on multiple opponents at once, they each get to defend, and you take a -1 penalty for each opponent past the first. Of course, once you stop talking, it may be time for a quick exit.

[Chapter 8: Stunts]▷

EVER HEAR OF BLINDWORLD?

IT'S A LEGEND. THE PLACE WHERE UNTOLD WEALTH CAN BE SCOOPED UP BY ANYBODY BRAVE ENOUGH TO TRY.

✧ Heart on My Sleeve [Rapport]

You're a regular stand up guy with no secrets, at least so far as anyone can tell. But even so, you're in control of which part of your best face you're putting forward. Whenever using the Opening Up tactic (see page 130) to "defend" against an Empathy read, you gain a +1 on your Rapport roll. If you gain spin on your defense, you may substitute one alternate true, non-trivial fact about yourself instead of revealing an Aspect.

The reader must still get an insight into you if you're providing a fact; it's just not necessarily one that has the weight of an Aspect.

✧ The Right Questions [Rapport]

Smaller parts of a larger truth can contain a blueprint of the whole – and as a Skilled conversationalist, you are adept at pulling the larger truth out of a single individual. Provided the person you're talking to is at least neutral towards you, you may use your Rapport Skill instead of Contacting for any effort to gather information (see page 109). The results are limited and colored by the knowledge available to your chat partner, but it's always possible he doesn't know that he knows certain things, and as such, your acquaintance effectively acts as a small "cluster" of contacts.

✧ Smooth Over [Rapport]

You're adept at stepping into a bad situation and dialing it down to something more reasonable. So long as you are not the direct reason someone is upset, your attempts to calm them down using your Rapport receive a +2 bonus.

Resolve

(Skill, page 131)

Cool

✧ Smooth Recovery [Resolve]

While most characters with Resolve can keep things together under stress, for your character it is second nature, allowing him to regain his footing in the face of even the direst of outcomes outside of physical conflict. This Stunt allows the character to take one additional moderate, social or mental consequence than normal, allowing him to take up to four total consequences of that variety.

✧ Cool Customer [Resolve]

Requires Smooth Recovery.

The character is so at ease in times of social stress that nothing seems to dent his calm regard of the situation. The character may take a full action once per exchange to roll his Resolve against a target of Mediocre.

If successful, he may remove a checkmark in his first mental stress box (at the one-point stress position). If he desires, after a successful roll, he may instead **spend a Fate point** and remove any single composure stress track box of a value equal to or less than the shifts he gained on his roll.

✧ Aplomb [Resolve]

Requires Smooth Recovery.

When possible, the character's composure stress track rolls down instead of up. Whenever the character's composure stress would roll up to the next empty box, it instead rolls down to the first empty box of a lesser value. If there are no available boxes of a lesser value, the stress rolls up normally.

✧ Unflappable [Resolve]

Requires Smooth Recovery.

The character is simply not prone to fear. While Intimidation efforts against him might provoke other emotions, they can rarely scare him; he gains a +2 to his Resolve when defending against a purely fear-based Intimidation action.

✧ Right Place, Right Time [Resolve]

Requires Unflappable.

The character seems to always be in a safe spot, without moving in any obvious way. When engaged in physical combat, characters with this Stunt may use Resolve as their combat Skill when defending, and may also use it to move or take cover (so long as they merely saunter; no sprints allowed).

To the outside world, it appears that the character is simply staying put and unfazed as gunfire and other attacks miss him by scant inches, or is picking up his undisturbed martini as the alien rushes past. Circumstance conspires to leave the character undisturbed so long as his defense is not beaten.

Tenacity

✧ Inner Strength [Resolve]

Whenever someone is trying to get inside your head – be it through psychic or strange power means (for example with some mesmerism Stunts), or through extensive torture – you receive a +2 to your Resolve defense even without resorting to a full defense action. If you do go for a full defense, you may, but it only nets you a +3 in total.

✧ Steel Determination [Resolve]

It is apparent to all around you exactly how far you are willing to go in order to get what you want. You may, when you bluntly speak your true intentions in a social interaction, trigger the effects of this Stunt, immediately gaining a +1 bonus which applies to all subsequent Intimidation or Resolve rolls, as well as any social defense, in that scene. However, if you do this, you may no longer use Rapport with the same audience, as you have peeled away the façade of civility.

✧ Still Standing [Resolve]

Requires Inner Strength.

This character simply does not know when to quit. The character may take one additional moderate consequence of any type. This allows the character to

WELCOME ABOARD, CAPTAIN DETTMAR. WHILE YOU SURRENDERED I TRANSPORTED MYSELF UP THEIR GRAVBEAM . . . AND NOW I'VE DEALT WITH THE CREW.

[*Chapter 8: Stunts*]▷

THE PIRATE CRAFT CAME IN TO LAND IN THE SPACEDOCK.

YOU SEE, RYDER? WE STORE OUR CAPTURED GOODS HERE AND SELL THEM TO SPACE MERCHANTS WHO ARE PREPARED TO DEAL. A PROFITABLE BUSINESS FOR US ALL.

[*Chapter 8: Stunts*]

B

take a total of four consequences in any conflict and, if combined with Feel the Burn (page 160), can allow the character to take up to five in a physical conflict. Similarly, it may be combined with Smooth Recovery (page 182) to take up to five consequences in a social or mental conflict.

✧ Driven [Resolve]

Requires Still Standing.

The character draws inspiration from his setbacks, no matter what the circumstances. A character with this Stunt is always considered to have an inspiration rationale to spend Fate points to invoke any of the consequences he has taken for rerolls and bonuses; no other justification is necessary.

✧ Unyielding [Resolve]

Requires Driven.

The character's force of will is enough to keep him going in the direst of circumstances. Any time the character takes health stress (any one hit), he may **spend a Fate point** to instead take two 1-point hits of composure stress.

Resources

(Skill, page 131)

Advantage

✧ Grease the Wheels [Resources]

Money talks, especially in the halls of bureaucratic power. Whenever the character is in a situation where bribes will be accepted, he may use his Resources Skill whenever he would otherwise use Leadership instead.

✧ Money Talks [Resources]

Rather than go looking for something, one can always just offer a reward. The character may spread some money around and use Resources in lieu of Contacting to attempt to find somebody or something. He doesn't literally need to offer a reward, but it is necessary that he make an obvious display of wealth in some venue or another, preferably waving a certain colour of credit card in the face of people in the know (or people who know people in the know). The downside of this approach is that it tends to be highly public, at least within some circles, and anyone interested will know what the character is looking for.

Comfort

✧ Headquarters [Resources]

One of your character's properties—one location that functions as a Library, Lab, Workshop, Galactic Library, or Alien Workshop (see page 132)—qualifies as a full-blown private headquarters, such as a mansion or a secret cave. The quality of this facility is equal to your Resources Skill or Resources+1 in the case of a specialized function.

In addition, the headquarters may include one of the following extra elements:

Expert Staff. Your headquarters has a small staff of competent individuals: two with Average Skill at something (choose the Skill when defining the staff member), and a head or lauded functionary with a peak Skill of Fair. These are, within the bounds of your headquarters, companions whom you may call on to assist you. They are bound to the location, and can't ever leave it without losing their companion qualities (they effectively drop to Mediocre outside of their home environs). With another Stunt, you may convert one of these staff members into a Trusted Employee (see page 186).

Secondary Facility. Your base facility normally serves one primary function – Library, Lab, Workshop, Arcane Library, or Arcane Workshop. This extra allows you to define a second function that operates at a quality level equal to your Resources minus 3.

Extensive Security. Security measures make your headquarters difficult to compromise. All difficulties for bypassing your headquarters' security are increased by one.

Utmost Secrecy. The location of your headquarters is tantamount to a state secret. Few know of it, and even those located nearby may be unaware. The difficulty of any Investigation or Contacting roll to find the location of your lair is equal to your Resources.

Communications Center. Your headquarters is the nerve center of a number of vital channels of communication. Any communications routed to, from, or through your base take one time increment less to get to where they're going, due to the efficiencies offered.

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◇ **Lair [Resources]**

Requires Headquarters.
The character's headquarters has three elements (rather than one).

◇ **Stately Pleasure Dome [Resources]**

Requires Lair.
The character's lair is very much a wonder of the world. Not only does it have all of the possible elements listed above, but one of them may be traded out for something unique and distinctive, such as:

- A world class lab (adding another 2 to the quality of one of the facilities and speeding the rate of research by one increment).
- An exotic location (just outside Atlantis, on the moon, etc .), including a means of dedicated transport for reaching it.
- A larger and highly competent staff (the facility head is of Good quality, and there are two Fair and three Average staff members).

It's even possible that this distinctive element is something weird, like having your headquarters be mobile (movement is slow; the rate of movement will never compete with a full-on vehicle or plane, and finding places to park is an absolute pain).

◇ **Home Away From Home [Resources]**

Normally, a character may have a single Library, Lab, Workshop, Arcane Library, or Arcane Workshop of a quality equal to his Resources-2 (see page 132). With this Stunt, he has a second such property in a different location; he may specify the location during play (at which point it becomes locked in), or in advance.

◇ **Trusted Employee [Resources]**

Requires a Headquarters with the Expert Staff element.
Choose one member of your staff – usually the person who qualifies as head of the facility. This person may now accompany you as a full-on companion (see page 227), including retaining her companion status outside your headquarters. She automatically has the quality level indicated by your headquarters Stunts, and the Independent advance; you may choose three other advances for her as well (including increasing her quality to Good, if you haven't done so through the other Stunts).

Liquidity

◇ **Best That Money Can Buy [Resources]**

You have a discerning taste and a natural instinct for spending your money to get exactly the best and nothing less. You are at +1 to your Resources whenever making a purchase of something that would be considered "the best ." While this may seem like a discount, it's not, really, since seeking out the best may mandate a price mark several steps above the baseline; still, this Stunt helps to soften the blow.

◇ **Long Term Investment [Resources]**

You've had your money for a while now, and you've had a chance to make several strategic investments which you can cash in on when pressed for money. Once per session, you may sell one of these investments to get a +2 to any one Resources roll, as if you had spent a Fate point to invoke an Aspect.

◇ **Money Is No Object [Resources]**

Requires two other Resources Stunts.
Once per session, when called on to roll Resources, you may **spend a Fate point** and simply act as if you had rolled +5 on the dice. You may do this after the fact on a roll, and further may combine this with the effect from Long Term Investment to easily achieve a result of your Resources +6 (and, if it's the Best That Money Can Buy, +7) – usually good enough to purchase almost anything.

THE SHIP TOUCHED DOWN WITHIN A MASSIVE HANGAR—

I'M SURE THE LEO'S HAVE NO INKLING THIS PLACE EXISTS. FURGAAR IS MORE RESOURCEFUL THAN EVER I GAVE HIM CREDIT FOR.

◁[*Chapter 8: Stunts*]

B

If you use this Stunt, your Resources Skill will then operate at -2 for the rest of the session; you've simply tapped into everything at your disposal to make the purchase.

Science

(Skill, page 133)

Computers & Hacking

✧ **Computer Specialist [Science]**
You know computers inside out and get a +1 when attempting to program or hack a system.

✧ **Hacker [Science]**
Requires Computer Specialist
You're possibly famous for some of your hacking attempts in the past. When you've got access to your own computer and hacking kit you get a further +1 on hacking rolls and can reduce the time to accomplish a hacking task involving a lengthy period of time by one level. Trace attempts are at a -1 difficulty as you've set up your home or "work" space to be as covert as possible when it comes to dealing with computer systems.

✧ **Web Head [Science]**
You know how to find anything and anyone using the many search tools on the galactic web. You can use Science instead of Contacting to gather information on a target, location, organisation or object.

Medicine

✧ **Forensic Medicine [Science]**
Your Skill with Science gives you a distinct insight into certain kinds of investigations. When appropriate, you may use your Science Skill instead of Investigation, particularly when the subject involves medical evidence. If the Story Teller believes that you would normally roll Science for such an effort (such as performing an autopsy) then the difficulty of the investigation drops by two steps (but never below Mediocre).

✧ **Doctor [Science]**
The character has a singular ability to help the wounded recover from their ills. Whenever rolling

Science to provide first aid or proper medical attention (see page 135), the roll is made at +2. A character with this Stunt may choose to have a medical degree, or at least certification to act as a paramedic, nurse, or other medical professional.

✧ **Medic [Science]**
Requires Doctor.
The character is talented at delivering medical care in the field. Normally, someone providing first aid can remove a checkmark for every two shifts gained on the roll (see page 135). With this Stunt, every shift past the first one improves the level of stress that may be removed (so three shifts will remove a checkmark up to the three-stress mark, rather than the two-stress mark). If the character rolls well enough to remove a stress mark that is higher than the subject's physical stress capacity (e.g., 6 or more shifts for a character who has Mediocre Endurance), he may even remove a minor, physical consequence.

✧ **Surgeon [Science]**
Requires Doctor.
You're not only a doctor, you're at the forefront of medical Science in action. Your character is a respected authority in a specific field of surgical or therapeutic medicine; define it at the time you take this Stunt. Possibilities include heart or brain surgery, transplant operations, disease pathologies, and so on; your character has the opportunity to break new ground ahead of the actual technological curve.

In the elite circles of the chosen field, the character is recognized for his expertise. Even if his Skill level is low, it merely means he is towards the bottom of that particular elite group.

When the character makes a Science roll to perform surgery or other intensive medical work, he acts at +1. In addition, when the roll involves his specific area of specialization, he gets an additional +1 and may remove the difficulty increase of any one factor affecting the operation (such as poor facilities, or a lack of a particular supply, etc). This Stunt combines with the Doctor Stunt for a large bonus – which is only right, because practicing medicine is particularly hard, and patients are not as understanding – or replaceable – as Bunsen burners and test tubes.

Those who use Science to heal the human body are facing higher difficulties than they might in other fields and, in game terms, they can use all the extra shifts on those rolls that they can get. Thus, surgeons start with the +2 bonus from Doctor, and add at least one, for a total of +3. And better yet, they operate with a +4 in their area of utmost expertise.

Theory

✧ **Scientific Genius [Science]**

Your character is a respected authority in a specific scientific field. Possibilities include physics, chemistry, biology, and so on. In the elite circles of that particular field, the character is recognized for his expertise. Even if his Skill level is low, it merely means he is towards the bottom of his particular group of the elite.

Whenever the character makes a Science roll pertaining to his area of expertise, he automatically receives a +1 knowledge bonus. In addition, the character should pick a specific area of specialization (like gravity, electricity or reptiles). When a science roll involves that specialization, his knowledge bonus increases to +2, and any research efforts involving the specialty are resolved at one time increment faster.

✧ **Theory in Practice [Science]**

Requires Scientific Genius.

Your character can start babbling about some theoretical scientific principle that has bearing on the situation at hand (the player must play this out). Even if it's a crackpot theory, Science is a kind of new religion for this guy, and his committed belief in his theory can translate into real effect. Instead of using Science to make a declaration, the character may, **for a Fate point**, and only once per scene,

ON THE CONTRARY, QUESTOR — I AM GRAND MASTER OF THE COMRADES OF THE NINE! AND I DON'T INTEND TAKING ANY CHANCES WITH THAT ARM OF YOURS LIKE POOR BRENT DID.

I DISCOVERED VANDERDECKEN AT THE SAME TIME AS THE STARNOVA PRINCIPLE WHICH SENDS A STAR SUPERNOVA AND THUS DESTROYS AN ENTIRE SYSTEM. THE GOVERNMENT REFUSED ME PERMISSION TO RESEARCH MY STARNOVA PRINCIPLE ANY FURTHER. ALL I NEEDED WAS A FEW FRIENDS . . . EIGHT IN ALL AND VANDERDECKEN. THE COMRADES OF THE NINE WILL CONTROL THE ⟨ENTIRE⟩ UNIVERSE.

use his Science Skill to substitute for nearly any other Skill, subject to the Story Teller's approval. If the roll generates no shifts, the scientist takes a minor consequence (such as "Crestfallen" or "Crackpot") to reflect the weight of his failure for the rest of the scene. Otherwise, great! It works!

✧ Scientific Invention [Science]

Requires Scientific Genius.

You are able to create new devices and upgrade existing technology as per the gadgets rules (see page 80), using Science instead of Engineering. You don't, however, have any Skill at creating or repairing completely "normal" technology – stuff that wouldn't involve the gadget rules at all to work on.

✧ Weird Science [Science]

Requires Scientific Invention.

You may create and upgrade gadgets to use any improvements that are marked as requiring Weird Science. This lets you design and create items that have capabilities that don't yet exist in *Starblazer Adventures*, among other things (see page 80).

Furthermore, you may collaborate with another character Skilled in Engineering to enable that character to create and change items based on Weird Science; if you do so, your Science Skill restricts that character's Engineering.

Working with an engineer, a scientist with this Stunt enables his engineer partner to include Weird Science improvements for a single improvement allocation on one of his personal or universal gadgets.

✧ Mad Science [Science]

Requires Weird Science.

You are able to create devices that even a member of your culture would deem impossible, unlikely, or simply too advanced for your race's present capabilities. Unconventional construction methods, Starships that run on brainpower, and other bizarre effects are all possible.

Your Mad Science must have a theme (such as "Astraade Menin's Psi-Tech Control System's"), which you must define when you take this Stunt. Any Mad Science improvements you incorporate into devices must fit this theme (but with a little creativity, most concepts can fit a sufficiently flexible theme).

As with the Weird Science Stunt (above), a mad scientist may collaborate with an engineer in order to help that engineer build mad sciences into his gadgets for only a single improvement allocation.

Sadly, for most engineers (but perhaps happily for the rest of us!), mad scientists often don't play well with others, so finding someone with this Stunt who is willing to collaborate is a great undertaking all by itself (and may even be a good seed for an adventure – Story Tellers, take note).

Sleight of Hand

(Skill, page 136)

Distractions

✧ Bump and Grab [Sleight of Hand]

Your character is exceptionally Skilled at taking advantage of distractions in order to make a quick grab. You may **spend a Fate point** to make a simple Sleight of Hand attempt to do something – pick a pocket, palm an object – as a free action.

✧ Cool Hand [Sleight of Hand]

A steady hand can be critical when things get hairy. This character's hands never shake and never waver.

Your character may ignore any difficulty increases from the environment when performing any fine manual work (even if that fine manual work doesn't involve the Sleight of Hand Skill, such as Burglary for lock picking, or Science for surgical work).

Further, his steadiness minimizes other distractions and cuts down on mistakes. Once per scene he may eliminate one single non-environmental penalty that affects his Sleight of Hand.

✧ Sucker Punch [Sleight of Hand]

If you are initiating an attack with someone who is not expecting it, you may use your Sleight of Hand Skill instead of your Fists Skill on the first exchange, provided you can directly interact with your target and narrate a reasonable distraction as your prelude.

Showmanship

✧ Juggler [Sleight of Hand]

You have a great talent for juggling; this includes the ability to throw around and catch seemingly dangerous objects (knives, torches) without any fear of harm to yourself.

FINN WAS BLASTED ACROSS THE CABIN BY AN EXPLODING NAVIGATION CONSOLE.

If called on to make a Skill roll for juggling, you gain a +2 on your roll. You may set this +2 bonus aside and instead use your Sleight of Hand Skill instead of Art to make a performance that dazzles your audience.

This ability does not include the ability to catch weapons that are thrown at you with the intent of harm – if you want that ability as well, you'll have to look to the Catch Stunt under Weapons (see page 198).

You may, however, use your Sleight of Hand Skill to complement your Weapons Skill whenever making a thrown weapon attack.

✧ Legerdemain [Sleight of Hand]

You have a knack for pulling off magic tricks and can draw the eye effortlessly. When performing a magic trick, you may use Sleight of Hand instead of Art to perform and entertain, getting a +1 bonus to your roll.

If you are covering up some other sort of activity at the same time, your effort to conceal receives a +1 as well.

✧ Stage Magic [Sleight of Hand]

Requires Legerdemain.

You can perform misdirection on a large scale, under appropriately controlled circumstances. Provided you are acting within an arena you control (such as a stage, or an area you have had adequate time to prepare), there are simply no size limitations (within reason) for your Sleight of Hand targets.

✧ Master of Illusion [Sleight of Hand]

Requires Stage Magic.

You can prepare for a large illusion in a very short period of time, using improvised props and rigging. This lets you bring the effects of Stage Magic into play very quickly; the time it takes to prepare is reduced by three steps, allowing the character to put together something in about a minute that would normally take half an hour of preparation.

◁[*Chapter 8: Stunts*]

B

Starship Engineering

(Skill, page 137)

In Action

✧ More Power! [Starship Engineering]

The engineer knows how to give a temporary boost of power to one shipboard system. Add one to a Skill check of any one system but reduce another Skill level by one for this turn.

✧ Cut the Limiters!
[Starship Engineering]

Requires More Power!

There are various safeties in place to make sure the crew doesn't strain a Starship's sophisticated systems. The engineer knows how to bypass these and give an extra boost of power to any one system at the cost of reducing its power by one *for the rest of the scene*. Add one to any ship Skill check.

✧ We need it now! [Starship Engineering]

The character's talented at getting things repaired under time-critical circumstances. The time it takes to get something fixed by the character is reduced by two steps. If the situation is already operating on the fastest possible amount of time the difficulty of the repair effort is reduced by one. These bonuses stack with Grease Monkey (above)!

✧ Just Hit It [Starship Engineering]

Requires We need power now!

Sometimes a bunch of repairs can get short-handed with a good swift thump. A character must **spend a Fate point** to activate this ability, and roll Engineering. He then hits a device or other contraption that isn't working, and it starts working immediately, regardless of the difficulty rating to repair it under time pressure. It will continue work for a number of exchanges equal to the shifts gained on the Engineering roll (vs. a target of Mediocre). Once the time is up, the device stops working again, and any efforts to repair it are
at a one step higher difficulty (since, after all, you hit the thing). If the character wishes to thump again, he may do so for another Fate point, but the difficulty for the Engineering roll increases by one on each subsequent attempt.

In Drydock

✧ Space Monkey [Starship Engineering]

Requires one other Starship Engineering Stunt.

If it has an engine and flies in the air or space, you "get" it, intuitively and completely. Whenever dealing with a Engineering roll involving a air or space vehicle – repairing, designing, upgrading, etcetera – your difficulties are reduced by one, and additionally, the time to get the work done is reduced by one step on the time table (see page 237).

✧ Recycle [Starship Engineering]

Requires Space Monkey

If the engineer has access to the wreckage of another Starship they can salvage parts to help with repairs. This Stunt reduces the difficulty of repairs by one as long as the engineer has time to spend on salvaging parts from the wreckage.

✧ Jury Rig [Starship Engineering]

Requires Just Hit It

The engineer can **pay a Fate point** to put together a few spare parts, re-program the system and work magic to get one vital system (player's choice) working long enough to make it to a safe landing or docking point even when it should require a repair facility.

Starship Gunnery

(Skill, page 138)

Marksmanship

✧ She's in my sights [Starship Gunnery]

Taking slow and careful aim can be done as a manoeuvre, placing an Aspect on your target (such as "Gotcha!"). Whenever performing an aiming manoeuvre against a target, you may roll your Starship Gunnery at +1 to place the Aspect.

✧ Pinpoint Targeting [Starship Gunnery]

Requires She's in my sights

The gunner is expert at targeting specific ship systems. The gunner **pays a Fate point** and chooses a target system (such as FTL drive or Life Support). If a consequence is incurred as a result of this attack it must affect the system chosen by the gunner.

[*Chapter 8: Stunts*]▷

GOOD SHOOTING!

✧ Volley Fire [Starship Gunnery]

Required Barrage Fire!
You can co-ordinate fire from the various ship weapons to act as a point defense where the ship does not have the system. It requires two or more ship weapon Skills and they may not be used to target anything else this turn. It can also be used to enhance existing Point Defense and allows the ship to add the Skills levels of all weapons of one type (projectile or beam) to the point defence attack.

✧ Expert Reloading [Starship Gunnery]

Normally, reloading your weapons is considered a part of the normal ebb and flow of combat and is usually handled automatically by the ships weapon systems. It doesn't become an issue until something happens to make it relevant. A lack of ammunition can show up one of two ways. First, "out of ammunition" can often show up as a minor consequence. The ship is still considered to have taken a minor consequence for purposes of determining whether the next consequence is major – the minor consequence simply won't be there.

Second, "out of ammunition" can show up as a temporary Aspect resulting from a manoeuvre such as Auto-Fire. With this Stunt, the character may **spend a Fate point** in order to remove this consequence or Aspect immediately, at the end of any exchange.

Starship Pilot
(Skill, page 139)

Clever Tricks

✧ Escape Artist
Can get you out from another's attack – but places you outside of the combat area and you can't attack in the next turn.

✧ Critical Hit [Starship Gunnery]
Requires Pinpoint Targeting
The gunner **pays a Fate point** and can place a tag on a known weakness of a target. This must have been established prior to the engagement. On a subsequent turn if the gunner or another friendly successfully target's that weakness using Pinpoint Targeting the attack will automatically inflict a consequence. Establishing the weakness of an enemy should be a difficult task using Advanced Sensor Suite, Academic Research or even a whole adventure in its own right.

Space Combat

✧ Snap Shot [Starship Gunnery]
Your character is quick at getting a shot off and may **spend a Fate point** to get your shot in first before all other ships.

✧ Barrage Fire! [Starship Gunnery]
Your character is Skilled at laying down a scathing hail of suppressive fire with the ships weapons. When using Gunnery to perform a block (see page 217), the character can ignore up to two points of penalties imposed by the Story Teller due to the complexity of the block.

B

◇ **Threading The Needle [Starship Pilot]**

This pilot can squeeze his ship through places where it has no business fitting. Normally, a pilot can **spend a Fate point** for a coincidence or declaration to assure that the plane has enough clearance space to fly through. Characters with this Stunt never need to spend a Fate point: if it could fit, it can. What's more, if your character does **spend a Fate point**, he can fit the ship in places it absolutely should not be able to. This Stunt is also useful for landing ships in improbably tight quarters.

◇ **Fighter Jock [Starship Pilot]**

The character is a Skilled combat pilot, and may use his Starship Pilot Skill to attack in a dogfight instead of Starship Gunnery. Only applicable to pilots in starfighters, shuttles or light freighters (if armed).

◇ **Fighter Ace [Starship Pilot]**

Requires Fighter Jock.

The character's combat flight experience makes him a deadly force when he gets the upper hand. While in flight, if he is able to make an attack on another flying target from an elevated or rear position, he does two additional points of stress on a successful hit. Only applicable to pilots in starfighters, shuttles or light freighters (if armed).

This Stunt can't be used two exchanges in a row; whenever making such an attack, the acrobatics take him out of his position of advantage.

Getting Home

◇ **Hold It Together**

Spend a Fate point and this pilot can limp a ship with a serious consequence back to a nearby port.

◇ **Expert Navigator [Starship Pilot]**

The space lanes and hazzards are an open map in the character's mind. Unless bizarre circumstances are afoot, he can never get lost and can plot a jump in a hurry if required. If something strange is happening then his Starship Pilot Skill rolls are never reduced by more than 2.

◇ **Crash Test Pilot [Starship Pilot]**

Requires at least two other Pilot Stunts.

The character has a great instinct for crash-landing Starships, and is able to walk away from even the most catastrophic-seeming landings. While the character is piloting a ship into its crash landing, he and his passengers get the benefits of the Death Defiance Stunt (see page 160), and are all considered "out of sight" when the plane crashes.

Ships

◇ **Personal Ship [Starship Pilot]**

Requires at least three other Starship Pilot Stunts

You have a small personal ship such as a starfighter, light freighter or shuttle that you own or have the exclusive right to fly. In all respects, this Stunt functions like the Custom Ride Stunt (page 156). Refer to that Stunt for details.

◇ **Prototype Ship [Starship Pilot]**

Requires Personal Ship.

Identical to the Prototype Vehicle Stunt (on page 156), but for your ship.

◇ **Ship Mechanic [Starship Pilot]**

Requires at least two other Starship Pilot Stunts.

Your character may not understand the broader Aspects of Starship Engineering but when it comes

WEIRD ISN'T IT? I ALMOST . . . KAYN! THE COMPUTER!

IT'S PICKED UP ANOTHER ENERGY WAVE! WE'VE GOT TO GET OUT OF . . .

[*Chapter 8: Stunts*]▷

B

to ships, he knows them inside and out. Whenever working on a ship, you may use your Pilot Skill instead of Starship Engineering.

Starship Systems

(Skill, page 140)

Duties

✧ Science Officer [Starship Systems]

The character has specialised in Electronic Warfare Suites and Advanced Sensors and can temporarily boost the Skill level and range (sensors only) of either system by one level, once per scene but only for one turn.

✧ Medical Officer [Starship Systems]

The character can use their Starship Systems Skill in place of the Science Skill for the purpose of performing medical tasks.

Technologies

✧ Shields [Starship Systems]

The character has specialised in managing energy shields on Starships and can temporarily boost the power of the system by one, once per scene, but only for one turn.

✧ Tractor Beam [Starship Systems]

The character has specialised in Tractor Beams and Grappling systems and can temporarily boost the Skill level of the system by one, once per scene, but only for one turn.

✧ Communications [Starship Systems]

The character has specialised in Communications systems and can temporarily boost the Skill level and range of the system by one level, once per scene, but only for one turn.

✧ Sensors [Starship Systems]

The character has specialised in Sensor systems and can temporarily boost the Skill level and range of the system by one level, once per scene but only for one turn.

✧ Mining/Salvage [Starship Systems]

The character has specialised in Mining and Salvage systems and can temporarily boost the Skill level of

either system by one level, once per scene but only for one turn.

✧ Teleport [Starship Systems]

The character has specialised in Teleport systems and can temporarily boost the Skill level of the system by one level, once per scene but only for one turn.

✧ Flight Deck [Starship Systems]

The character has specialised in Flight Deck operations and can temporarily boost the Skill level of the system by one level, once per scene but only for one turn. This could cover launching more fighters, recovering them quicker, assisting with repairs.

✧ Divert Power [Starship Systems]

Requires one other Starship Systems Stunt
The character can reduce one ship system Skill by one (not including weapons or drives) to raise another ship system Skill by one for this turn.

Stealth

(Skill, page 141)

Hide

✧ In Plain Sight [Stealth]

Your character suffers no environment-based difficulty increases when using Stealth. This means that even when he's out in the open and wouldn't normally be able to justify using Stealth, he may. This also means that, once hidden, even people actively searching for him (page 142) do not get a +2 to their Alertness or Investigation rolls.

This ability only functions so long as your character does not move, and does not do anything other than hide. The moment he does something else, he breaks cover and is immediately visible.

✧ Master of Shadows [Stealth]

Requires In Plain Sight.
Your character is one with the shadows, and lives in every darkened corner, unheard and unseen. You gain the full benefit of In Plain Sight, but may also move one zone per exchange without automatically breaking stealth, allowing you to remain hidden while moving, even when you shouldn't be able to hide in the first place.

If your character is in an environment that could give a bonus to stealth (like one with a Dark or

Smokey Aspect) or even one that would normally justify the use of Stealth to hide, you may **pay a Fate point** to make a full sprint action without automatically breaking stealth.

The upshot of this Stunt is as follows: Whenever the character moves while hidden, discovery penalties (see page 141) may still apply, but are cut in half. Outside of conflict, this leaves observers at +1 for a cautious creep, +2 for walking pace, +3 for a jog (short sprint) and +4 for an out-andout run (long sprint); inside conflict, observers only get a +1 to detect the character for every zone moved in an exchange. If used in combination with Like the Wind (see page 196), these discovery bonuses are eliminated entirely.

✧ Shadowed Strike [Stealth]

Requires Master of Shadows (above) and Vanish (below).
The character strikes from out of the darkness, leaving his foes bewildered and in pain. When hidden, the character can launch an attack while remaining hidden, using his Stealth for any defense rolls for the duration of that exchange.

✧ Deadly Shadows [Stealth]

Requires Shadowed Strike.
When using the Shadowed Strike method the character may use his Stealth to make attacks as well, rather than using his Weapons Skill or the like.
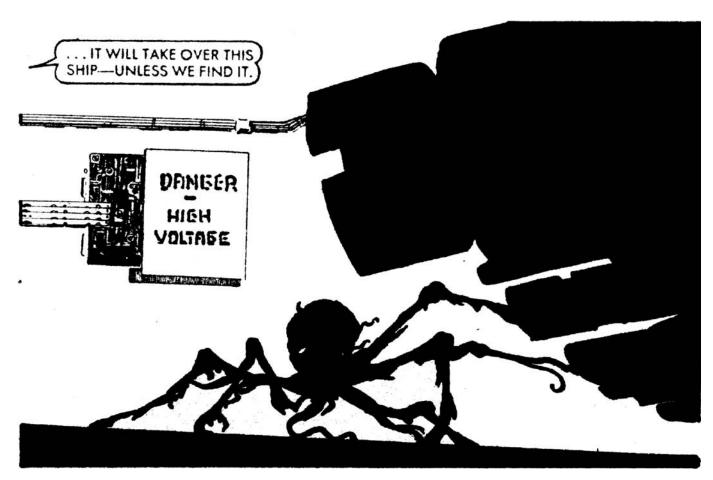
Retreat

✧ Quick Exit [Stealth]

A momentary distraction is all you need to vanish from the scene. Provided you are not in the midst of a conflict, you may roll a quick contest between your Stealth and the highest Alertness in the room. If you succeed, the next time someone turns to look at or talk to you, you're not there.

✧ Vanish [Stealth]

Requires Quick Exit.
This Stunt functions the same as Quick Exit (above), but the character may vanish even if he is in a conflict, as a full action. This requires some dramatic flourish (smoke bombs or bright flashes are classics) or the invocation of an appropriate environmental Aspect (like The Darkness of the New Moon).

...IT WILL TAKE OVER THIS SHIP—UNLESS WE FIND IT.

DANGER — HIGH VOLTAGE

Skulk

✧ Hush [Stealth]

Your talent with stealth may be extended to others who are with you close by, provided that you travel as a group. As long as the whole group stays with you and follows your hushed orders, you may make a single Stealth roll for the whole group, using your Skill alone. If someone breaks from the group, they immediately lose this benefit, and may risk revealing the rest of you if they don't manage to pull off a little Stealth of their own.

You cannot apply the benefits of other Stunts (besides Hush) to this roll, though you may bring in your own Aspects (and possibly tag the Aspects of those you are concealing) in order to improve the result. The maximum number of additional people in the group is equal to the numeric value of the character's Stealth score (so someone with Fair Stealth and this Stunt would be able to use his Skill for himself and two others).

✧ Lightfoot [Stealth]

It's difficult to track you when you take care to walk lightly. Traps and such that depend on pressure or some other weight-based trigger are two steps easier for you to circumvent, and any attempts (such as with Investigation or Survival) to trace the physical evidence of your steps face a difficulty two higher than you rolled.

✧ Like the Wind [Stealth]

Requires Lightfoot.

Whenever your character moves under cover of Stealth – the skulking trapping for the Skill (see page 142) – the bonus to discovery efforts is cut in half. This means that out of conflict, observers are only at +1 for a slow creep, +2 for walking pace, +3 for jogging, and +4 for a full-out run; in a conflict, observers are only at +1 per zone moved. If you combine this Stunt with the Master of Shadows Stunt (see page 194), then your movement, however swift, never offers a bonus to discovery efforts, ever.
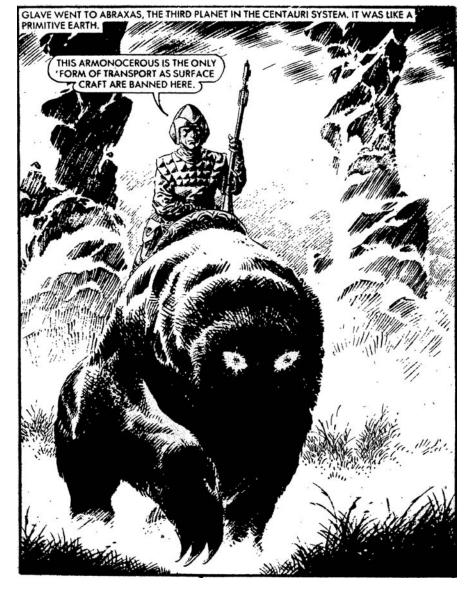
Survival

(Skill, page 142)

Beasts

✧ Creature Companion [Survival]

Your character has cultivated a close companion from the animal kingdom. This companion is designed using the companion rules (see page 227), with a few changes and limitations.

Creature companions are designed using four advances and can come from any world. This companion operates only with a "physical" scope, and must spend at least two of its advances on "Skilled" or "Quality". Any "Skilled" advances must be taken from a short list: Athletics,

GLAVE WENT TO ABRAXAS, THE THIRD PLANET IN THE CENTAURI SYSTEM. IT WAS LIKE A PRIMITIVE EARTH.

THIS ARMONOCEROUS IS THE ONLY 'FORM OF TRANSPORT AS SURFACE CRAFT ARE BANNED HERE.

◁[*Chapter 8: Stunts*]

B

Fists, Might, Stealth, and Survival. You may take only one Skill outside of that list, within reason, as based on the animal type. A raccoon might have Sleight of Hand, representing its ability to perform fine manipulation; a lion might have Intimidation (this is unsubtle, and not considered a violation of the physical scope). If the animal is of an appropriate size, this creature may be ridden as a mount, at +1 to Survival.

If the companion is a mount, such as a horse, or a more exotic alien beast that has been persuaded to allow you to ride it, you may use that mount's Athletics Skill instead of Survival in order to ride it. Athletics would also be used to pour on the speed when the rider is too busy to "steer" the animal himself.

✧ Creature Friend [Survival]

Pick a particular type of animal (cats, alien walking plants, floating gas creatures or the like). Your character is capable of communicating with creatures of that type, and moreover, they are likely to be favorably inclined towards him, granting a +2 when interacting with the specified animal type. This doesn't connote a special level of intelligence on the part of the animal, so the communication may be relatively simple. When relevant, the character uses Animal Handling in lieu of any social Skill when dealing with these animals.

✧ Call of the Wild [Survival]

Requires Creature Friend.

Calling out in a "native" voice, your character is able to summon nearby friendly creatures. A number of creatures up to the amount of shifts generated by Survival roll (against Mediocre) will heed the call (x10 if the creatures are small, like rats or cats, x100 for vermin like roaches). Only creatures affected by the Creature Friend (above), or King of the Beasts (below) Stunts may respond.

✧ King of the Beasts [Survival]

Requires Creature Friend.

This Stunt functions as Creature Friend does, but the character may speak to an entire broad category of animals, rather than just one type.

For purposes of this ability there are three main categories – creatures from or from near the sea (fish, whales, seabirds), creatures from the land (dogs, primates, cats, birds) and vermin (bugs, rats and other small scuttling things).

There is loose overlap between these categories – pigeons are in all three – and the Story Teller is encouraged to be generous in her interpretation.

Orientation

✧ Due North [Survival]

Your character's natural talent for navigation is such that he rarely gets lost. He always knows which direction north is, flawlessly, even underground, without a compass or stars to guide him. He gets a +2 knowledge bonus whenever trying to find his way out of a place (using Survival), and faces no familiarity penalties to his efforts to navigate even in unknown locations.

✧ Tracker [Survival]

Your character is Skilled at tracking, and can infer a great deal of information from a trail. When studying tracks, the character may roll Survival.

Each shift from this roll spent thereafter gives the character one piece of information about the person or creature being tracked (such as weight, how they were moving, and so on). Normally, Survival can't be used to track something, leaving such attempts at a Mediocre default.

Riding

✧ Hands Free [Survival]

You can do all sorts of things from the back of your horse (or other mount). Riding your animal never causes a supplemental action penalty when you're doing something else from the saddle, whether you're rolling Survival as the primary Skill or using it to supplement another Skill.

✧ Hell Bent [Survival]

You know how to get the best speed out of your mount. Any sprint action you take using Survival while mounted is done at +2.

If you're using your mount's Athletics Skill instead (as with an Animal Companion mount, above), the +2 is applied to the mount's Athletics roll.

You must be an active participant in driving your mount forward in order to receive this bonus, in such a case. The benefit doesn't apply if you're, say, in the saddle, but unconscious.

[*Chapter 8: Stunts*]▷

✧ Ride Anything [Survival]

If it can be ridden like a riding beast, you can ride it. You suffer no penalties or increased difficulty for a lack of familiarity, no matter how strange the mount, be it dinosaur, mechanical spider-robot, or Alien bird of prey.

✧ Breaking it In [Survival]

You're Skilled at breaking in new mounts. Normally, breaking in a mount is a conflict between rider and steed. The rider is making social attacks (using Survival vs. Resolve) on the animal while the animal is making Athletics or Might vs. Survival physical attacks on the rider. When one party is finally taken out, takes a consequence, or concedes, either the animal is broken or the rider is thrown. Whatever the net result, the animal's composure track clears immediately.

Your character receives a +2 on all efforts to break in a new mount. If successful, he gets a +1 to all Survival rolls on a creature he has broken for the duration of that session.

Weapons

(Skill, page 143)

Proficiency

✧ Flawless Parry [Weapons]

When the character takes a full defense action using Weapons, he gains a +3 bonus rather than the usual +2.

✧ Riposte [Weapons]

Requires Flawless Parry.

Whenever you are physically attacked by an opponent at melee distance (the same zone as you), and you successfully defend yourself (using Weapons) well enough to gain spin, you may use that spin to inflict a single point of physical stress on your attacker, immediately, as a free action.

✧ Turnabout [Weapons]

Requires Riposte.

You have a singular ability to turn an opponent's action into an advantage for yourself.

Under the same conditions as Riposte, you may use your spin and **spend a Fate point** to treat your defense roll as a free-action attack, dealing physical stress equal to the shifts you got on your defense roll (since

you got spin, you'll be inflicting at least three stress). You may only do this once per opponent in a scene.

✧ Zero G Combat

You are trained in using weapons in zero gravity situations. Trying to use a weapon in zero G without this training results in a -1 to the Weapons Skill. You also have a +1 to manoeuvre rolls in defence.

Thrown

✧ Catch [Weapons]

When defending against a thrown object, if you are successful enough to generate spin on your defense, you may declare that you are catching the item that was thrown at you, provided you have a free hand and it's something you could, practically speaking, catch (so no catching, say, refrigerators, unless you have something truly crazy going on in the Might department).

✧ Ricochet [Weapons]

You can throw a weapon such that it bounces off one or more surfaces, allowing it to come at an opponent from an unexpected direction. By bouncing your weapon off a surface before hitting, you make the shot more difficult, but also more likely to hit from an unexpected angle. Describe the shot and take a -1 penalty to the attack; if is the attack is successful, the stress of the hit is increased by 2.

In addition, you may use this Stunt to get a thrown weapon to hit a target that is around a corner, provided you can work out some way to see him (such as with a mirror).

✧ Good Arm [Weapons]

The character has an amazing throwing arm, and can throw weapons with great force, allowing them still to be effective at a much longer range than usual. The character may make an attack using a thrown weapon up to two zones away instead of the usual one; if he does so, the attack is made at a -1.

Weaponry

✧ Anything Goes [Weapons]

Your character suffers no complications for an awkward or improvised weapon – virtually anything

◁[*Chapter 8: Stunts*]

can be a lethal weapon in his hands, as long as he can comfortably and casually lift it.

The key here is that the weapon must be improvised – a chair, a priceless urn, a beer bottle. There's also a catch: most improvised weaponry doesn't often survive more than a few uses.

However, your character should never need to spend a Fate point in order to declare that an improvised weapon is close at hand, unless his surroundings have been deliberately prepared against this (such as a prison cell). When using the Weapons Skill to throw objects at a target, this Stunt means he often has an easy supply of ammunition at hand.

✧ Close at Hand [Weapons]

Close at Hand allows your character to bring his weapon to hand faster than the eye can track. He never takes a supplemental action penalty when drawing his weapon if he has it nearby or on his person. If someone is actively blocking such an action (see page 217), you may treat that block as if it had a value two steps lower.

Combined with Anything Goes (above), this character is effectively always effortlessly armed if he's in an even moderately cluttered environment.

✧ Weapon of Destiny [Weapons]

You may only take this Stunt if you have an Aspect that refers to the weapon by name.
You have a signature weapon, which has a name that is well-known among certain circles, and a long and storied history surrounding its past owners. The weapon has a tendency to be always near at hand, even when circumstances have conspired against it. If you'd normally have to spend a Fate point to have this weapon nearby, you can have it nearby without having to spend a Fate point. If you wouldn't normally be able to get it near to you for a Fate point, then this Stunt lets you **spend a Fate point** even in the face of that *impossibility*. Once the Fate point is spent, the Story Teller is

not required to furnish your weapon immediately, but must work to bend circumstances to make it available in reasonably short order. Thus, you cannot be deprived of the weapon for long unless you voluntarily give it up or pass it on to another.

Beyond the above capabilities, this weapon is an artefact (see page 83) that includes the craftsmanship improvement, giving you a +1 whenever you are using it. In addition, you may select one other improvement, including those only available to artefacts, such as Blessed, Arcane, Conscious, and others.

✧ Weapons of the Galaxy [Weapons]

Requires any three Weapon stunts
Every kind of proper (not improvised) hand-held melee weapon in the known galaxy has been in your hands at one point or another. Your experience is extensive and profound; you never face a familiarity penalty regardless of how strange the weapon you're using is. Further, if you tell a quick (two or three sentence) story about how you came to use such a weapon in times past, you may get a +1 bonus for a scene, once per "new" weapon, per session, at no cost. This story may either be out loud or as an internal monologue shared with the other players at the table.

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