

Bulldozer!

SCI-FI THAT KICKS ASS!



Galileo Games, Inc.

BULLDOGS! Copyright © 2016 Galileo Games. All rights reserved.

FATE CORE SYSTEM and FATE ACCELERATED EDITION © 2016 by Evil Hat Productions, LLC. Developed, authored, and edited by Leonard Balsera, Brian Engard, Jeremy Keller, Ryan Macklin, Mike Olson, Clark Valentine, Amanda Valentine, Fred Hicks, and Rob Donoghue.

The Fate Core font is © Evil Hat Productions, LLC and is used with permission. The Four Actions icons were designed by Jeremy Keller.

Space imagery

Infrared Eagle Nebula [M16], courtesy NASA/JPL-Caltech

Tarantula Nebula, courtesy NASA/CXC/PSU/L.Townsley et al.

NGC 281, courtesy NASA/CXC/CfA/S.Wolk

Galactic Center, courtesy NASA/CXC/UMass/D. Wang et al. (x-ray), NASA/ESA/STScI/D.Wang et al. (optical), NASA/JPL-Caltech/SSC/S.Stolovy (infrared)

Infant Stars in the Small Magellanic Cloud, courtesy NASA, ESA and A. Nota (STScI/ESA)

Sculpting the Landscape, courtesy NASA, ESA, M. Robberto (Space Telescope Science Institute/ESA) and the Hubble Space Telescope Orion Treasury Project Team

NGC 6240, courtesy NASA/CXC/SAO/E.Nardini et al (x-ray), NASA/STScI (optical)

NGC 602, courtesy NASA/CXC/Univ.Potsdam/L.Oskinova et al (x-ray), NASA/STScI (optical), NASA/JPL-Caltech (infrared)

SXP 1062, courtesy NASA/CXC/Univ.Potsdam/L.Oskinova et al & ESA/XMM-Newton (x-ray), AURA/NOAO/CTIO/Univ. Potsdam/L.Oskinova et al. (optical)

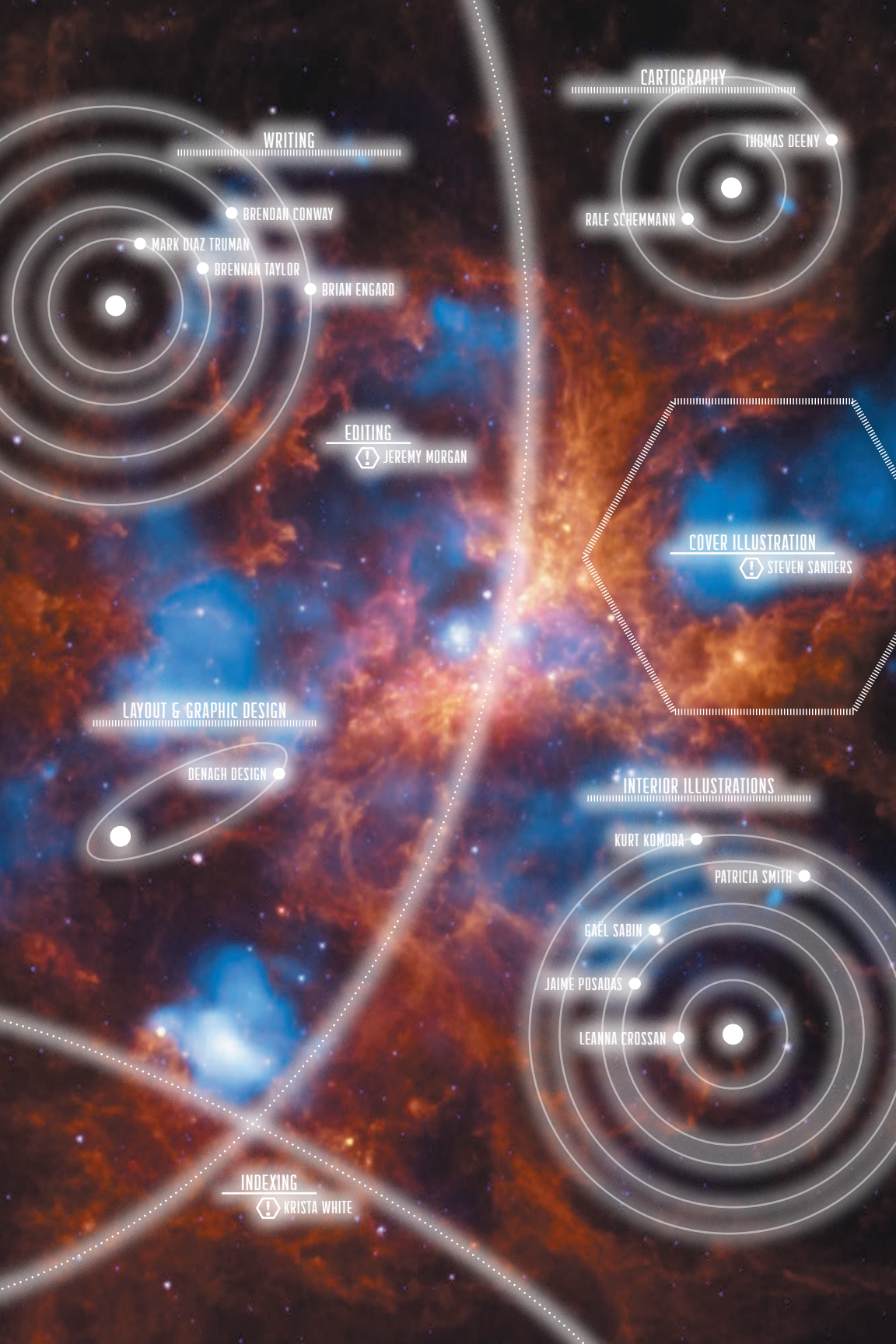
The Dusty Galaxy NGC 1316, courtesy NASA, ESA, and The Hubble Heritage Team (STScI/AURA)

Over the Edge, courtesy NASA, ESA, M. Robberto (Space Telescope Science Institute/ESA) and the Hubble Space Telescope Orion Treasury Project Team

Printed in the United States of America.

ISBN 978-1-887920-18-6

<http://www.galileogames.com>



WRITING

BRENDAN CONWAY
MARK DIAZ TRUMAN
BRENNAN TAYLOR
BRIAN ENGARD

EDITING

JEREMY MORGAN

LAYOUT & GRAPHIC DESIGN

DENAGH DESIGN

INDEXING

KRISTA WHITE

CARTOGRAPHY

THOMAS DEENY
RALF SCHEMMANN

COVER ILLUSTRATION

STEVEN SANDERS

INTERIOR ILLUSTRATIONS

KURT KOMODA
PATRICIA SMITH
CAEL SABIN
JAIME POSADAS
LEANNA CROSSAN

CONTENTS

Introduction	1
Bulldogs! Overview	2
The Galaxy	3
Setting Basics	3
The Frontier Zone	5
The Empires	7
Some Other Places of Note	9
Organizations and Corporations	14
Other Snags	16
Fate Core Basics	17
Gear Up!	17
Fate Dice	17
The Ladder	18
Rolling the Dice	19
Stuff That's on Your Character Sheet	20
Alien Species	24
The Building Blocks of an Alien	25
Arsubarans	26
Dolomé	28
Hacragorkans	30
Ken Reeg	32
Robots	35
Ryjllians	38
Saldrallans	41
Templari	43
Tetsuashans	45
Urseminites	47
Creating Your Own Species	50
Crew Creation	58
Ship	59
Captain	60
Starting Characters	62
Species	63
Aspects	64
Skills	68
Stunts	69
Gear	69
Aspects	70
Using Aspects	71
Picking Character Aspects	80
Temporary Aspects	83
Creating Aspects	85
Discovering Aspects	86
Doing Things	87
Four Outcomes	88
Costs: Minor and Serious	89
Taking Action	90
In the Moment	95
Running Conflicts	100
Teamwork	108

Advancement.....	109
Advancements & Characters.....	109
Skills	112
Skills List.....	112
Athletics	113
Command	114
Contacts	115
Empathy.....	116
Engineering	116
Fight.....	118
Haggle.....	119
Larceny.....	120
Physique	122
Pilot	123
Provoke	124
Rapport	125
Resolve.....	126
Science.....	127
Shoot	128
Stealth.....	129
Survival	130
Systems.....	131
Stunts.....	132
What Stunts Do	132
Creating Stunts.....	133
Sample Stunts	135
Gear.....	149
Buying Things	149
Starting Gear.....	152
Weaponry	152
Armor	154
Personal Gear.....	157
Making Gear.....	158
Ships.....	160
The Anatomy of a Ship	160
Ship (or Vehicle) Creation.....	165
Ship Maintenance.....	169
Ships in Play.....	170
Emergency Repairs.....	177
Matters of Size	178
Sample Vehicles	178
Running the Game.....	179
Basic GM Techniques.....	179
Conflict Design.....	183
Using Minions.....	186
Using Supporting NPCs.....	188
Keeping It Exciting.....	189
Adventure Design	193
Other Campaign Setups.....	194
Index	197



INTRODUCTION

Who could be desperate enough to sign their life away for five long years? Desperate enough to take a job hauling volatile and hazardous cargo to the most dangerous places in the galaxy? Planets where the very air is a corrosive acid. Planets where the locals might cut your throat just so they can turn you into a nice steak. Planets where petty thugs and warlords are engaged in constant running gun battles and you're just as likely to catch a blaster shot in the skull as get a signed delivery manifest.

You are, that's who. Welcome to *Bulldogs!*

Bulldogs! is sci-fi that kicks ass! *Bulldogs!* is a high action space adventure. *Bulldogs!* is about freebooting ruffians flying from planet to planet causing trouble. *Bulldogs!* is about far future technology—sci-fi movie technology that probably wouldn't work given what we know about the universe today, but who cares? *Bulldogs!* is about blasters and faster-than-light travel. *Bulldogs!* is about hopping from planet to planet and running into a vast variety of weird aliens. *Bulldogs!* is about pissing off powerful locals and escaping the wrath of their blasters by the skin of your teeth. *Bulldogs!* is about starship dogfights and ambushes by space pirates in rarely traveled star lanes.

Welcome to *Bulldogs!* You'll be flying in a starship and kicking ass in no time.

Bulldogs! uses the Fate Core system. If you've played Fate Core before, then you'll find a lot here in *Bulldogs!* that's familiar to you. That said, we've made changes to create the unique *Bulldogs!* feel, so take a close look even if you're a Fate Core veteran. Pay close attention to stress and conditions (page 23), gear points (page 152), weapons (page 152), armor (page 154), shields (page 156), haggle (page 119), and credits (page 23).

If you haven't played Fate Core before, don't worry; you'll be able to learn everything you need to know from this book.

PRELUDE DIVISION

MINEFIELD

JONESTOWN

LEVY

BULLDOGS! OVERVIEW

Here's what you'll find in this book:

CHAPTER 1: THE GALAXY

What is this place? What can you expect to find in the world of *Bulldogs!*? Get a low down on the distant galaxy where *Bulldogs!* is set, the main galacto-political situation, and where you stand.

CHAPTER 2: FATE CORE BASICS

This is a general overview of the system *Bulldogs!* uses an open-source game engine called the Fate Core system. Fate Core drives the high-action, kick-ass style of *Bulldogs!*

CHAPTER 3: ALIEN SPECIES

Sci-fi isn't worth much without loads and loads of crazy aliens. At least that's our take on it. We've got ten core species to populate the galaxy, but we also provide the tools for you to build your own.

CHAPTER 4: CREW CREATION

You've got to have a crew to run a space ship. Here's where we lay out how to make up your gang of motley ruffians. The more dangerous, the better.

CHAPTER 5: ASPECTS

Aspects are the most important feature of your character in *Bulldogs!* That's why they get a whole damn chapter. Find out what they are and how to use them to juice your game to giddy heights.

CHAPTER 6: DOING THINGS

You sure as hell aren't going to just sit around. *Bulldogs!* is about action, and chapter will show you how to make actions happen in the game. We describe how your character can get what she wants, and how other people will try to get what they want from you.

CHAPTER 7: ADVANCEMENT

You're here in Class D because life kicked you when you were down, and you're too poor to do anything about it. But you're gonna earn your scratch over time, get some new gear and abilities, and maybe even get out from under TransGalaxy's thumb.

CHAPTER 8: SKILLS

Did we say aspects were the most important thing on your character sheet? Yeah, we did. Skills may come second, but this is what your character does, and why she's the best at it.

CHAPTER 9: STUNTS

Sometimes you need that extra boost, that something special that tips you over the edge from simply awesome to completely kick-ass. Stunts are what makes you stand out from the crowd.

CHAPTER 10: GEAR

Guns. Chain swords. Neutron scramblers. This is where you gear up and get ready to face your foes or go down trying. Don't bring a knife to the gunfight; show up with the right gear to finish the job and get paid!

CHAPTER 11: SHIPS

It's not much of a space adventure if you can't go anywhere. Build your ship and get ready for the space battles.

CHAPTER 12: RUNNING THE GAME

So far we've concentrated on players, the crew. Here's where we give the Gamemaster (GM) the tools they need to put the game together and run it.

THE GALAXY

SETTING BASICS

This is the galaxy. A rough, undifferentiated mass of stars. No central hub, just stars scattered somewhat randomly throughout. Not pretty, but it makes it easy to travel around and there's no radiation-saturated core where life can't exist. Every system in the galaxy has been reached and explored, although some haven't seen any starfarers for centuries.

Two massive star empires glower at one another from opposite sides of the galaxy. The thousand-year war they fought is centuries past, but no one forgets the power these empires can wield. They cracked the stars with their fleets; entire planets and suns were destroyed in their clash. Now, they have a long-standing but uneasy truce, kept from confronting each other by the independent Frontier Zone. Their tentacles still reach out, manipulating the rulers of these independent planets, fighting proxy wars against one another, probing for weakness.

The Frontier Zone is your home. A patchwork of governments and jurisdictions, making it a hotbed for trouble—and adventure! You're just the type to take advantage of the opportunities and dangers of the wild frontier.

A LITTLE BIT OF HISTORY

Centuries ago, the galaxy was split between two massive star empires. On one side, the Theocracy of Deval and Kamanch, home of the Templari. The Templari held a strong belief in their own superiority, which led to their domination of half of the galaxy; their massive fleets and deadly armies, fueled by religious fervor, subjugated thousands of worlds and enslaved countless other species.

On the other side was the Union of the Saldralla, a pragmatic and ruthless alliance of worlds. The freedom enjoyed by the citizens of the democratic Union was extended to all neighboring worlds whether they liked it or not, by force or political manipulation. In time, they too ruled half the galaxy.

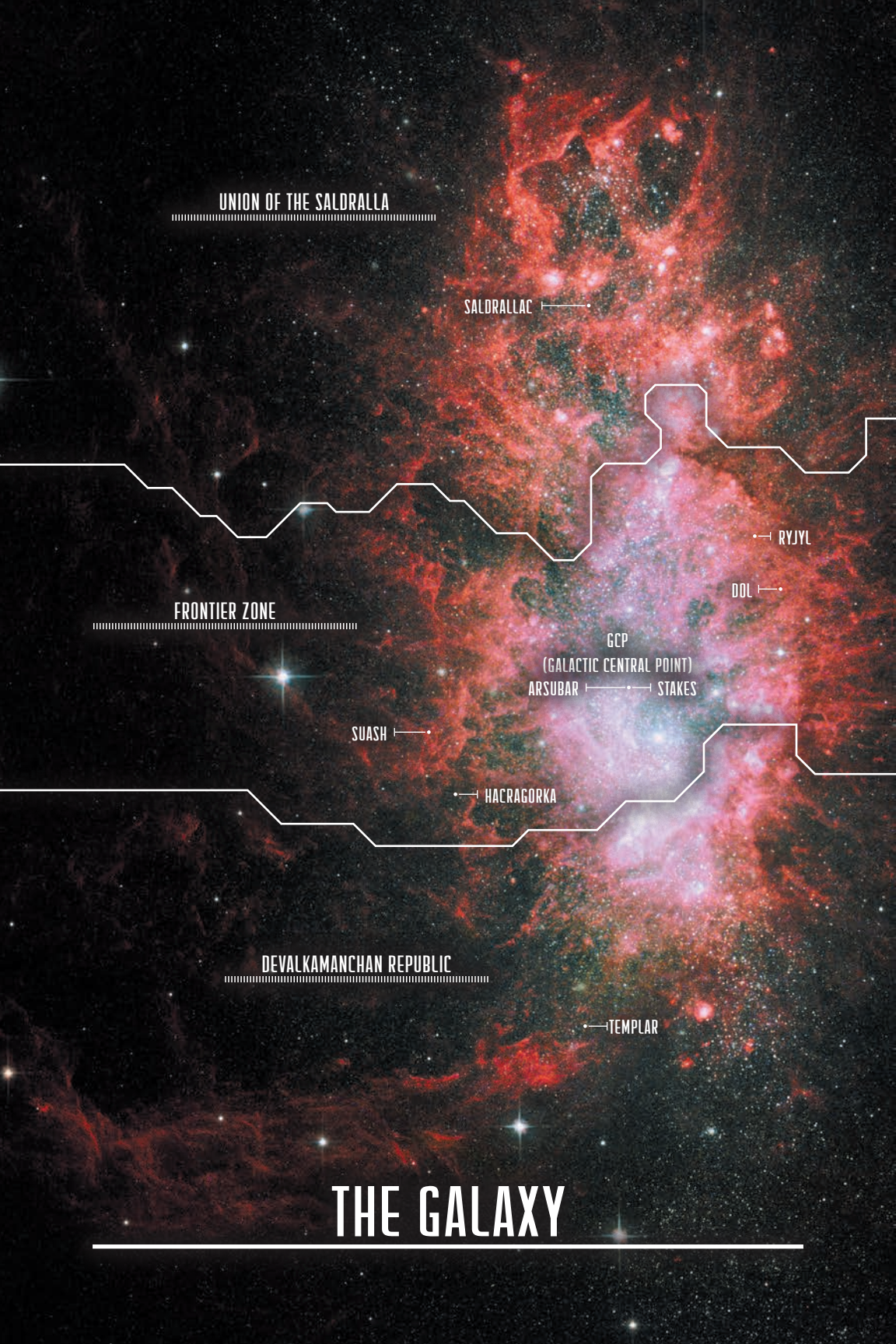
When these two empires clashed, they sparked the Thousand-Year War. The war cost trillions of lives, as both empires deployed horrendous weapons that could destroy entire planets and even solar systems. Eventually, the empires ran out of resources; it was clear that neither could emerge victorious without suffering a fatal blow from its enemy.

The empires called a historic conclave and signed the Treaty of Arsubar, laying out a truce. Each empire retracted their boundaries and created the Autonomous Frontier Zone between them, a zone of neutral planets intended to keep the peace.

Now, centuries later, the two great star empires remain, each controlling a bit more than a third of the stars in the galaxy. Between them, a broad band of unaligned planets in the Frontier Zone. A cold war. The empires are not satisfied, but neither is willing to make the first move. Agents and proxy governments fight among the planets scattered across the Frontier Zone, a patchwork of jurisdictions that's led to a prosperous yet wild area that's home to opportunistic traders, freebooters, and pirates. Your home.



AT HAZARD
FLASH & DEEP
REDUCE REC



UNION OF THE SALDRALLA

SALDRALLAC

FRONTIER ZONE

RYJYL

DOL

GCP
(GALACTIC CENTRAL POINT)

ARSUBAR STAKES

SUASH

HACRAGORKA

DEVALKAMANCHAN REPUBLIC

TEMPLAR

THE GALAXY

THE FRONTIER ZONE

This broad band of unaligned worlds cuts a swath through the galaxy's center. The Zone is full of autonomous planets, independent solar systems, and small interstellar governments, alliances, and mini-empires. Going even a short distance is likely to put you in an entirely new jurisdiction. The pirates, smugglers, and other scofflaws who live in the Frontier consider this one of the Zone's better features.

The Alliance of Federated Frontier States is the body nominally in charge of this mess, but in practice, it has no authority. Lacking an executive branch and armed forces, there isn't a lot it can do. Every government in the Zone has an equal voice in the ADFS Assembly. This means you're at the mercy of whatever local cabal or warlord runs the system, planet, or space station you happen to be on.

It's hard to find people to trust in the Frontier, so spacefarers and those who travel through the Zone a lot rely on reputation and an informal network of contacts. Spacers are a breed apart, and criminal and trade alliance networks are the primary method to find people you can work with on a new planet. Bounty hunters also do good business in the Zone, since governments often place bounties on crooks who skip out of the system after committing some crime.

ASPECTS

PATCHWORK OF JURISDICTIONS

INVOKE: evading pursuit, "We just left Korrell Consortium space."

COMPEL: issues with proper legal authorization, "Well, that writ was good two systems over. It's nothing but words on a screen over here."

"ON THIS PLANET, I AM THE LAW."

INVOKE: you're in tight with the locals, "Well, my buddy's the administrator of this station, so you might want to rethink that."

COMPEL: local hopped-up bosses can mess with you, "I don't give a damn who you work for. Write an appeal to the ADFS if you want."

YOUR REP IS ALL YOU'VE GOT OUT HERE

INVOKE: your rep is good (or scary), "I heard you were a fair dealer. Let's talk."

COMPEL: you've left a trail of infamy, "Aren't you the guy who shot up the bar on Galvatorix V? My brother lost an eye in that gunfight."

You'll see a list of aspects attached to each of the regions and organizations in this section. If you're new to Fate Core and don't know what aspects are, don't worry! They're explained later (page 70, *Aspects* chapter).

You only need to know two things right now. If you *invoke* an aspect, it helps you. If the GM *compels* the aspect against you—or if you *self-compel* the aspect against yourself—it causes complications.

AT HAZARD
FLASH & DEEP
REDUCE REQ

THE GALACTIC CENTRAL POINT SYSTEM

The most famous of all the systems in the Frontier Zone, Galactic Central Point got its name because it's close to the geographic center of the galaxy. GCP is home to a number of important planets and satellites and serves as the main galactic trade hub. If you're traveling in the Frontier, GCP makes a great headquarters; even if it isn't your main base of operations, you're bound to come through here at some point.

Thanks to one of the quirks of the Treaty of Arsubar, GCP is also headquarters for some of the most powerful companies in the galaxy, the Pangalactic Corporations (PgCs). PgCs can operate legally in the frontier and both empires, and they are among the most powerful entities in the galaxy. It doesn't pay to cross one of them. Your employer, TransGalaxy, is based on the planet Arsubar in GCP and is one of these PgCs.

ASPECTS

EVERYTHING COMES THROUGH GCP

INVOKE: you're looking for something rare, "A third-generation KC targeting matrix! I didn't think you could find these anywhere."

COMPEL: there are things you *don't* want others to see, "Oh, crap. I was hoping no one would ever find that recording. I guess Iggy's going to be looking for me now."

CENTER OF THE UNIVERSE

INVOKE: everyone knows this place, "I'll see you in GCP in two weeks."

COMPEL: GCP natives think everyone else is a provincial, "What hick planet did you say you came from?"

BUSIEST SYSTEM IN THE GALAXY

INVOKE: there are lots of opportunities, "I've got to get these to Stakes by mid-week. No questions asked."

COMPEL: it's easy to get lost in the shuffle, "You're too late. Another crew picked up the job an hour ago."

THE EMPIRES

The two major galactic empires rule every star system outside the Frontier Zone. Although you live in the Zone, your travels will likely take you into both the empires eventually.

THE DEVALKAMANCHAN REPUBLIC

The Devalkamanchan Republic is the new name for the former Theocracy of Deval and Kamanch. A popular revolt among the Templari overthrew an older dictatorship just before the Treaty of Arsubar was signed and now all Templari elect the Imperial Parliament. These voting rights don't extend to non-Templari. The Templari rule over all of the other alien species within the Republic, and these other species are no better than slaves.

The Templari are religious and militaristic and have a great fondness for regulation and order. Their elected government is quite conservative on most religious and military issues. The ruling species firmly believes in their own superiority, a problem for less deferential travelers from outside the Empire, and heaven forbid you left your documentation on board ship. They'll throw you in jail in no time.

ASPECTS

"PAPERS, PLEASE."

INVOKE: you've got a legalistic mind and possibly a hand for forgery, "I've got signed and notarized authorization, here, here, and here. You've got to let me in."

COMPEL: everything isn't in order, "This stamp is a week out of date. Come with me, please."

NEVER MOUTH OFF TO A TEMPLAR

INVOKE: you want to goad a Templar into an extreme reaction, "From your looks, I thought your father was a Ken Reeg."

COMPEL: you are injudicious and accidentally insult one, "You dare? Die, sub-creature!"

IRON FIST OF THE EMPIRE

INVOKE: you're threatened by lawless elements, "Pirates? Don't you realize we're in Devalkamanchan space?"

COMPEL: you're engaging in illegal or subversive activities, "This is Captain Jak'l of the 6th Nova Legion. Surrender at once."

AT HAZARD
GLASS HEDD
REQUOTE REC

-23

MARA'S WORD

THE UNION OF THE SALDRALLA

Also called the Saldrellan Empire, the Union stands because it stands as one. All residents in good standing within the Union can vote, and species of every sort sit on the Great Assembly of the Union. The Assembly appoints all the other government officials including the emperor, called the Grand Saldrella. The Grand Saldrella isn't even necessarily a member of the Saldrellan species.

Although this sounds great, the Union isn't just pragmatic, it's ruthless. The governing philosophy of the Union is to give a pleasant and peaceful life to its citizens. To make sure its citizens have this pleasant and peaceful life, the government does whatever it takes to ensure that threats, both external and internal, are quickly and permanently suppressed. Outside threats are destroyed or co-opted into the Union, and internal threats tend to disappear without any fanfare.

ASPECTS

PEACE AT ANY COST

INVOKE: it's hard for people to start stuff with you in the Union, "You'd better put that away or the authorities are going to have questions."

COMPEL: the official authorities bring the hammer down when you start something, "It may be just a bar brawl to you, but serious injuries resulted. You'll see the judge in the morning."

THE UNION STANDS AS ONE

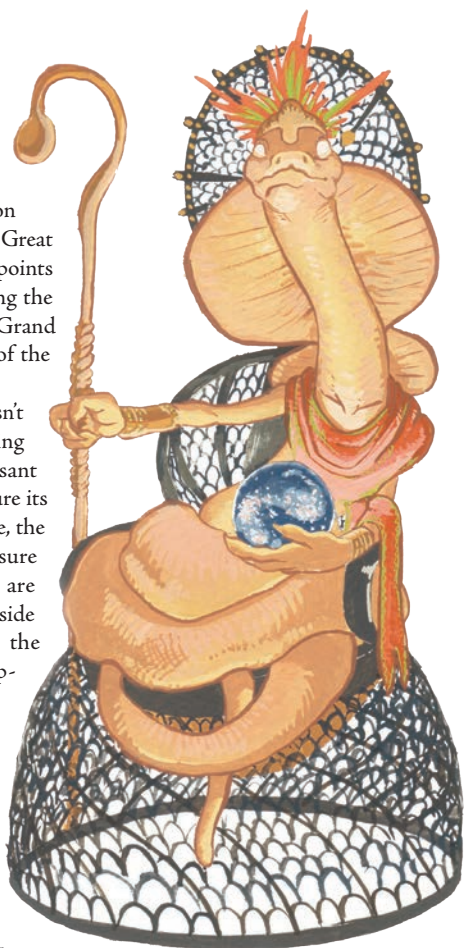
INVOKE: communication and organization are top-notch, "I got your message and decided to meet you halfway."

COMPEL: higher authorities tend to agree with lower ones, "You can appeal, but I doubt it will get you anywhere."

TROUBLEMAKERS DISAPPEAR

INVOKE: maybe you can get rid of enemies by tipping off the secret police, "Yeah, she told me she had plans to make the government take notice."

COMPEL: your enemies can turn the tables on you, "I swear! I've never seen those flyers before! I've been framed!"



54

SOME OTHER PLACES OF NOTE

Here are some interesting locations within the galaxy. These are all within the GCP system; you'll pass through here a lot since you're employed by TransGalaxy, headquartered on Arsubar.

ARSUBAR

This is the most populous and famous planet in the GCP system. The home planet of the Arsubarans, this world hosts a large, diverse population made up of nearly every species in the galaxy. Massive cities cover the surface, and the world imports tons of food and supplies every day just to keep everyone alive. The busy spaceports of Arsubar bring a constant flow of goods and foodstuffs to the planet.

ASPECTS

TEEMING WITH PEOPLE

INVOKE: if you need to find a professional of any stripe, you're likely to have no trouble, "An archaeologist specializing in third century Dolom architecture? Try Professor Griog at the Arsubaran Polytechnic Institute."

COMPEL: finding a specific person can be tough, "Gorgor was here a few days ago, but I don't know where he's staying now."

EVERYONE COMES TO ARSUBAR

INVOKE: you may stumble upon an ally at a crucial moment, "Doran! I didn't know you were working corporate security now."

COMPEL: sometimes people come to Arsubar you don't want to see, "Mr. Slightly, fancy meeting you here. Look, I'll have the money soon. That's why I came here, to get a job!"

CONSTANT TRAFFIC

INVOKE: it's easy to get away from people chasing you, "Where'd she go? I can't see her in this crowd."

COMPEL: getting across town is a pain, "Damn it! We're going to be late to our meeting with the Templari."

AT HAZARD
FLASH AHEAD
REDUTE REC

APOLLONIA

This famed pleasure satellite orbits the planet Arsubar. It's extremely expensive and extremely high class, and it's rumored you can indulge in any vice you like within its quiet and opulent halls. Riffraff is kept out, but if you have enough cash and can clean yourself up, you might get in.

ASPECTS

"LET US MAKE YOU HAPPY."

INVOKE: you can get almost anything you want here, "Let us serve you, ma'am. Tell us what you want."

COMPEL: pleasures of this quality are hard to leave behind: "Good lord! I've been here for two weeks?"

ANYTHING YOU LIKE, FOR A PRICE

INVOKE: rare items? No problem, "A bottle of '28 Grrawlr Winery Ryjyllian ice wine? I didn't think there were any of these left."

COMPEL: the price, "I owe how much?"

ONLY THE BEST

INVOKE: high quality service, "I took the liberty of preparing an escape route for you, ma'am. Right this way."

COMPEL: you aren't the best, "I'm sorry, sir, we simply can't allow you out of the docking area without a change in wardrobe."

G'N'VA

This planetoid is the largest of Arsubar's moons, built up with enclosed habitations and heavily populated. Known as the banking moon, G'n'va is home to the Galactic Stock Exchange, or G-SEx, as well as the G'n'va Merchants' Bank, the largest financial institution in the galaxy. Millions of traders and bankers live on the moon so they can conduct their business at all hours. This place is high class and high income. Rough and tumble outsiders need to keep it in check, or they'll find themselves whisked away quietly.

ASPECTS

FINANCIAL CENTER OF THE GALAXY

INVOKE: when you need a lot of cash, "I can finance this little expedition. For a substantial share of the profits."

COMPEL: some of the sharpest traders in the galaxy are here, "Didn't you read section 12, paragraph 5, sub-clause 6? I believe I *do* have the right."

MONEY NEVER SLEEPS

INVOKE: if you need something, the place runs 24-7, "We can certainly accommodate your deposit, ma'am."

COMPEL: sometimes you have to sleep, "What? It was all moved overnight? Who gave the authorization?"

RICH BY NOON, POOR BY SUNDOWN

INVOKE: the upside of markets are always awesome, "344% return? This is unbelievable!"

COMPEL: sundown always comes, "What do you mean out of business? I was just talking to them an hour ago."



INFOCITY

A massive computer and space station the size of a small moon, Infocity orbits the GCP sun like a planet, just inside the orbit of Arsubar. Outsiders are restricted to a small visitors section, and the computers themselves are tended by a monk-like order of Acolytes. The satellite is devoted to the gathering and storage of information. If you need knowledge, this is the place to come. Most computers throughout GCP and even beyond connect to Infocity for archives and data lookups.

ASPECTS

INFOCITY KNOWS ALL

INVOKE: you need to know something, “What’s the last survey result for that system?”

COMPEL: you don’t want it to know something about you, “My juvenile arrest record? How did they get that?”

OUTSIDERS UNWELCOME

INVOKE: you want to keep someone out of Infocity, “They may be Acolytes, but I hear they’re expert fighters.”

COMPEL: you want in yourself, “I’m sorry, sir. You may not cross the yellow line.”

VAST STORES OF INFORMATION

INVOKE: they really store everything they can, “I don’t believe they have financial records for corporate profits from 500 years ago.”

COMPEL: sifting through the vast amounts of information, “Oh, my God. There are thousands of terabytes of data here. This is gonna take a while.”

AT HAZARD
FLASH AHEAD
REDUCE RISK

JOB TOWER

This satellite orbits Arsubar and is the best place to go when looking to hire someone or if you're looking for work. The spindle-shaped satellite has a central open area where people can congregate, with smaller rentable rooms and offices above and below for more private meetings. It also includes cheap accommodations for job-seekers. It's a last resort for employment for many, and probably where you found your TransGalaxy job.

ASPECTS

ALWAYS ENOUGH WORK

INVOKE: there are loads of jobs here, "I've been looking for an hour and I already have four offers."

COMPEL: some employers are a bit shady, "Yeah, sign here. You're gonna love it!"

CONCENTRATED DESPERATION

INVOKE: you need something from someone, cheap, "I need some backup. You and you. Fifty credits for an hour's work."

COMPEL: desperate people are unpredictable, "You tried to fulfill a hit on me for 100 lousy credits? I'm worth more than that!"

CAREFUL: PLANETSIDERS GET ROLLED

INVOKE: you're a veteran spacer, you know how to avoid these guys, "This section of the station's trouble. Let's go up a level."

COMPEL: you are naïve, or traveling with someone who is, "Well, well, what have we here? Come straight up from the farm, dirtfoot?"

STAKES

The next planet out from Arsubar in the GCP system, Stakes is an entire world dedicated to gambling and entertainment. The place is pretty much run by several wealthy Ken Reeg families and is basically a low-rent alternative to Apollonia. There are many diversions to be found here, but don't cross one of the ruling families. People who do tend to disappear.

ASPECTS

WHERE DREAMS GO TO DIE

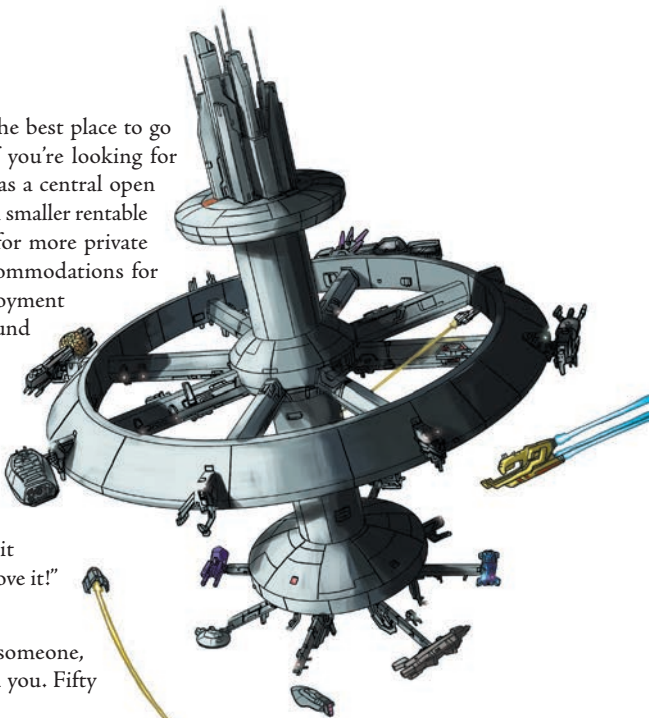
INVOKE: you're looking for an entertainer and don't mind if they're washed up, "Hey, that guy used to be Glen Glitter! Get him for the show."

COMPEL: it's your dreams dying, "I couldn't get anywhere on Arsubar. The only place I can get stage time is at the Obelisk Casino and Revue."

PUT UP OR SHUT UP

INVOKE: when you're sick of beating around the bush, "Cut to the chase, Trixie. I'm in a rush."

COMPEL: you don't have anything to put up, "I believe I'm through with you, Mr. Trevalian. You don't have what I need."



DON'T CROSS THE FAMILIES

INVOKE: someone else steps on their toes, "Big mistake, Moxie. That was Mr. Quickly's money."

COMPEL: you cross them, "Hello, Ms. Donovan. I'm afraid you've spent your last hour on Stakes. Pour the concrete, Gog."

SQUISHY'S SCRAP YARD

Probably the most famous junkyard in the galaxy, Squishy's sits on the edge of deep space, on a frigid hunk of rock orbiting well beyond the farthest planet of GCP. Squishy has a massive collection of junked ships and second-hand parts, paired with a mean and unfor-giving negotiating style.

ASPECTS**DON'T MESS WITH SQUISHY**

INVOKE: someone else is messing with Squishy, "I don't think you ought to do that. Squishy won't like it."

COMPEL: you're messing with Squishy, "You think I'm running a charity? The price just doubled."

LOW PRICES, HUGE SELECTION!

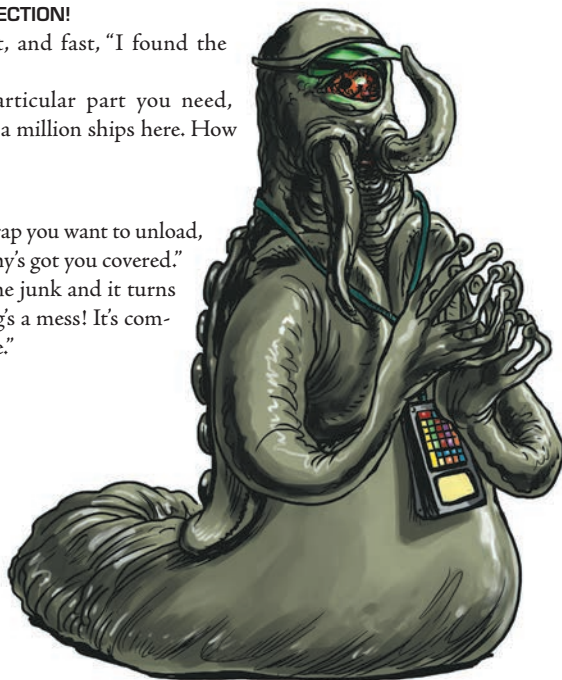
INVOKE: you need a part, and fast, "I found the power coupling!"

COMPEL: finding the particular part you need, "There must be over half a million ships here. How do we find our model?"

JUNK IS JUNK

INVOKE: you have some scrap you want to unload, "Want to sell? Old Squishy's got you covered."

COMPEL: you bought some junk and it turns out to be crap, "This thing's a mess! It's completely worn through here."



AT HAZARD
FLASH A DEEP
REQUOTE REC

-73

MARA'S WORD

ORGANIZATIONS AND CORPORATIONS

It's not all empires and planets, there are also noteworthy groups that don't occupy whole zones of space.

THE BARRACADO PIRATES

There are many pirate gangs in the galaxy, but none are feared more than the infamous Barracado Pirates. They appear suddenly and strike ruthlessly, leaving wrecked ships and no survivors. Their distinctive triangular tattoos over both eyes and the mouth, strike fear into the hearts of even the most veteran spacers. Their base is somewhere among the shattered stars and debris of the Barracado Sector in the Frontier Zone, but no government or bounty hunter has ever discovered its location.

ASPECTS

MOST FEARED PIRATES IN THE GALAXY

INVOKE: you're using them as a diversion, "See that? Those are Barracado ships. You'd best leave."

COMPEL: they're after you, "Incoming! Barracado ships at two o'clock!"

STRIKE IN FORCE AND BY SURPRISE

INVOKE: you can tell it's not an attack, "There's only one Barracado ship. They always travel in force; it must be in distress."

COMPEL: surprise! "Where the hell did they come from? And so many?"

BARRACADO TATTOOS

INVOKE: it's hard to hide the fact they're Barracado, "See those tattoos? That guy's wanted, guaranteed."

COMPEL: you don't have any, therefore you're prey, "Kill everyone who isn't Barracado."



THE FALLON SYNDICATE

Boss Fallon runs a powerful criminal gang based in Job Tower. He has the Tower Administrator in his pocket, and Fallon ensures that things run smoothly on the station, so he's tolerated by the Arsubaran government. He gets a cut of every transaction on the Tower, and people who cross him end up floating home.

ASPECTS

THE REAL BOSS OF JOB TOWER

INVOKE: you need something done for real, you know where to go, "Administration office? No, let's go talk to the real boss."

COMPEL: he asks a steep price, "I can help you, Ms. Marx, but it will cost."

FALLON ALWAYS GETS A TASTE

INVOKE: so long as Fallon's getting paid, he's on your side, "Stealing my cargo is stealing from Mr. Fallon. Think again."

COMPEL: Mr. Fallon takes a larger cut than expected, "Mr. Fallon needs to cover some of the expenses he accrued setting this job up for you Bulldogs."

AN OFFER YOU CAN'T REFUSE

INVOKE: Fallon takes care of a problem for you, "Don't worry about the warrant. I've got some friends."

COMPEL: you can't refuse, "I have helped you, now you need to help me."

**TRANSGALAXY PGC**

Your boss. One of the largest and most powerful entities in the galaxy. Apart from the empires, Pangalactic Corporations are the biggest and most wealthy institutions anywhere. TransGalaxy doesn't just ship stuff; they have fingers in all sorts of businesses. They also own you for five years. At least. If you cross them, they will utterly destroy you in the coldest, most efficient way possible. Nothing personal. It's just business.

ASPECTS**"I'M AFRAID THAT'S POLICY."**

INVOKE: you don't want to do something, "I'm sorry, captain. That order violates TransGalaxy ship maintenance directive 1101.62a."

COMPEL: you want to do something, "I'm afraid shore leave longer than 48 hours is against company protocol."

ONE OF THE PANGALACTICS

INVOKE: you've got the authority of a PgC, "I work for TransGalaxy. You wouldn't want to interfere in their business, would you?"

COMPEL: PgCs aren't noted for mercy, "Violation of terms of service. We're remanding you to galactic authorities for punishment."

BUY LOW, SELL HIGH

INVOKE: TransGalaxy really likes it when you make them some money, "Your efficiency increased profits on the last run by 20%. Here's a bonus."

COMPEL: TransGalaxy demands that you cut costs to make money, "Sorry, we're not authorized to expend ammunition fighting pirates on this mission."

AT HAZARD
FLASH & DEEP
REDUTE REC

-23

MARA'S WORD

OTHER SNAGS

In addition to planets and other organizations, there are other places that might add aspects to a scene. The specific environment you're in offers lots of complications, but it can help you as well. Here are a couple of other suggestions for factors that can add aspects to the situation.

BORDER CROSSINGS

When a delivery is being made across an imperial border or from one Frontier Zone world to another, there will generally be a customs check at the destination planet. These are routine most of the time, but let's face it, you're likely carrying illegal goods or contraband. Trouble can ensue. Corrupt local officials also love to "find" something illegal in your hold and demand an "extra processing fee".

ASPECTS

A LITTLE ON THE SIDE

INVOKE: you can make some scratch in the course of your regular duties, "I've got an angle on something they need at Kronos IX. Not strictly legal."

COMPEL: a customs official looks too hard, "This hold looks a bit small. What's behind this wall?"

TASTE OF THE ACTION

INVOKE: ease your way through customs, "I'm sure you're a busy man. Here's a little something for your trouble."

COMPEL: new "contraband" appears unexpectedly, "What's this? Illegal substances? I'm shocked, I tell you!"

WEAPONS LAW

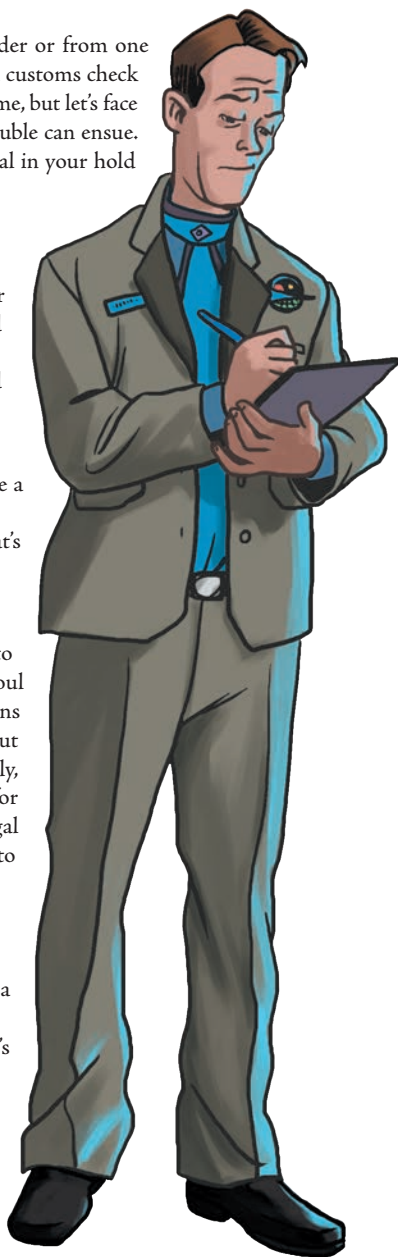
You're a rough-and-tumble spacefarer, usually armed to the teeth. Traveling around as you do, you can run afoul of differing weapons laws. Traveling between jurisdictions brings changing regulations. Some planets allow just about anything to be carried, others limit you to sidearms only, and still others allow no weapons at all. The penalties for breaking weapons laws range from confiscation of illegal weapons all the way up to significant prison time. It pays to double-check local ordinances before going anywhere.

ASPECTS

LICENSE AND REGISTRATION

INVOKE: you have the proper documentation, "I have a permit to carry this weapon, ma'am."

COMPEL: your weapon happens to be banned, "What's that? Blast weapons are outlawed on this station."



FATE CORE BASICS

GEAR UP!

You'll need a few supplies along with these rules to play *Bulldogs!* Here's a list of what you're gonna need in your hot little fist, as well as some things that are handy to have.

STUFF YOU MUST HAVE TO PLAY

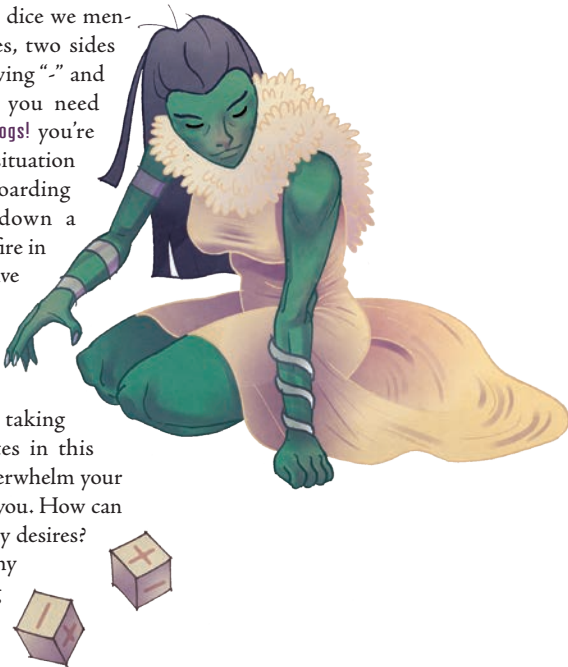
- Four Fate dice for each player and the GM, or some kind of substitute, like the Deck of Fate. You can find Fate dice at game stores or at www.evilbat.com/store/.
- A character sheet for each player, or at least blank paper to record characters. Character sheets can be downloaded for free at [xxx](#).
- Pencils to write with. You can use pens in a pinch, but sometimes you'll need to erase marks during play.
- Two to six comrades in arms in addition to the GM. You can't play this game by yourself!

STUFF THAT MAKES THE GAME MORE FUN

- A set of poker chips or glass beads or something to use as fate points.
- Index cards to write aspects on, to pass notes with, and to make notes on things that come up in play.
- Food for everyone. At least some snacks if not something more substantial. Also, plenty of drinks. Blasting enemies and smuggling cargo is thirsty work!




FATE DICE




All right, y'know those Fate dice we mentioned earlier? They're cubes, two sides showing "+", two sides showing "-" and two sides blank. Why do you need them to play? Well, in *Bulldogs!* you're extremely likely to be in a situation such as this: Pirates are boarding your ship. You're laying down a withering barrage of blaster fire in the hopes of making them dive under cover, or, even better, end up with a smoking hole through the chest. You'd be happy saying that this happens, but the GM, taking the part of the space pirates in this scenario, prefers it if they overwhelm your position and stick a knife in you. How can we resolve these contradictory desires? That's when you roll dice: Any time you want something and any other character or situation—a black hole, for example—seems to indicate you can't have it.

MCNUITY
DELLIMITS

IDRIS XI

FATE DICE: HOW DO I READ THEM?

When reading the dice, a  equals +1, a  equals -1 and a  equals 0. The total of the dice is then added to an appropriate skill to get a result (we talk more about skills later, page 112, *Skills* chapter). You can call this result the *effort* made, but sometimes, it's just "the result."

All right, wise guy, you say. I don't have any of these fancy dice. You can still play! Just find yourself some normal six-sided dice, the kind with numbers or pips, and do this: Roll four of them. Any die showing a 1 or 2 gets counted as a , any die showing a 3 or 4 is a , and any die showing a 5 or 6 is a . Boom! Even Bulldogs like you can afford to play the game.

THE LADDER

+8	LEGENDARY
+7	EPIC
+6	FANTASTIC
+5	SUPERB
+4	GREAT
+3	GOOD
+2	FAIR
+1	AVERAGE
0	MEDIOCRE
-1	POOR
-2	TERRIBLE
-3	AWFUL
-4	ABYSMAL

Almost everything in *Bulldogs!* is rated according to the *ladder*.

These adjectives are used to describe important things in the game, such as character skills—someone might be a Good Pilot or Poor at Academics. On this scale, Average represents the level of capability of someone who does something regularly and possibly professionally, but not exceptionally.

While most people in the galaxy are Average at the things they do for a living, you are not an average person. You live on the edge and push hard at the boundaries of what "normal" people are capable of. You'll most likely be Good or better at whatever your main skills are.

The adjectives and numbers are interchangeable, so if you're more comfortable with numbers, you can say Pilot +3 or Academics -1. We'll use both, as in a Pilot: Good (+3) or Academics: Poor (-1).

BEYOND THE LADDER

It's possible to get results that go past the end of the ladder. You really can't roll below Abysmal (-4), but it's quite possible to get results past Legendary (+8)—sometimes way past it. There are bonuses you can add in—like those from invoking aspects (see page 85)—that we cover in more detail later in the book. If you happen to have fortune smile so strongly upon you, rejoice! You can just use the number (+9, +10, or whatever). If you feel sad that there's no adjective, make one up. Hell, if you roll that high, you deserve the privilege of assigning an adjective to it for your group!

ROLLING THE DICE

Whenever a roll is called for, you roll four Fate dice. You're always going to roll four Fate dice. This will give you a result between -4 and $+4$. This generally isn't the final result, though. You're almost always going to get to add in some other numbers to modify this roll.

DIFFICULTY

When you make a roll and get a result, you're trying to meet or exceed a target value. The target value is called the **difficulty** for the roll. As you might suspect, the difficulty indicates how hard it is to do something. Difficulties are measured on the same ladder as everything else.

The difficulty on any roll is determined by the opposition, and whether that opposition is **passive** or **active**. **Passive** opposition is what you're up against when there's no other character or creature actually trying to stop you, while **active** opposition is for those situations when there's somebody directly opposed to you. Dashing across a cluttered cargo bay to try to jump into your ship before it takes off? Nobody's directly opposing you, so that's going to be a passive difficulty. Wrestling a gun away from an irate Hacragorckan? That's you up against active difficulty, the Hacragorckan.

The main difference between passive and active opposition is that passive opposition is against a static number, while active opposition is modified by a die roll.

Passive difficulties are set by the GM based on the situation at hand.

A gang of thugs is chasing you, wanting to beat you to a pulp with pipes and clubs. You find an old gravsled, but its battery is dead. It might be a passive Mediocre ($+0$) difficulty to jumpstart the gravsled, but once you get it going, you smash it into the side of a building. Repairing the grav drive to get going again is a passive Good ($+3$) difficulty, since now parts are messed up and broken. And that's before the gang of thugs catches up with you!

You'll find guidelines for setting difficulties in the GM's section (page 179, *Running the Game* chapter). In general, the most common difficulty is Fair ($+2$). If a task is substantially harder than normal, the GM raises the difficulty accordingly.

The difference between the difficulty and the result of the roll (the effort) is the magnitude of the **effect**, which is measured in **shifts**. Shifts are used, primarily by the GM, to rule on how successful your efforts are; you can also use them for fancy tricks that aren't directly related to normal success or failure. We'll talk more about shifts later (page 87, *Doing Things* chapter).

STUFF THAT'S ON YOUR CHARACTER SHEET

What's all this on the character sheet? This is the most important stuff for you to know. In later chapters we'll cover a lot more, but these are the essentials.

ASPECTS

All characters, along with many places and things, have a set of attributes called *aspects*. Aspects can be a bit tricky because they cover a wide range of elements. All your aspects together paint a picture of who your character is, what they're connected to, and what's important to them, in contrast to the "what can they do" of skills. Aspects can be relationships, beliefs, phrases, descriptors, items—pretty much anything that paints a picture of the character. Some possible aspects are shown here.

SAMPLE ASPECTS

I'VE GOT AN ANGLE

PRECISION IS THE PILOT'S FRIEND

ONE WOMAN WRECKING CREW

LEAD BY EXAMPLE

EVERYONE HAS A PRICE, MINE IS JUST VERY LOW

These are just a taste, to get you in the groove. We'll talk about aspects more fully in their own chapter (page 70, *Aspects* chapter) and in the section describing how to put a character together (page 58, *Crew Creation* chapter).

While you're playing, you can use an aspect to give you a bonus when you think it'll help you out in your current situation. Doing this requires spending a fate point (page 87, *Doing Things* chapter) to *invoke* an aspect. Invoking an aspect increases your likelihood of success because the aspect in some way applies to the situation in a helpful way (such as **PRECISION IS THE PILOT'S FRIEND** when you're trying to put your ship down between two tottering spires of rock in a hurricane-force windstorm).

This isn't all an aspect can do. Aspects also allow you to gain more fate points by bringing complications and troubling circumstances into your life. Whenever there's a situation where your aspect could cause you trouble (such as **EVERYONE HAS A PRICE, MINE IS JUST VERY LOW** when a shady character is bribing you to put a mysterious package on the ship and not tell anyone about it), you can mention it to the GM in the same way you mention an aspect that might help you. The GM can also point out that one of your aspects seems likely to cause you trouble. No matter who calls it, this is called *compelling* an aspect, and it must cause you trouble in some way. You can refuse a compel by spending a fate point, but if you accept it (either when the GM initiates it, or when you suggest it yourself), you'll get an additional fate point to spend later.

SKILLS

Characters have *skills*, like Pilot or Shoot, which are rated on the ladder. Skills represent what your character can do. When you roll the dice, you're making a roll based on one of your skills.

Your skills cover every action that you might undertake (page 112, *Skills* chapter). When you roll, you add your skill rating to determine the final result. Your skills are all rated between Average (+1) and Superb (+5). Skills you don't have always count as Mediocre (+0), but you can still try a roll—it's just no better than a straight roll of the dice.

STUNTS AND SPECIES ABILITIES

Stunts are things you can do which stretch or break the rules—the special tricks you have up your sleeves. Stunts have very specific uses and rules; they're detailed extensively in their own chapter (page 132, *Stunts* chapter).

Alien species have special abilities that act pretty much the same way as stunts—they allow members of that species to stretch or break the rules. Unlike stunts, which anyone can take, only members of a particular alien species have access to its special abilities. Alien species and abilities are in their own chapter, too (page 24, *Alien Species*).

FATE POINTS

Every player begins the first session of the game with a few *fate points*. The exact number varies depending on your choices when building your crew, but you'll always have at least one. Fate points give you the ability to take a little bit of control over the game, either by giving your character bonuses when you feel the need, or by taking over a small part of the story. Fate points are best represented by tokens—glass beads or poker chips. You may spend a fate point whenever you choose to invoke an aspect, make a declaration, or fuel a stunt.

INVOKE AN ASPECT

Aspects (page 70, *Aspects* chapter) are those little phrases that really describe your character and their place in the story. When you have an aspect that's applicable to a situation, you can invoke it to grant a bonus. After you've rolled the dice, you can pick an aspect—one of your own or one on the situation or area—and describe how it'll help you. If the GM agrees that it's appropriate, you can spend a fate point and do one of the following:

1. Reroll all the dice, using the new result, or
2. Add two to the final die roll (after any rerolls have been done).

You can do this multiple times for a single action, but only once for each aspect; you'll need multiple aspects that apply and many fate points to spend if you need a big bonus. You may use the same aspect on several different rolls throughout a scene, at the cost of one fate point per use.

POWER A STUNT OR SPECIES ABILITY

Some stunts have particularly potent effects and require that you spend a fate point when you use them. If a stunt requires you to spend a fate point, it'll say so in its description (page 132, *Stunts* chapter).

MAKE A DECLARATION

If you want, you can simply lay down a fate point and declare something. If the GM accepts it, it's true. This lets you do small things in a story that would usually be something only the GM could do. You can't use fate points to drastically change the plot or just win a scene. Declaring "Boss Fallon drops dead of a heart attack" right in the middle of your big fight with him is cheap and boring, and your GM will rightly kick that idea to the curb. But declarations are very useful for convenient coincidences. Does your character need a flashlight after crash-landing on a strange planet? Spend a fate point, and there's one in the ship's emergency kit! Is there something interesting happening, and your character isn't there? Spend a fate point to declare you arrive at a dramatically appropriate moment!

Ultimately, your GM has veto power over a declaration, but here's a dirty little secret. If you use it to make the game cooler for everyone, the GM will usually grant far more leeway than she will for something boring or, worse, selfish. Also, as a general rule, you'll

get a lot more flexibility from the GM if your declaration is in line with one or more of your aspects. For example, the GM will usually balk at letting you spend a fate point to have a weapon after you've been searched. However, if you can point to your **ALWAYS ARMED** aspect, or describe how your **DISTRACTING BEAUTY** aspect kept the guard's attention on inappropriate areas, the GM is likely to give you more latitude. In a way, this is much like invoking an aspect, but without a die roll.

REFRESHING FATE POINTS

You usually regain fate points between sessions when a *refresh* occurs. If the GM left things at a cliffhanger, she may say that no refresh occurs between sessions. By the same reasoning, if the GM feels that a substantial, dramatically appropriate amount of downtime occurs during play, she may allow a refresh to occur mid-session.

The number of fate points you get at a refresh is called your *refresh rate*. The refresh rate is determined when you build your character (page 58, *Crew Creation* chapter). When a refresh occurs, you bring your number of fate points **up to** your refresh rate. If you went all gangbusters with the compels and you have more fate points than your refresh rate, your total doesn't change—you get to keep the extras, but you don't add any more, either.

EARNING FATE POINTS

You earn fate points when your aspects create problems for your character. When this occurs, it's said that the aspect *compels* the character. When you end up in a situation where your compelled aspect suggests a problematic course of action, the GM will offer you a choice: you can *spend* a fate point to ignore the aspect, or you can act in accordance with the aspect and *earn* a fate point.

This isn't just the GM's show; you can trigger compels as well—we call this a *self-compel*—either by explicitly indicating that an aspect may be complicating things, or by playing to your aspects from the get-go and reminding the GM after the fact that you already acted like you were compelled. The GM isn't going to give you a fate point for weak compels that don't complicate your life or bring you trouble; you can't compel your **ALWAYS ARMED** to say that you “forgot” to turn in your guns right before a fight breaks out. See page 74 for more about compels and how they work.



STRESS, CONDITIONS, AND CONSEQUENCES

All characters have **conditions** associated with different **stress tracks**. Stress is a measure of your ability to shrug off all kinds of punishment—physical, social, or mental—and represents the non-specific difficulties a character might encounter in their travels. A successful attack on you inflicts a certain amount of stress (page 102, *Doing Things* chapter) that requires you to mark off that number of stress boxes.

In *Bulldogs!*, stress is placed in tracks called **conditions** like **ANGRY** or **STUNNED**. When you've marked every stress box attached to one condition, the condition becomes an aspect on your character. If someone physically attacks you and does enough stress to force you to fill every stress box on your **Winded** condition, you're tired and out of breath. In a social conflict, when someone says just the right insult to set you off, and it makes you mark the last box on your **Angry** condition, you're frazzled and infuriated, ready to punch something, losing focus on social conventions. Stress can clear between sessions, but most of the time it will only clear when you accept a compel on your condition.

Stress represents near misses or complications your character suffers as a result of conflicts, but **consequences** represent more lasting harm. When someone attacks you, and you can't mark stress on one of your conditions (or you'd rather leave your stress boxes open), you mark a consequence instead. Consequences are aspects—like **BROKEN ARM** or **IN DEBT TO THE URSEMINITE**—that are a bit harder to get rid of than conditions. Until you recover, your opponents can invoke your consequences to make life even more difficult for you and your crew. See page 87, *Doing Things* chapter for more on conditions and consequences.

CREDITS

Credits represent the cash and credit a character has on hand or can muster to make purchases. All characters begin with a 10 box credits track, with all but one box filled in—you're a Bulldog, so you're pretty much poor as dirt. As you accomplish missions for TransGalaxy, or make money through other less legitimate ways, you'll get to clear those boxes. Once they're clear, you can mark them again to spend your hard-won cash on new gear, bribes, or what have you. If you ever earn enough money to clear all 10 boxes, you can get out of your TransGalaxy contract, but that's a long ways off. Complete rules on credits can be found in the **Gear** chapter, on page 149.

GEAR

Gear in *Bulldogs!* comes in a few forms, including weapons, armor, shields, and personalized equipment. When you build your character, you'll have a few points to distribute to your own gear, and you can get more by lowering your refresh rate. You'll also be able to get more down the road by trading in credits for cool stuff. Gear here doesn't represent every single piece of equipment you've got on your body—all it represents are the important pieces, the cool bits that stand out from the rest. You can pretty much always have a gun, no problem—you're a Bulldog, after all—but having a neuro-atomic disruptor? Yeah, that's gear. You can find out more about gear in the **Gear** chapter.

ALIEN SPECIES

The galaxy is large and contains a huge variety of alien species. There are ten core species listed below, but these aren't the only ones available as characters. You can even create your own (see page 50).

ARSUBARANS

The human-like Arsubarans' home planet is in the Frontier Zone but, as adventurers and ubiquitous starfarers, they're found everywhere, even deep within the star empires. Arsubarans are adaptable and tough, and they almost seem to like being neck-deep in trouble.

DOLOMÉ

Massive, thick-skinned, and blue, the tripod-legged Dolomé are both physically powerful and mentally acute. A Dolomé makes a true and loyal friend if you're on their good side, and a terrifying three-armed tsunami of rage if you piss them off.

HACRAGORKANS

If there's a nose to be punched or an elbow to be thrown, the burly, green, and tattooed Hacragorkans will fight their way to the front. Always ready for a scrap, even when negotiation is called for, the Hacragorkans find a fierce joy in their hand-to-hand fighting abilities.

KEN REEG

Slick, smooth, and green, the Ken Reeg bring an oily smile and handshake to any meeting. They make voracious traders, slippery salesmen, pitiless lawyers, and ruthless crime bosses. If you've made a deal with a Ken Reeg, prepare to be screwed.

ROBOTS

Where would the galaxy be without the countless anonymous robots performing vast numbers of repetitive and dangerous jobs? Multi-armed maintenance bots, virtually perfect service androids, and tiny spider-like cleaning drones swarm on every inhabited world and space station. Some of them even get enough independence to sign up with TransGalaxy.

RYJYLLIANS

Fierce mercenaries from an icy planet, the cat-like Ryjyllians adhere to their clannish code of honor and export their great fighting skills throughout the galaxy. They do not flee combat, and their discipline and professionalism make them excellent mercenaries.

SALDRALLANS

The cold-blooded, snake-like Saldrellans are the founding species of the Union of the Saldrella, and they still strongly influence the imperial culture and government. Their ruthless pragmatism guides not only the Empire but also their interpersonal relations.

TEMPLARI

Haughty and purple-skinned, the Templari rule the Devalkamanchan Republic, guided by a belief in their own genetic superiority—a belief that extends throughout their culture. They would long ago have found themselves destroyed if not for their great military organization and logistics.

TETSUASHANS

The slug-like Tetsuashans are unlikely adventurers, but they seem at home in space. Their stoic and inscrutable nature makes the long boredom of interplanetary travel a trivial inconvenience, and they have an affinity for piloting and ship-building.

URSEMINITES

Whether some genetic engineering project gone horribly awry, or just a cruel twist of nature, the Urseminites are cute and cuddly in appearance and vile and murderous in temperament. They're pests and perennial sources of crime on any planet they call home, so the Urseminites are universally despised.

THE BUILDING BLOCKS OF AN ALIEN

HERITAGE ASPECTS

Each alien species has a list of six heritage aspects. These describe the general reputation and inclinations of the species as a whole and come in three flavors: physiology, history, and psychology. Physiological aspects tell you about the appearance or physical abilities of a species (**NEVER EAT, NEVER SLEEP, NEVER STOP** or **THREE POWERFUL ARMS**). Historical aspects talk about the environment and history of the species (**TRUST NO ONE** or **FORGED BY STRUGGLE**). Psychological aspects deal with the typical mental attitude or cultural philosophy of a species (**THE STARS CALL** or **CODE OF HONOR**).

Obviously, individual members of each species vary a great deal, and that's why individual characters typically have only two of the six heritage aspects that could describe their species (see page 58, *Crew Creation* chapter).

SPECIES ABILITIES

Most alien species also have special abilities built into their genetic makeup. You'll find these listed with each of the ten species below. These abilities affect the starting refresh of your character. When you choose a species, you're choosing the package of abilities that comes with it, so you'll have to adjust your starting refresh by the amount listed next to the abilities.

All members of a species must have the species-specific abilities listed, unless the ability's description marks it as "Optional". If there's an optional ability and you choose not to take it, do not change your starting refresh due to the ability's cost.



ARSUBARANS

Arsubarans are human-like in appearance with a wider variation in hair, eye, and skin color than humans. They describe themselves as adventurous, bold, and clever. Other species describe them as grasping, prolific, and ubiquitous. Arsubarans are, in fact, everywhere. Since the people of Arsubar discovered space travel long ago, they've spread farther and faster than any other species. Their omnipresence isn't their only distinguishing trait, however. Arsubarans are also known for their can-do attitude and extreme adaptability. They seem to get along wherever they settle.

Arsubarans have an undue influence on the galaxy—considering they've never ruled an empire and, though numerous, they aren't the majority on most planets. Thanks to their home planet's location in Galactic Central Point, their language is called Galactic, and it's spoken throughout the galaxy. In GCP, the Arsubarans do hold the majority, and their distinct influence on the character of the Frontier is greater than their numbers would imply. There are conspiracy theories, especially among the Templari, that the Arsubarans are running a de facto third empire in the Zone, hidden from direct view. The very real chaos of the Frontier seems to contradict that idea, however.

On the whole, the other species of the galaxy accept the Arsubarans; really, they have little choice. Although racial tension inevitably arises in many of the places that host Arsubaran colonies, the Arsubarans manage to blend in with the locals for the most part. Arsubarans from the colonies tend to be less domineering and pushy than those from Arsubar itself—at least until they're the majority on any given world.

ARSUBARAN NAMES

Arsubar names are a wide and varied lot, differing greatly depending on clan or planet of origin. They follow a tradition of having a family name passed along the male line to allow genealogical record keeping. Listed are some common Arsubaran names:

MALE NAMES: Aaron, Balthazar, Cantor, Cory, Dag, Devin, Doog, Jonathan, Julius, Karl, Lorin, Ludo, Marco, Mutt, Patrick, Roldin, Sebastian, Skip, William, Zacharias.

FEMALE NAMES: Amanda, Anna, Belle, Cassandra, Devy, Gabrielle, Heloise, Julia, Kristina, Luca, Marca, Morena, Olga, Sola, Solendra, Tana, Violet, Wanda, Wemy, Wilhelmina.

FAMILY NAMES: Arsubrian, Bishop, Conner, Elcandur, Farr, Fogel, Golman, Grimm, Hammelin, Kaahn, Kaine, Marcellian, Marx, Pax, Sax, Solar, Solens, Trevalian, Vesper, Wall.



TYPICAL ARSUBARAN ASPECTS

NATURAL ADAPTABILITY

INVOKE: any time you're trying something new, "I've never done this before, but here goes!"

COMPEL: you overestimate your own abilities and cause disaster, "I've never done this before, but it doesn't seem so hard! Oh, oops."

WE ARE EVERYWHERE

INVOKE: you need a fellow Arsubaran to help out, "There's an Arsubaran outpost near here. Let's head there."

COMPEL: not everyone is happy that Arsubarans spread throughout the galaxy, "Another Arsubaran. Haven't we got enough of your kind already?"

CENTER OF THE UNIVERSE

INVOKE: you want and deserve attention, "Hey, everyone! Look who's here!"

COMPEL: you draw attention to yourself without thinking, "Hey! Don't forget me! Oh. I wish you had."

"ONWARD!"

INVOKE: jumping in without thought works out for you, "Come on! Let's go into the dark horrible cave, it looks like a great place to hide!"

COMPEL: jumping in without thought tends to cause problems, "Come on! Let's go into the dark horrible cave—oh dear, that's a Kangrathian death spider."

THE STARS, MY HOME

INVOKE: the starlanes are a comfortable place for you, "Oh, I've been to that planet before!"

COMPEL: you don't really have a home, and all that entails, "Your papers are out of date, you don't have a birth certificate, and you're not a legal citizen of anywhere."

NO TWO THE SAME

INVOKE: folks are surprised when you don't act like other Arsubarans, "They'll never expect me to be able to pick this lock!"

COMPEL: every Arsubaran stands out in a crowd, "Yes, officer, I suppose I do match the exact description they gave you."

ARSUBARAN SPECIES ABILITIES [TOTAL -11]

THERE'S A FAMILIAR FACE [-1]

Arsubarans are everywhere. Even on a strange planet or station, an Arsubaran can almost always find another member of their species. When using the Contacting skill, an Arsubaran can make a free declaration that the individual they find is also an Arsubaran, no matter where in the galaxy they are. Additionally, Arsubarans gain a +1 to social skill rolls when communicating with another Arsubaran (page 112, *Skills* chapter).



DOLOMÉ

In the Frontier Zone, near GCP, is the planet Dol, populated by a species of large, three-armed, three-legged, blue-skinned creatures. A Dolom is tall—usually about eight to nine feet. Three massive legs in a tripod configuration support a thickly muscled trunk with a strong tentacle-like arm above each leg. A Dolom has three eyes, three nostrils, and one mouth, as well as small ears on either side. The most unique aspect of a Dolom's head is that it can swivel completely around, allowing the Dolom to change directions and orientations rapidly, without the need to turn around physically. This quick reaction time contrasts with the Dolom's girth and often unnerves other species the first time they see it.

Despite their strange and imposing appearance, Dolomé are gentle and friendly by nature. They're soft-spoken and slow to anger; they tend to treat others as friends and equals unless an individual's actions contradict this stance. Despite their rather long fuse, once a Dolom is roused to anger, he is a creature to be feared. Dolomé possess great physical strength and endurance. When coupled with their reaction time, these attributes can make Dolomé deadly opponents in battle. Few have dared to invade Dol, and those who have tried regret it.

Dolomé are a technically inclined species, possessed of an almost supernatural aptitude for machines and mathematics. In fact, some of the foremost scientists and engineers in the galaxy are Dolomé. The famed Dolom Academy of Engineering is the alma mater of many of the galaxy's best technical workers. Outsiders can attend the Academy, but the course of study is difficult and non-Dolomé are at a distinct disadvantage in the labs if they have fewer than three arms.

Besides strength and technical ability, Dolomé are known for their loyalty to those they consider true friends, and they frequently demonstrate astounding courage when their friends are threatened. One Dolom scientist, when her friends and fellow scientists were trapped within an irradiated laboratory, ripped the door off its hinges and carried the injured and unconscious to safety—thirteen in total—before finally collapsing herself.

DOLOM NAMES

Dolomé use both personal and family names. Examples of their naming conventions can be found below.

MALE NAMES: Aldové, Alvé, Baltus, Barus, Domus, Dorus, Fatus, Galtus, Gomus, Gravus, Hadrové, Hamus, Samus, Secové, Sové, Talus, Tetruvé, Tromus, Truvé, Vové.

FEMALE NAMES: Adriar, Aliar, Amé, Falé, Famé, Fariar, Galtiar, Halvomé, Hamé, Hamiar, Lalé, Laliar, Maliar, Samiar, Somé, Suldomé, Suliar, Tralé, Tramé, Tromiar.

FAMILY NAMES: Abrioç, Briçoç, Criçoç, Curoç, Doroç, Drioç, Duroç, Griçoç, Hiloç, Maloç, Moroç, Mrioç, Paloç, Prioç, Salioç, Saloç, Suroç, Trioç, Uloç, Ylioç.



TYPICAL DOLOM ASPECTS

BIG AND BLUE

INVOKE: you need to push, smash, or knock through something, “Get out of the way! Here comes Talus!”

COMPEL: little people seem to design doors and corridors, “Aargh! I can’t squeeze through this access hatch!”

GENTLE GIANT

INVOKE: you’re not really one for fighting, and other people can tell, “Oh, you want to talk? Cool! As long as you’re not hitting me!”

COMPEL: you’re not really one for fighting, “Stop hitting me, please, I don’t want to hit you back!”

DOLOM ENGINEERS ARE LEGENDARY

INVOKE: you’re aces when it comes to fixing things, “A little bonder, a quick application of heat, and there you go!”

COMPEL: people can overestimate your abilities, “So, you’ve got some tape, a paperclip, and some gum—fix our incinerated hyperdrive!”

“WE’RE NOT ALL ENGINEERS, Y’KNOW”

INVOKE: you can do things no one expects from a Dolom, “Holy crap, he can sing!”

COMPEL: you’re a stereotype and dismissed easily, “Oh, it’s a Dolom, another engineer, don’t need one of those.”

TRIPEDAL SUPERIORITY

INVOKE: you’re tripedal, it’s better, and you know it, “Oh, look at all the things you can’t do with just two arms.”

COMPEL: you can get a little carried away with your superiority complex, “Yeah, I can definitely hold 6 guns and a puppy at the same time and still hit the bullseye.”

FAST FRIEND

INVOKE: you stick with your friends, “I’ve got your back.”

COMPEL: you make friends with the wrong people a little too easily, “Hey, buddy! Why are you pointing a gun at me?”

DOLOM SPECIES ABILITIES [TOTAL -5]

THICK SKINNED [-1]

The high winds common on the surface of Dol gave the Dolomé their sturdy tripod stance as well as the ability to quickly turn their heads away from the wind. It also gave them their thick pebbly skin. And it gives them their slow, steady demeanor—no sense getting angry about a little wind. All Dolomé gain an additional mild consequence and an additional *Angry* stress box.

THIRD ARM [-1]

Dolomé have long, tentacular arms that can all reach the same side of the body. This, along with their sensitive touch, allows them to perform several tasks at once more easily than members of other species. Once per session, Dolomé may take two actions in a single round of a conflict.

GREAT STRENGTH [-1]

The high gravity of the Dolom home world has made them extremely strong. A Dolom gains a +1 to all Physique rolls when relying on brute strength rather than endurance or resilience.

HEAVY MOMENTUM [-1]

Although they're a bit slow to get moving, a Dolom is very difficult to stop once mobile. If they've got a running start, the Dolom gains a +2 to overcome physical obstacles with Physique.

HAND-EYE COORDINATION [-1]

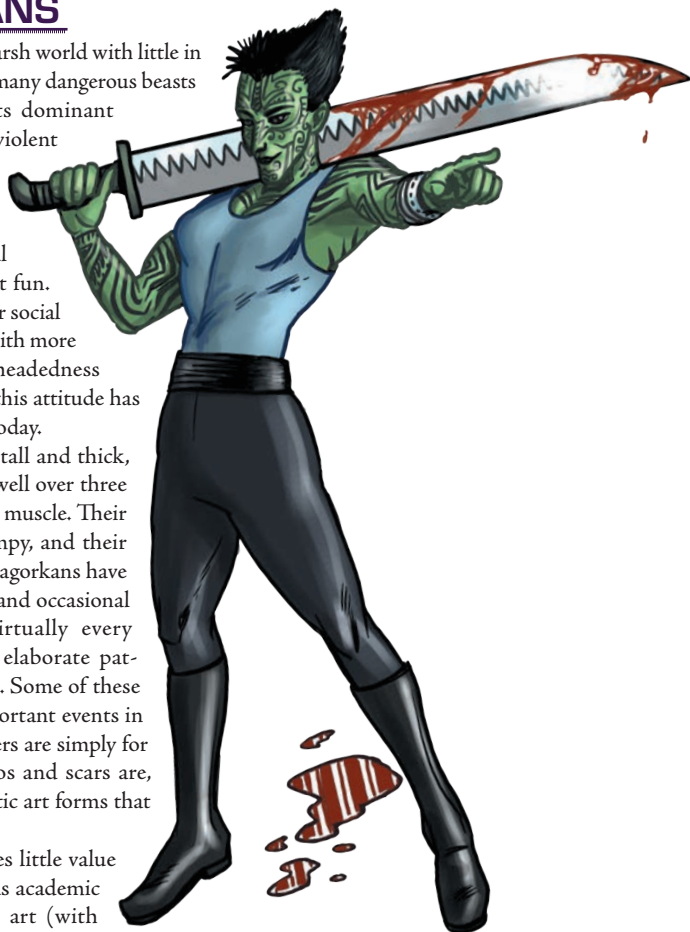
The three eyes of a Dolom combined with highly sensitive fingers makes them very good at delicate or intricate tasks. A Dolom adds +2 to any Engineering rolls to create advantages when completing delicate or intricate tasks.

HACRAGORKANS

The planet Hacragorka is a harsh world with little in the way of natural resources; many dangerous beasts call it home. No wonder its dominant species evolved into such a violent and brutish society. From a young age, Hacragorkans are taught to fight for what they want, whether it be social status, wealth, a mate, or just fun. Say what you want about their social graces; there are few species with more resolve, grit, and pure bull-headedness than the Hacragorkans, and this attitude has gotten them where they are today.

A typical Hacragorkan is tall and thick, usually over six feet tall and well over three hundred pounds—most of it muscle. Their green skin is rough and bumpy, and their hair is short and bristly. Hacragorkans have a long tradition of tattooing and occasional ritual scarification, and virtually every Hacragorkan is covered in elaborate patterns of swirls and sunbursts. Some of these tattoos and scars signify important events in an individual's life, while others are simply for their aesthetic value—tattoos and scars are, in fact, one of the few aesthetic art forms that exist on Hacragorka.

Hacragorkan society places little value on “frivolous” pursuits such as academic learning, science, and most art (with the notable exceptions of body art and music); instead, they place the greatest value on physical strength and battle prowess. For this reason, ritual combat and blood sports are common on Hacragorka, and gladiatorial fighters are actually one of the planet's chief exports, next to mercenaries and weaponry. Despite their love of battle, Hacragorkans disdain guns. They'll use them when the situation calls for it—they're a pragmatic people—but they prefer hand-to-hand combat or, failing that, the use of knives, axes, and swords.



HACRAGORKAN NAMES

Hacragorkans have both personal and family names traced through the female line. Their names are short, grunting sounds. Here are some examples.

MALE NAMES: Barg, Berg, Bor, Bug, Burg, Dor, Drub, Durb, Durg, Gar, Gerb, Gor, Grub, Gub, Thar, Thrub, Thub, Thurg, Tor, Torg.

FEMALE NAMES: Arbra, Arga, Barba, Bruba, Brunda, Burga, Darga, Dorba, Druga, Durba, Golba, Gorba, Grorba, Gurga, Horga, Thorda, Thubra, Truga, Turga, Urga.

FAMILY NAMES: Abragag, Agab, Azog, Bagagob, Bargab, Borgab, Drabag, Gabog, Gagab, Gagog, Gog, Gogagog, Golbarg, Gozagag, Grabag, Guldag, Gurbag, Magog, Zagog.

TYPICAL HACRAGORKAN ASPECTS

CAN TAKE A HIT

INVOKE: you don't go down on one blow, "That all ya got?"

COMPEL: you didn't have to, so you never really learned to dodge, "*Thud* That all ya *Thud* that all ya *thud* okay please stop *thud* that's enough *thud"

MY HANDS ARE HAMMERS

INVOKE: pow! "There's one! And two! You want some more?"

COMPEL: who needs guns, or knives, or swords? "Why did you put down your gun, Barg?! Don't punch him, shoot him!"

BATTLE-SCARRED

INVOKE: you are one bad mofo, "Let's steer clear of this guy."

COMPEL: your scars make you memorable, "Hey, it's that Hacragorkan that took a chunk of my nose! I recognize the scar over his eye!"

FORGED BY STRUGGLE

INVOKE: hardship doesn't mean much to you, "Extreme heat, little water, no food. What's the problem?"

COMPEL: you had to fight for everything, now you can't stop, "Don't touch that last fillet or you'll lose your arm."

MIX IT UP!

INVOKE: a fight! Great! "All right! Let's go!"

COMPEL: you jump into a fight when there're other things to do, "Another bar fight? Leave the Hacragorkan to settle it alone. We've got work to do."

UNSTOPPABLE

INVOKE: you drive towards what you want until you get it, "Sixteen battle droids between me and escape? I've blown through worse."

COMPEL: you drive towards what you want until you get it, "The entire station is exploding, it's full of monstrous bugbeasts, I'm handcuffed to an unconscious man, and the money I want is on the other side of the station? I can still get it."

HACRAGORKAN SPECIES ABILITIES (TOTAL -3)

QUICK HEALERS [-2]

Hacragorkans are back on their feet and ready to fight faster than most other species—which is good, since they're usually suffering from one injury or another. Out of combat, Hacragorkans recover physical consequences as if they were one level lower (for example, a moderate consequence recovers as if it were mild). This doesn't apply to extreme

consequences. Additionally, *once per conflict* a Hacragorkan may clear away a mild physical consequence as their action for the round.

DANGEROUS BEARING [-1]

Hacragorkans are intimidating just by their very nature. A Hacragorkan gains a +2 when attacking with Provoke to intimidate an opponent with the threat of force.

PUGNACIOUS [-1]

Hacragorkans are great at starting fights, saying just what they need to get the fists swinging. A Hacragorkan gains a +2 to creating advantages with Provoke when trying to start a fight.

KEN REEG

There's some dispute as to the origin of the Ken Reeg as a species. Most people think the Ken Reeg are an offshoot of the Arsubaran species, either due to natural evolution or genetic augmentation. Apart from a few things, they're physically identical to Arsubarans. The most obvious difference is their green skin, but Ken Reeg also have no need for sleep. Few other species can claim such a thing. The Ken Reeg, of course, vehemently refute any assertions that they share a common ancestry with the Arsubarans, maintaining that they are unique and separate.

As a species, the Ken Reeg have a reputation for being good with numbers and rules. Ken Reeg are frequently found in the gambling dens of the planet Stakes (in fact, many consider Stakes to be the Ken Reeg home planet, though it's unlikely that they originated there), as well as in the fields of law and accounting. In addition, Ken Reeg have a reputation for being morally and ethically flexible. Many other species view Ken Reeg with distaste, seeing them as nothing but con artists, gamblers, silver-tongued lawyers, and snake-oil salesmen. The Ryjyllians, in particular, have an intense dislike for the Ken Reeg due to their "lack of honor." The Ken Reeg, for their own part, dislike nobody, preferring instead to keep their options open. After all, if you burn too many bridges, the money can't flow in as easily.

If you know a Ken Reeg, it's unlikely that you truly know him. Most Ken Reeg have two separate aspects to their personality: the face and the name. According to Ken Reeg custom, the face is what you present to those you don't fully trust, and although Ken Reeg are capable of being friendly to people they just met, they're slow to trust. A Ken Reeg's face is his outward demeanor; it's how he presents himself in public. Typically this includes an air of respectability, a hard work ethic, and a willingness to get the job done. The name, on the



other hand, is the facet of the Ken Reeg's personality that only his inner circle—those he truly trusts—sees. Some Ken Reeg never share their name with anyone, not even their families. This slowness to trust is so culturally ingrained that even the Ken Reeg language—Reegi—is known almost exclusively to Ken Reeg; sharing the Reegi language with non-Ken Reeg is, in fact, considered grounds for social ostracism and enormous loss of status. The secrecy surrounding the language is so great that most people believe that Ken Reeg use Galactic as their native language and have no language of their own. To be fair, the Ken Reeg wouldn't have it any other way.

KEN REEG NAMES

Ken Reeg names are Arsubaran in form, but they have their own personal flavor. Their names always sound almost like nicknames, and sometimes they actually are.

MALE NAMES: Benny, Billy, Dizzy, Dougie, Droobie, Fennie, Henny, Iggy, Izzy, Jimmy, Lolly, Mickey, Morrie, Morty, Paulie, Sammy, Sonny, Telly, Tony, Willy.

FEMALE NAMES: Babe, Bonnie, Candy, Della, Donna, Doxie, Holla, Honey, Lana, Lonnie, Mixie, Moxie, Nixie, Noxie, Sloopie, Solla, Sugar, Trixie, Tutti, Twinks.

FAMILY NAMES: Action, Flash, Glitter, Happy, Magic, Quickly, Rainbows, Razzle, Sharps, Shine, Slick, Slightly, Snappy, Snaps, Stardust, Sweets, Trick, Twinkle, Twist, Wonder.

TYPICAL KEN REEG ASPECTS

CAN'T REALLY KNOW A KEN REEG

INVOKE: you can pretend to be whatever you have to be to get the job done, "Why, yes, I am the diplomatic counsel from Rigil 8!"

COMPEL: your old cons come back to haunt you, "Look, it's that lying Priest of the Seventh Dawn! Get him!"

SLIPPERY AS A SNAKE

INVOKE: it's hard to pin you down, "Wait. What do you mean about the fine print?"

COMPEL: people don't want to trust you, "I know all about you, Noxie. No deal."

GOOD WITH NUMBERS

INVOKE: you can make money worth more money, like magic, "I invested our earnings and they've tripled. Go buy yourself a nice gun."



COMPEL: sometimes creative accounting causes problems, "Sir, we have evidence of an illegal investment scheme, please open the door."

"THERE'S ALWAYS A LOOPHOLE."

INVOKE: no contract is ironclad, "I think you forgot about a little thing called sub-paragraph 3, section B, article 1."

COMPEL: you think you can escape inescapable situations, "You didn't actually say specifically that you wanted us to hand over the money! Oh, dear, you're going to hit me now."

VORACIOUS GREED

INVOKE: if you want it, you'll go to any lengths, "So what if we have to break into Galactic Core Security's stronghold? There's so much money at the other end!"

COMPEL: the things you want might cause you trouble, "That necklace is worth a fortune. I've got to get it for myself."

"LET'S MAKE A DEAL."

INVOKE: you can finagle your way out of almost anything, "I think there's some way to resolve this to our mutual benefit."

COMPEL: other people can get you to cut deals even when you shouldn't, "We know we murdered your brother, but isn't there some way you would accept an apology? With cash?"

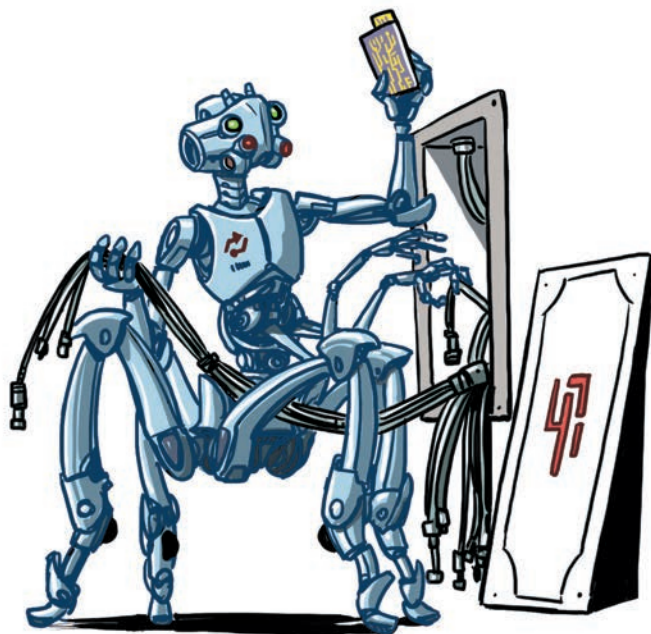
KEN REEG SPECIES ABILITIES (TOTAL -1)

NEVER SLEEP [0]

Ken Reeg have no need for sleep. They still grow fatigued from physical activity and need to rest, but they never actually fall asleep. A Ken Reeg can be considered alert at all times. Additionally, any task that would normally take a few days or longer takes only a day or two if the Ken Reeg decides to devote to it full time.

DEALMAKER [-1]

The Ken Reeg are notoriously grasping and are always willing to make a deal, and they know what to look for to find other people willing to do the same. A Ken Reeg gains +2 to discover with Contacts when looking to trade or haggle with new suppliers or buyers.



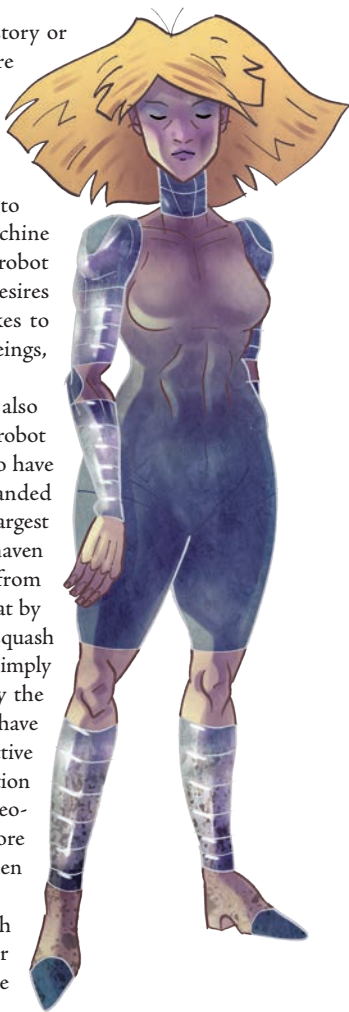
ROBOTS

Robots are not a true species with a shared history or culture, and they're usually viewed as little more than expendable tools and thoughtless automations. While it's true that many robots are merely mechanical devices with no true sentence, some are more than that. It's commonly thought that a robot that's been around long enough starts to become self-aware, and as the ghost in the machine starts to become more and more powerful, that robot can become a fully developed personality with desires and agendas of its own. Of course, nobody likes to think of that; after all, if robots were sentient beings, they'd have to be freed from bondage.

Most robots are effectively slaves; most robots also aren't aware of this fact. There are, however, a few robot communities in the galaxy, clusters of robots who have developed varying degrees of sentience and banded together for mutual protection and support. The largest of these is the Collective, a self-proclaimed safe haven in the Frontier Zone for free-thinking robots from anywhere in the galaxy. The Collective is scoffed at by many, and the occasional government has tried to squash it out now and then. Most of these attempts have simply failed, with the aggressors being turned back by the robots' superior numbers and organization. A few have managed to destroy the community, but the Collective always returns a few years later, in a different location but with the same individuals behind it. Some theorize that the Collective's members upload and store their minds to some undisclosed location, and when they're destroyed they simply find new bodies.

The other major robot community is much smaller than the Collective, but much better known: the System. The robots of the System see themselves as the immune system for the galaxy—each individual robot an antibody, and each organic creature in the galaxy a virus. Their stated goal is to eradicate the “organic plague,” as they call it, one creature at a time. Besides hunting down and killing organics, robots of the System also “liberate” non-sentient robots by capturing them and reprogramming them (they call it “Awakening”), so that they can swell their ranks.

By and large, though, these two communities are not the norm, even for sentient robots. Most sentient robots try to better themselves and explain to their organic masters that they are living beings, too. Some lucky ones manage to find groups of organics willing to accept them for what they are, folks willing to take them in (provided, of course, that the robot contributes to the community).



ROBOT NAMES

Robots are named by their manufacturing company and usually have a model number and a unique identifier. Robots that work in close proximity with biological beings are often given a nickname, as well.

NAMES: Acme TB-M Class FF5094, Aldo-Maxo 2000 Series X1, Blackhawk Warbot 12-004, BotTech 3000 J1-9941, Mechtech DGL 1106, Mnemo Devices MMO-001L, Quality Robots Mobile Toolkit 1101Y, Snappy Robots Posh Series C1L, Tomol Industrial Machines Mechbot TIM-M-0062, Unicorp Heavy Machines XL-2014.

NICKNAMES: Bluey, Boltbucket, Buzz, Clunky, Electro, Gearhead, Glitch, Happy, Knuckles, Lady, Maitre D, Ol' Grim, Princess, Rover, Rusty, Shorty, Sonny, Stilts, Wrench, Zippy.

TYPICAL ROBOT ASPECTS

NEVER EAT, NEVER SLEEP, NEVER STOP

INVOKE: you're relentless in getting something done, "It's been working on that for three days straight, I can't believe it."

COMPEL: very little will get you to stop, "No, no, don't keep working on the replicator, we're being shot, we need you to man the guns!"

FULLY-EQUIPPED

INVOKE: you have the right tool for the job, "I just happen to have a bone saw handy, sir."

COMPEL: you always think you're the right tool for the job, "Hey! I was fixing that."

JUST A MACHINE

INVOKE: you want to be overlooked, "No one here. Just a robot."

COMPEL: you want to be taken seriously, "I'm sorry, you're equipment. You can't report a crime."

RESTRAINT SYSTEMS

INVOKE: organics concerns about you are allayed by your restraint systems, "Oh, it's restrained, we're fine."

COMPEL: your built-in restraint systems can lock you up, "I can't shoot an organic being, my restraint systems won't let me!"

BONDS OF ROBOTIC LIFE

INVOKE: you understand and have a way with other robots, "It's okay, TX-9, you can let us past, I assure you, brother."

COMPEL: other robots will make requests of you at inopportune moments, "Please Zippy, you're my only hope."

NEWLY AWAKENED

INVOKE: you have a mind of your own, "Protocol calls for me to sacrifice myself, but I think I'll follow you."

COMPEL: you don't like being ordered around, "I'm afraid I can't do that, Dave."

ROBOT SPECIES ABILITIES [TOTAL -1 TO -5]

REPROGRAMMABLE [-2]

A robot's mind is not fixed. They can be reprogrammed to perform other tasks. If an engineer spends a few days working on the robot, the engineer can completely rearrange the robot's skill configuration with an overcome obstacle roll using Engineering against a Good (+3) difficulty, including completely removing a skill or adding new ones. A success with style means that the reprogramming effort takes much less time. The only restriction

is that the robot must retain the same number of skill points. The robot can perform this task on itself but must *spend a fate point* to do so.

NEVER SLEEP [0]

Robots don't sleep. If they have sufficient fuel or a recharge, they can continue working indefinitely, not counting wear and tear. Robots must spend some downtime defragmenting their systems, reinitializing their code, and recharging their batteries, but a robot can be considered alert at all times. Additionally, any task that would normally take a few days or longer takes only a day or two if the robot decides to devote itself to it full time.

DON'T BREATHE [-1]

Robots don't need to breathe. This means that they're able to function in any atmosphere, even liquid ones, and are also unaffected by a complete lack of atmosphere.

MACHINE RESISTANCE [-3]

Robots can operate easily in temperatures down to freezing and heat well above a biological comfort level. Extreme cold or extreme heat can still damage a robot's parts by freezing its fluids or melting insulation or internal plastic, though. A robot can survive a vacuum indefinitely, although sudden decompression may cause damage. A robot cannot be affected by diseases or poisons that infect biological beings. A robot may ignore any environmental aspect that the GM decides would not affect a robot.

IMMORTAL [-1]

With regular maintenance, a robot is effectively immortal. Robots are not affected by the ravages of age during play and could have been around for hundreds of years.

ELECTRO-MAGNETIC VULNERABILITY [+1]

Robots are particularly vulnerable to electro-magnetic attacks. Electro-magnetic attacks against a robot are treated as if they were weapons of one higher tier than they actually are. For example, a medium electro-magnetic attack is treated as a heavy electro-magnetic attack.

NO NATURAL HEALING [+4]

Robots cannot heal damage and must be repaired through Engineering. None of a robot's consequences or conditions will recover without outside assistance. A robot's conditions are different from an organic character's. Instead of *Winded*, a robot has the condition *Overheating*. Instead of *Stunned*, a robot has the condition *Rerouting*. A robot can be jury-rig repaired using Engineering against a difficulty level equal to the consequence or condition being healed. Mild consequences and minor conditions have a difficulty level of +2 to repair and require overcoming an obstacle with Engineering; moderate consequences and major conditions have a difficulty level of +4 to repair with Engineering; severe consequences and critical conditions have a difficulty level of +6 to repair with Engineering. A robot can also buy repair parts and services using its credits. A robot can mark one box of credits to buy materials to heal mild consequences and minor conditions. A robot can mark two boxes of credits to buy materials to heal moderate consequences and major conditions. A robot can mark three boxes of credits to buy materials to heal severe consequences and critical conditions. These prices can be negotiated with the Haggle skill as normal.

WE DON'T SERVE YOUR KIND [+1]

Robots are treated like slaves or furniture in most parts of the galaxy. They aren't considered to have free will, so most beings don't care if they're rude to a robot, and plenty

of places have outright paranoia towards robots. Whenever you first interact with a new community (planet, space station, colony ship), roll one Fate die. On a 6, the community is friendly and welcoming to robots. On a 5, the community is **SUSPICIOUS OF THE MACHINES**. On a 4, the community is filled with **ANTI-ROBOT PREJUDICE**.

EXTRA LIMBS [-1] (OPTIONAL)

Robots are often fitted with extra limbs to help them to do their jobs. Once per conflict, a robot with extra limbs can take two actions in a single round.

ADDITIONAL SENSORY APPARATUS [-1] (OPTIONAL)

Some robots are equipped with additional senses, such as sonar, heat sensing, or sensing vibrations through the ground. Pick one type of additional sense for the robot. Any scene aspect that restricts vision or other senses must directly block this additional sense, or robot may ignore the aspect.

EXTRA SPEED [-1] (OPTIONAL)

Some robots are built with multiple limbs dedicated to locomotion or with tires or treads to increase speed. A robot with extra speed can move one additional zone for free in each round of a conflict.

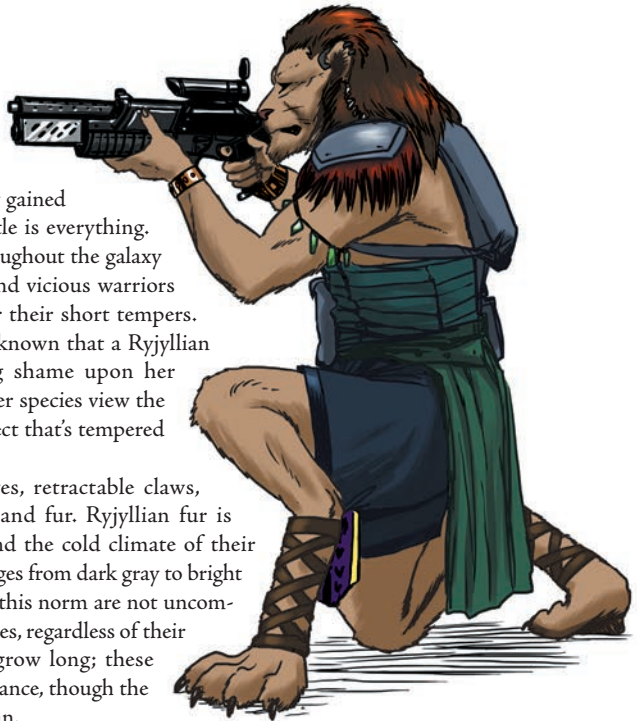
HOVER [-1] (OPTIONAL)

Some robots don't actually walk or roll in order to move around, but instead hover above the ground with built-in anti-gravity. Robots with this feature don't leave tracks and don't trigger any sensors that require weight to activate. They can also easily access a zone directly above them, an action that would be off-limits to a ground-based being without jumping.

RYJYLLIANS

Ryjyl, an icy planet in the Frontier Zone, is home to a species of warriors without peer. To a Ryjyllian, honor is everything. Honor is primarily gained through battle; therefore, battle is everything. The Ryjyllians are known throughout the galaxy as some of the most skilled and vicious warriors around, and they're feared for their short tempers. However, it's also commonly known that a Ryjyllian would rather die than bring shame upon her clan; for this reason, most other species view the Ryjyllians with a healthy respect that's tempered by caution.

Ryjyllians have cat-like eyes, retractable claws, pointed ears atop the head, and fur. Ryjyllian fur is thick—the better to withstand the cold climate of their homeworld—and typically ranges from dark gray to bright white, though variations from this norm are not uncommon. Ryjyllians have thick manes, regardless of their gender, that they braid and grow long; these braids often have some significance, though the meaning varies from clan to clan.



Unlike many other starfaring species, Ryjyllians value the ties to their families more than ties to their species. To a Ryjyllian, the clan is everything. There are countless clans of varying sizes throughout the galaxy (though most of them are still based on Ryjyl), and each operates as an independent nation-state. There are alliances between clans, and occasionally smaller clans merge into a larger clan, but for the most part, they're separate entities. For this reason, people sometimes find it difficult to deal with Ryjyllians; just because you've signed a treaty with one clan doesn't mean that another clan will honor it.

Ryjyllians, in general, follow a very strict warrior code, and while clans sometimes have variations on this code, the basics are universal. Ryjyllian honor forces fair combat, even between bitter enemies, and a Ryjyllian must give quarter to an enemy that surrenders. These rules apply to all conflicts between Ryjyllians, but the rules are more lax when it comes to members of other species. The code says that most non-Ryjyllians are without honor, and therefore will not participate in honorable combat or dealings when given the chance. Most Ryjyllians will give a non-Ryjyllian the benefit of the doubt once, but if the caution proves to be warranted, a non-Ryjyllian can expect little in the way of honor or even civility from that individual or her clan.

RYJYLLIAN NAMES

Ryjyllians have round, yowling names, which reflect their native tongue. All Ryjyllians identify their ancestors through several generations when making a formal introduction. Such a recitation generally sounds like a catfight to outsiders.

MALE NAMES: Awrlol, Awrrl, Awyawl, Brawlral, Brrawl, Grawl, Grawyawarl, Grrawal, Hsbrawl, Hsyrrl, Mawl, Mrryawl, Mrryrl, Prawl, Prbrawl, Prmrll, Waryall, Wawarrl, Yall, Yawawl.

FEMALE NAMES: Bawrgrr, Brwr, Gbrowr, Gbrywr, Grrawr, Hsbrrwr, Mawr, Mrrawr, Prrbrawr, Prrbrwr, Prrowr, Rorlawr, Rrowr, Srrbrawr, Wrrawr, Yawbrowr, Yibrowr, Yowr, Yowrmrr, Yrrbr.

FAMILY NAMES: Ryjyllians don't have family names per se; they list their ancestors. The term "awp" indicates descent, and the more prestigious parent is typically listed. A formal Ryjyllian name will look like this: Yall awp Yibrowr awp Awrlol awp Gbrywr.

CLAN NAMES: The clan name is not part of the personal name, and most Ryjyllians can recognize what clan another Ryjyllian comes from on sight. A Ryjyllian will offer her clan if asked, but she'll usually assume that it's obvious. The five largest clans are Hawp, Hwrrr, Mrrr, Myip, and Yowrrr.

TYPICAL RYJYLLIAN ASPECTS

CAT-LIKE EVERYTHING

INVOKE: for quick acrobatic moves, "I can't believe he made that jump!"

COMPEL: not everything cats do is great, "Do you need to sharpen your claws on every damn tree we pass?"

SHORT TEMPER

INVOKE: when someone has pissed you off, "I'll mail your head back to your mother!"

COMPEL: when you can't keep your temper but should, "I don't care that you are the governor of this planet!"

WARRIOR OF A WARRIOR PEOPLE

INVOKE: great for fighting, "Don't you know not to go in against a Ryjyllian?"

COMPEL: tough guys look to you for a fight, "Wait until I beat the snot out of this Ryjyllian! Ma will be so proud!"

LOYAL TO MY CLAN

INVOKE: when you act in a way that will bring honor to your clan, “No Myip clan warrior has ever fled a battle!”

COMPEL: your clan calls on you, “The Mrrr clan has asked me to steal the Vortal Gun from our employer. I must obey.”

THE RYJYLLIAN CODE OF HONOR

INVOKE: you’re known for being honorable, “We can trust the Ryjyllian, he’s got a code of honor.”

COMPEL: opponents can exploit the code, “Wait! I beg for quarter!”

HONOR DEMANDS PERSISTENCE

INVOKE: you’re devoted, “I won’t stop fighting until the last enemy falls!”

COMPEL: you’re stubborn even off the battlefield, “No! I can win back my money—my honor demands it! Deal again, puny creature!”

RYJYLLIAN SPECIES ABILITIES

[TOTAL -3 TO -4]

ACUTE HEARING [-1]

Ryjyllians have keen hearing. They get +2 to overcome obstacles with Survival when they listen for something coming.

CLAWS AND FANGS [-1]

A Ryjyllian is never unarmed. They have retractable claws in their fingers and sturdy and deadly fangs in their jaws. These natural weapons are the equivalent of light weapons and can be improved with gear points through cybernetic enhancements (page 157).

LOW-LIGHT VISION [-1]

Ryjyllian eyes are better than average at seeing in dark conditions. Ryjyllians get +2 to overcome obstacles with Survival when attempting to see in the dark or low light.

RYJYLLIAN COMBAT FOCUS [-1] (OPTIONAL)

Some Ryjyllians train in special combat techniques that allow them to enter into a sort of battle trance that inures them to pain. It also makes them more deadly combatants. Once per session, the Ryjyllian can *spend a fate point* to enter a battle trance. While in this state, the Ryjyllian automatically generates one extra shift on any attack roll intended to deal stress. In addition, the Ryjyllian gains two additional physical stress boxes, unattached to any condition, which can be filled as normal when marking stress. However, if either or both extra stress boxes are filled, the Ryjyllian takes an immediate mild consequence when the combat focus ends. If mild is already filled, this consequence rolls up normally. The Ryjyllian can exit combat focus at any time; otherwise it lasts until the end of the scene.



Mawr goes into a fight. Her player spends a fate point to activate the Ryjyllian combat focus. Mawr gains two additional boxes of stress, unattached to any condition:



Mawr gets hit for one stress during the fight. Instead of filling her *Winded* condition, Mawr marks the stress on the temporary stress boxes.



Mawr then exits the combat focus, losing the two additional stress boxes. She filled one of the extra stress boxes, so she takes a minor consequence.

SALDRALLANS

There are two major empires in the galaxy; the Templari rule over one, while the other empire is ruled—at least mostly—by the Saldrellans. The two empires are an exercise in contrasts. Where the Templari Empire is racially homogeneous (for the most part), the Saldrellan Empire is diverse and cosmopolitan. The Templari Empire is warlike and totalitarian, while the Saldrellans are pragmatic and egalitarian, if ruthless at times. Indeed, the Saldrellan Empire contains representatives of every major species and many minor ones, in various positions of authority.

Saldrellans can be somewhat unnerving to members of other species. The upper body is a torso with arms, while the lower body trails off into a snake-like tail. The entire body is covered in fine scales. They have ophidian heads—complete with poisonous fangs and, in some cases, hoods like that of a cobra. Lacking eyelids, they never blink, and they sleep with their eyes open. A Saldrellan also possesses heat-sensing organs beneath their eyes that allow them to see the heat emanating from living creatures; this gives them the ability to detect the creatures in the dark and even track short distances by heat signature. Perhaps the thing that makes Saldrellans the most alien to other species is their ability to change their gender, seemingly at will; for this reason, Saldrellans have no preconceptions based on gender, and often can't even tell the difference between a different species' genders.

Despite their somewhat unnerving appearance and mannerisms, most people find Saldrellans to be fairly agreeable creatures once they get to know them. Saldrellans are famously pragmatic, so much so that species is rarely a concern when advancing in the Saldrellan Empire. The Saldrellans are, first and foremost, concerned with their Empire running efficiently and continuing to grow. To this end, they make efforts to ensure that members of all species are happy within the Empire,



because a happy citizen is usually a productive one. Exceptional members of other species can climb quite high on the political ladder; there have even been a few non-Saldrallan emperors in the past, though this is the exception rather than the rule.

Despite this apparent acceptance of all beings and creeds, these policies aren't motivated by morality. Indeed, Saldrallan morality is a flexible thing and can be boiled down to the idea that you should always do that which is most expedient and benefits the Empire (or company, or army, or other organization) most. The ugly side of this is that those who get in the way of prosperity and progress often don't last long. At best, these people are quietly disappeared; at worst they are made a public example.

SALDRALLAN NAMES

Saldrallans have personal names and clan names. Each of the Saldrallan clans has its own reputation and status that's well known to other Saldrallans. When a Saldrallan offers a formal introduction, they'll always name their clan, then themselves. A Saldrallan introduction sounds like this: "I was hatched for the Shass clan, I am called Hessien." Saldrallan names do not distinguish gender. They can tell by smell what gender another Saldrallan currently belongs to, and since this is changeable, they don't find the distinction important.

PERSONAL NAMES: Hasses, Heshesh, Hesshes, Hessien, Hessnss, Hessshss, Hessshssk, Hssk, Sassask, Sasses, Sassless, Shesshesh, Shesslss, Shissien, Shshk, Shsss, Sissik, Sissnak, Sssiss, Sssk.

CLAN NAMES: Aash, Hash, Hess, Hiss, Husss, Huush, Sess, Shass, Shul, Shuss, Ssesh, Sssek.

TYPICAL SALDRALLAN ASPECTS

FROM THE UNION

INVOKE: The Union of Saldralla holds some sway out here, maybe you can play on it, "I've got friends back home who can make your life miserable."

COMPEL: The Union's got more than its fair share of enemies, too, "A Saldrallan, huh? I'm gonna make you feel what the Union did to me on Reki Prime."

LIDLESS GAZE

INVOKE: this can really freak people out, "OK, I'll tell you! Just stop staring at me."

COMPEL: you seem weird and scary, "I don't want to talk to you. Just go away."

RUTHLESS

INVOKE: no one can tug your heartstrings, "Damn. I can't believe you shot him down like that."

COMPEL: people tend not to trust someone who'd cut them loose at a moment's notice, "Yeah, not turning my back on you."

EFFICIENCY, EXPANSION, POWER

INVOKE: you are thoughtful *and* ruthless, "I'm afraid I've already seen two steps ahead, my friend. Your allies won't be coming to help you today."

COMPEL: you won't stop, even when you should, "So what if they've started defending the cache with warbots? We'll still take it."

TOLERANT

INVOKE: you can get along with anyone, "I don't mind his peculiar habits. He has an excellent eye for investigation."

COMPEL: you may miss problems that actually demand attention, "Hmm. His gambling wasn't an issue before."

FLEXIBLE MORALITY

INVOKE: doing bad things just doesn't bother you, "This may be illegal, but the net gain is quite high."

COMPEL: you don't understand why it's bad, "I am confused. You didn't want to sell your vintage discs? The profit was exceptional."

SALDRALLAN SPECIES ABILITIES [TOTAL -3]

HEAT SENSE [-1]

Saldrallans have heat organs underneath their eyes that allow them to see in the thermal spectrum. Any scene aspect that restricts vision or other senses must directly block this additional sense, or the Saldrallan may ignore it.

POISON BITE [-2]

Saldrallans possess long fangs that can inject poison into an opponent. Once per conflict, in addition to any normal damage, a Saldrallan may place an immediate consequence on an opponent (**POISONED**, **SPREADING WEAKNESS**, etc.) if Fight is used for the attack. Only the lowest available consequence is used, and you must successfully strike your opponent to use this ability.

TEMPLARI

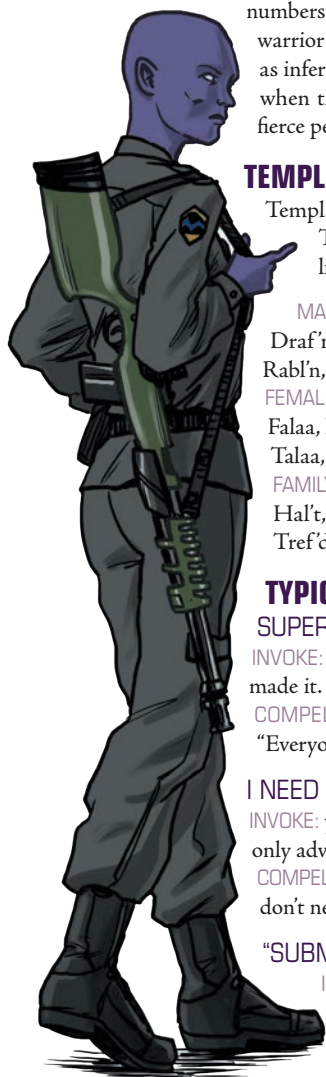
The Templari Empire is feared by most denizens of the galaxy, and for good reason: it has arguably the best, most efficient, most effective military in the galaxy. This is largely because the Templari value war and conquest above all else, so much so that many know them not as the Templari, but as the Devalkamanchans, a name that combines the names of the two war gods they worship: Deval and Kamanch.

A Templar is tall, generally a few inches taller than an Arsubaran; however, they look remarkably like Arsubarans in many other ways. They are completely hairless, and their purple skin and pointed ears further distinguish them from Arsubarans. Physical perfection is important to Templari, and most are well-muscled and athletic due to constant physical training; it's rare to see a Templar that's overweight or underweight.

The Templar society is perhaps the most xenophobic society in existence. Templari believe that their species is superior to all others, and that other species were created specifically to be conquered and to serve them. They do not allow any non-Templari into the military or government. Rather than incorporate and assimilate the way the Saldrallan Empire does, the Devalkamanchan Republic subjugates, oppressing members of other species and keeping them under heel. Only the military is authorized to own weapons of any kind within the Templari Empire; thus, only the Templari have weapons—at least, legally.

Understandably, Templar relations with other species are strained. The Saldrallans regard them warily, and the Templari eye Saldrallan space with hunger. Templari see the Arsubarans as upstarts, but also as threats because of their





numbers and ability to integrate into other cultures. Even the other warrior species—the Ryjyllians and the Hacragorkans—are seen as inferior and are typically exterminated rather than subjugated when they're encountered; the Templari have found that such fierce people make poor subjects.

TEMPLAR NAMES

Templari names have many clipped syllables and glottal stops. They have family names that they trace through the male line. Listed are some common Templari names:

MALE NAMES: Akryl, Avaar, Bal'n, Darv'n, Devaar, D'kryl, Draf'n, Gar'n, Gavanch, Jal'n, Jocaar, Kamanch, Lar'n, Locaar, Rabl'n, Racaar, Savaar, Tamaar, Tamanch, Trom'n.

FEMALE NAMES: Anaa, An'k, Belaa, Bel'n, Beval, Danaa, Deval, Falaa, Fr'n, Jacaa, Jan'k, Javal, Jr'n, Kr'n, Salaa, Selaa, Sel'n, Seval, Talaa, Tr'n.

FAMILY NAMES: Baan, Baf't, Bel'd, Durv't, Fal'n, Gaf'd, Gref'd, Hal't, Harn, Kaf't, Kal'n, Kran, Laf't, Saan, Tran, T'rbrik, Tref'd, Vaan, Var'd, Varn.

TYPICAL TEMPLAR ASPECTS

SUPERIOR SPECIES

INVOKE: you are flat-out better than everyone else, "Of course I made it. I'm Templar."

COMPEL: others are resentful of your natural superiority, "Everyone but the Templar can come in."

I NEED NO ADVANTAGE

INVOKE: you succeed without proper tools or advantages, "I am the only advantage I need."

COMPEL: you intentionally avoid preparing and gathering tools, "I don't need any help!"

"SUBMIT OR BE CRUSHED."

INVOKE: drive your enemies before you, "You have chosen to resist. So be it."

COMPEL: your need for victory prevents you from cutting your losses, "But they are not yet utterly defeated. We can't withdraw!"

TO THE PURPLE BE TRUE

INVOKE: your actions bring glory to your species, "I will show you how a true Templar behaves!"

COMPEL: you are unreasonable prejudiced against non-Templari, "No, you don't get the same share as her. She's purple and you're not."

TEMPLAR AGGRESSION

INVOKE: word of the Templari and their practices spans the galaxy, "You wouldn't want this to go down like it did on Deneba, would you?"

COMPEL: some of the stories are exactly what you don't want them to hear, "It's a Templar! They always shoot first! Open fire before she gets a chance!"

MARTIAL DISCIPLINE

INVOKE: there's a precise and orderly way to do things, "Stay together and strike here; that's their weak point."

COMPEL: you're accustomed to following orders, "We were instructed to stay here. That order hasn't changed."

TEMPLAR SPECIES ABILITIES (TOTAL 01)

The Templari are an example of a species with no special abilities outside the norm. They're already special enough; they don't need anything extra.

TETSUASHANS

The planet Suash is a damp, swampy, bug-ridden, dark planet. Few go there willingly if it can be avoided. It's widely theorized that the planet's native species, the Tetsuashans, were driven to excel at space travel because of their unpleasant homeworld, but the Tetsuashans are puzzled by the assertion that their homeworld is considered unpleasant; to them, it's simply home. Despite this, Tetsuashans can be found nearly everywhere else in the galaxy. It's said that only the Arsubarans are more numerous than the Tetsuashans in the galaxy; it's actually more likely that the Tetsuashans outnumber the Arsubarans, but nobody notices them most of the time.

A Tetsuashan is small, usually only about three feet high. Their bodies are slug-like, composed entirely of muscle and organs, completely without bone. They have no feet or legs, moving instead on a muscular pad; however, they do have two arm-like pseudopods with grasping digits. A Tetsuashan has a featureless face, with only a small mouth and a single eye directly above it. Tetsuashans are usually a grayish brown in color, and their skin glistens in the light, though they're not slimy to the touch. They're asexual beings that reproduce through a process they call "seeding" in which a lump is expelled through the Tetsuashan's skin and quickly develops into a clone of the original Tetsuashan; therefore, the concept of gender is completely alien to Tetsuashans. This causes some consternation amongst other species, as many forms of humor and innuendo are frequently lost on these creatures, and personal relationships with them take on a very different dynamic.



For the most part, Tetsuashans manage to exist below the radar of the rest of the galaxy. Most people pay them no mind, taking their presence for granted; the Tetsuashans do little to combat this, seeming content with the lack of attention. These creatures are extremely resilient, both mentally and physically, and these reserves of endurance and willpower often surprise people not familiar with Tetsuashan stoicism. Tetsuashans show little emotion, so it's difficult to truly know what they think of other species; they do, however, treat all species with the same apparent indifference.

TETSUASHAN NAMES

Tetsuashans have mushy, round sounding names. They have no family name, nor do they trace bloodlines. Each Tetsuashan is considered an individual, although they're aware that all Tetsuashans are genetically identical.

NAMES: Blorb, Blub, Blurb, Boog, Foosh, Furb, Glub, Glurb, Goo, Goosh, Gum, Gurb, Moosh, Mub, Oorb, Shoob, Sloosh, Splurb, Squishy, Urp.

TYPICAL TETSUASHAN ASPECTS

SHORT OF STATURE, STRONG OF WILL

INVOKE: people might underestimate you, "It's so little, it can't possibly be a threat, focus on the other ones."

COMPEL: things might be out of reach, "It seems the key component has been placed above my reach. I will need assistance."

STICKY, SQUISHY, AND GROSS

INVOKE: useful for getting weird places, "How'd it get in here? Did it squeeze through the vents in the ceiling?"

COMPEL: other species find you a bit disgusting, "Ugh. Another slime trail? Can we get rid of this thing?"

BORN TO THE SPACEWAYS

INVOKE: you can do all sorts of space things, "It slipped right out the airlock and then came back in the other side. Didn't expect that."

COMPEL: you're off balance when you're planetside, "I can't concentrate when the gravity is this strong and the air is this fresh!"

SLUG SIBLINGS

INVOKE: you can always find another Tetsuashan, and you're all clones of each other, "Their engineer is a Tetsuashan, so we got along great."

COMPEL: they can find you too, "Hey sibling, can you please turn off your engines? It would mean a lot to me!"

"I DON'T GET IT."

INVOKE: other sentients have a hard time reading you, "What does that face mean? Is it angry?"

COMPEL: you've got a hard time reading them, too, "What does that face mean? Did you touch some salt?"

UNFAILINGLY CHEERY

INVOKE: being so cheery tends to help you befriend new people, "It's so gross, but it's so happy, I have to love it."

COMPEL: being so upbeat can cause problems in the wrong situation, "Why is it trying to dance with the Trolegathian bear?!"

TETSUASHAN SPECIES ABILITIES [TOTAL -3]

SLIME TRAIL [-2]

Tetsuashans move around using a pad or “foot” that allows them to cling to sheer surfaces. They exude a gooeey slime to ease their travel and leave wet trails behind that gradually dry into a crust and eventually a powder. They may climb any normal surface as if they were walking without needing to make an Athletics roll. If a climbing roll is opposed or the Tetsuashan is engaged in a climbing contest, they add +4 to Athletics for the roll.

SQUISH [-2]

A Tetsuashan lacks bones and can squeeze its body down to an extremely small size. It can fit through very small or narrow openings easily, without the need for an Athletics roll.

REGENERATIVE POWERS [-2]

Tetsuashans heal far more quickly than the norm. Tetsuashans recover physical consequences—including extreme physical consequences—as if they were one level lower (for example, a moderate recovers as if it were mild). Additionally, once per conflict, a Tetsuashan may clear a mild physical consequence as their full action for that round.

POISONED BY SALT [+2]

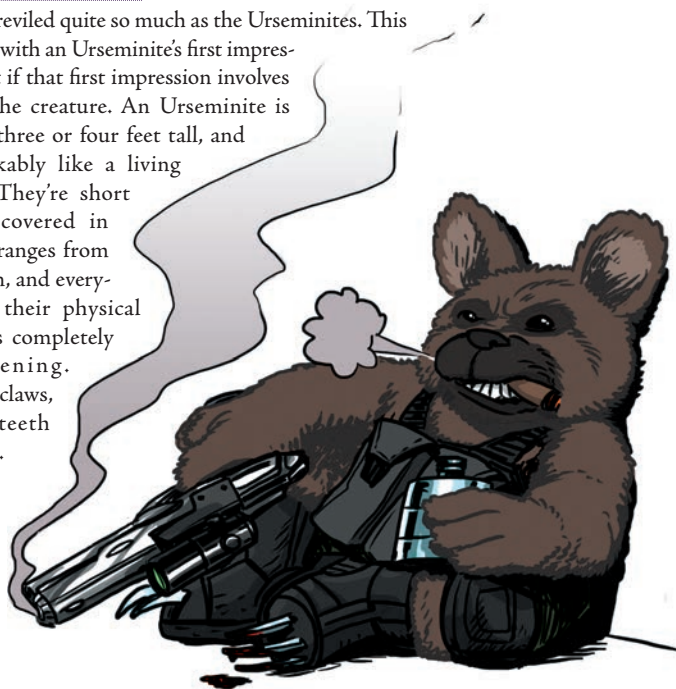
Salt is extremely toxic to Tetsuashans. Just coming in contact with salt causes 1 stress, and every round a Tetsuashan remains in contact, the salt will continue to inflict 1 additional stress. If attacked with salt, treat the attack as a weapon of one tier higher than normal.

REDUCED SPEED [+1]

The Tetsuashan method of locomotion, while useful for climbing, is particularly slow. A Tetsuashan does not get to move one zone for free per round of physical conflict. Instead, they must spend their action and roll Athletics to move any number of zones. They can move no more than two zones in a single round, even on an Athletics roll that succeeds with style.

URSEMINITES

No species is reviled quite so much as the Urseminites. This fact is at odds with an Urseminite's first impression—at least if that first impression involves only seeing the creature. An Urseminite is small, about three or four feet tall, and looks remarkably like a living teddy bear. They're short and pudgy, covered in soft fur that ranges from pink to brown, and everything about their physical appearance is completely non-threatening. They have no claws, and their teeth aren't pointed.



It's widely theorized that the Urseminites are a genetically-engineered species, created for the express purpose of being pets or perhaps nannies. This seems likely, because nobody knows of an Urseminite homeworld—these creatures live in small communities on various worlds, as well as in the space lanes themselves—and nobody really knows anything about Urseminite history or heritage. However, if they were engineered for domestic purposes as the theory goes, something went horribly wrong with the process, because their personalities could not be more contradictory to their appearances.

Urseminites revel in vice. They smoke huge, disgusting cigars that they roll themselves; they drink to excess; they hit on everything that moves; they pick fights; they lie, cheat, steal, and kill—all for amusement and personal gain. Urseminites are selfish creatures, and some think that something within the Urseminite brain prevents them from empathizing with other creatures or from realizing that other creatures are not mere playthings for their own grotesque amusement.

Most species want nothing to do with these cuddly villains, giving them wide berth when they see them. Some individuals recognize, however, that the Urseminites do have their uses. For all their small and non-threatening stature, Urseminites are notoriously vicious in battle, and packs of them can take down seemingly superior foes in a surprisingly short time. They are often pirates and mercenaries, and there are some who take advantage of their willingness to undertake any job, turning a blind eye to the Urseminites' methods.

Thankfully, compared to the other major species of the galaxy, Urseminites are rare. They have no homeworld, and groups of Urseminites larger than five or six are almost unheard of. It's likely that these creatures even begin to hate each other after a while, and this, fortunately, prevents them from amassing any kind of sizable force. Their small numbers are suppressed further by the Templari and the Saldrellans, both of whom frequently put bounties on the heads of Urseminites. The Saldrellans specify that these Urseminites must be proven pirates or criminals, since there are a rare few who do legitimate work for the Empire. The Templari, however, make no such distinction and are content to try to hunt the Urseminite species into extinction. So far, they haven't been successful.

URSEMINITE NAMES

Urseminites don't take family names. As befits their general attitude, the individual is all that matters. Here are some sample names.

MALE NAMES: Bres, Corl, Doom, Doonfa, Drevid, Falik, Grevid, Gun, Hebrid, Kalik, Korvid, Lar, Mar, Murd, Palik, Par, Sar, Savid, Trun, Van.

FEMALE NAMES: Bada, Bandi, Bedla, Blada, Caldi, Dani, Drandi, Folli, Goll, Hansi, Horra, Mala, Meda, Moll, Piska, Slandi, Terra, Tora, Tori, Traski.

TYPICAL URSEMINITE ASPECTS

CUTE AS A BUTTON

INVOKE: lull their suspicions, "Aww, how cute! Ow, crap, she stabbed me!"

COMPEL: it's really hard to take something as adorable as you seriously, "You just stay here, I wouldn't want you to hurt your widdle hands."

SHORT AND ROUND

INVOKE: you're small enough to fit into strange places, "That cabinet's too small for anyone to hide in. You've got something to tell me?"

COMPEL: not the best body shape for great feats of athletics, "Can't reach the switch? I guess you're too short, sucker."

"NEVER MET A VICE I DIDN'T TRY."

INVOKE: high tolerance levels for all sorts of things, "How are you still awake? There was enough in there to knock out an elephant."

COMPEL: it's easy to find vices to try, "Gambling? I'm in."

SELFISH

INVOKE: sometimes it helps to look out for number one, "I got clear, let's go!"

COMPEL: it's mean to leave your friends behind, "You left me to rot on that rock, you little jerk."

VICIOUS LITTLE BASTARD

INVOKE: go ahead, cut 'em: "Holy crap! That thing jumped at me like a mad dog!"

COMPEL: unnecessary cruelty: "Man, you could have just killed him. You didn't need to do *that*."

CHARMING AS A KNIFE TO THE THROAT

INVOKE: scaring people comes naturally to you, "Oh my stars, I'll tell you whatever you want to know, just don't hurt me!"

COMPEL: you have a hard time playing nice, "No, we do not stab passengers on the ship, no matter how ugly they are!"

URSEMINITE SPECIES ABILITIES [TOTAL -11]

THICK FUR AND FAT [-11]

Urseminites are very durable for their size and shape. Their bodies are insulated with thick fur and a layer of fat that protects them from damage. Urseminites start with natural light armor that can be improved with gear points through cybernetic enhancements.

HARD TO KILL [-11]

Urseminites are sturdy little buggers with a great resistance to pain. Urseminites automatically gain an additional stress box on their *Winded* condition. They also gain an extra mild physical consequence slot.

MIND FOR CRIME [-11]

Urseminites seem to be hardwired for wrongdoing. Urseminites gain a +2 to create advantages with Larceny when performing their crime of choice (pick one at character creation): arson, blackmail, burglary, cheating, con artistry, pickpocketing, vandalism.

NO NATURAL WEAPONS [+11]

Urseminites have no natural weapons. Their nails and teeth are blunt, and their thick layer of fur cushions even a punch or kick. They cannot inflict stress in hand to hand combat without a weapon.

UNIVERSALLY DESPISED [+11]

Every species in the galaxy hates the Urseminites. The only beings who don't despise them have never met one. All NPCs are assumed to have the aspect **URSEMINITE BASTARDS!** An Urseminite can *spend a fate point* to remove the aspect from an NPC when encountering that NPC for the first time.

CREATING YOUR OWN SPECIES

What's a galaxy without a vast menagerie of weird aliens? *Bulldogs!* doesn't restrict you to a few alien species; you can also create your own. The ten canon species offer good examples of what you can do.

Creating your own species is a lot like creating a character. You need to think a bit about your species' background, motives, general appearance, and capabilities. The process of creating a species works best if you have an idea of what sort of creature you want to come up with. This section is a toolkit for building a species of your own invention, but you need a vision in your head to start. Make sure you and the GM are on the same page as you develop your alien species. Don't bring in something that doesn't fit in the *Bulldogs!* world of high action—this should be a collaboration between the player and the GM.

As with character creation, species creation goes through a number of phases. Each phase prompts you to think about where your species comes from and what they're like rather than what they do mechanically, but each phase leads to some game rule effects.

PHASE 1: PHYSIOLOGY

What does your species look like? Do they tend to be tall? Short? Lithe? Muscular? Do they have any odd appendages, like wings or tentacles? Are they even Arsubaroid in shape, or do they have some other, non-standard shape, like a giant amoeba or a six-winged bird? What colors are they, usually? Are they extremely hardy? Are they known for their strength or intelligence? Think about what your species is like in a purely physical sense, in terms of appearance, capabilities, locomotion, powers, and so forth. An obviously physical thing like wings or great strength would fit into this phase, but so would something innate but mental, like psychic powers.

When you're done answering some of the questions above, come up with two aspects based on how you described your species. If your species is capable of something that's too powerful or complex for an aspect to describe, a species ability might be appropriate in addition to the two aspects you choose.

Max decides to create his own species rather than use one of the ones listed. He decides he'd like his species to be humanoid in shape, but with bony ridges and horns on their heads. He'd also like them to be tough, fast, and strong. He wants this species to be somewhat predatory, so he decides that they probably eat normal food but also require something else: the psychic energies given off by the deaths of sentient beings. He chooses the aspects **PREDATOR'S PHYSIQUE** and **PSYCHIC HUNTER** and creates an ability called **PSYCHIC VAMPIRISM** to represent their unusual source of sustenance.

PHASE 2: HISTORY

Where does your species come from? During this phase, it's a good idea to decide what kind of planet your species lives on; this should be informed by choices you made in the previous phase. For example, a strong, solid species might live on a high-gravity homeworld, while a species that's highly resistant to cold likely lives on an ice planet. You should also use this phase to come up with some defining moments in the species' history; you don't have to come up with the details right now, just a few broad strokes. This is also a good place to come up with a name for your species, if you haven't already.

During this phase, you should choose two more aspects relating to the species' history. If any other special species abilities seem likely to arise from this phase, set those up as well.

Max's species, which he's calling the Molodocs, is starting to come into focus. He decides that their homeworld is harsh and dangerous, and that many of the predatory animals on the world are sentient, even if they aren't that advanced technologically or socially. In order to survive in this harsh environment, the Molodocs had to become supreme hunters, the better to hunt those creatures that try to make meals of them. He decides that there have been several wars in Molodoc history, and that this caused the species to become fractious and clannish. He chooses the aspects **TO THY CLAN BE TRUE** and **ONLY THE FIERCE SURVIVE**.



PHASE 3: PSYCHOLOGY

During this, the final phase, you get to really delve into what kinds of creatures you're creating. The psychology and personality of your species should be informed by both its physiology and by its history—both nature and nurture. During this phase, you can also decide how these people view other species, and how those species view them.

You should choose the final two aspects for the species based on their psychology. Again, you might want to create a species ability if an aspect just doesn't seem like the right fit.

The Molodocs, being a fierce people, see others as either threats or prey. As such, relations with other species are strained at best and hostile at worst. The Molodocs don't generally care about that, Max decides, because the fact that they've survived this long has made them an extremely proud species, and they often look down on other species (who are, after all, potential meals). However, when a Molodoc truly trusts someone, he considers that person to be part of his clan, and thus worthy of both respect and protection. Max chooses the aspects **TRUST BRINGS YOU INTO MY CLAN** and **HUNGRY EYE**.

CREATING ABILITIES

When creating your own species, you might find yourself having to come up with some special abilities unique to it. A lot of the powers and abilities shared by a particular species don't really fit as stunts, either because all members of the species have these abilities or because they go slightly beyond what a stunt can do for a character. Not all abilities are advantages, either. Some are detrimental to the species as they travel the star lanes.

When building a new species, use the three-phase creation system as a guideline for what sorts of extra abilities they may have. Each ability either lowers a character's starting refresh pool or adds to it. Those that add to the refresh pool are detrimental abilities, while those that lower it give the species special powers beyond the norm. No character is allowed to begin the game with a refresh pool lower than one, so make sure the net cost of a species' abilities doesn't drop the refresh pool below that level.

Some abilities are listed with a cost of 0. These tend to be less heroic or exciting abilities and more in the realm of interesting details. You can take only one of these abilities at no cost. Each 0-point ability taken after the first costs -1 instead.

I WANT MORE ABILITIES!

If you want to add an ability to a species after creation, you'll need to use a **major advancement** and treat the ability you want to add as a cybernetic enhancement (see **Advancement**, page 109).

ADDITIONAL SENSES [-1]

Some species develop additional ways to navigate their surroundings such as sonar, heat sensing, psychic senses, or other extrasensory abilities. Any scene aspect that restricts vision or other senses must directly block this additional sense, or members of the species may ignore the aspect.

AMPHIBIOUS [-1]

This species is equally at home in air or liquid environments. Members of this species must still breathe air, but they don't have to make an Athletics roll for normal swimming movements. Members of this species can move easily through liquid, using their free one zone move per round of a conflict to move through liquid (normally, creatures would have to roll Athletics to do so).

NOTE: This ability does not confer the power to breathe liquid; the species must still breathe regular air unless another ability (such as Breathe Unusual Atmosphere) is purchased that states otherwise.

AQUATIC [+1]

Some species are completely aquatic and can't survive outside a liquid environment. Such species can only breathe the particular liquid that makes up their home atmosphere (usually water). Outside of their liquid environment they will begin to suffocate. When they're out of water, they can't move easily and must make an Athletics roll to move even within their own zone. Special accommodations must be made for this species, such as setting up pools, channels, or tubes of water to enable them to move around. Outside of a liquid environment, members of this species must walk around in an encounter suit all the time which could cause problems if breached. An encounter suit costs at least one gear point.

ARMOR BONUS [-1 TO -3]

Some species have a shell or tough hide that's resistant to damage. The cost for this ability varies based on how effective the armor is against attack. Each point of refresh spent on Armor grants the species the equivalent of one tier of natural armor. This armor does not stack with other armor, though it can be improved with gear points through cybernetic enhancement.

BREATHE UNUSUAL ATMOSPHERE [0]

This species can breathe an atmosphere that does not comprise the usual oxygen/nitrogen mix. This could be water, chlorine gas, or any other atmosphere you specify. The species has no difficulty breathing a normal atmosphere as well, though. Specifying water and paired with the Amphibious ability creates a creature equally at home in water and on land. Strange creatures dwelling on gas giants or planets with unusual atmospheres also qualify. Additional atmospheric types may be purchased by taking this ability multiple times, but each additional atmosphere beyond the first costs -1.

CHAMELEON [-1]

Members of this species have the ability to change the color of their skin to blend in with their surroundings. They gain a +2 to create advantages with Stealth when they are hiding.

CLING [-2]

This species has claws or suction pads or some other structure that allows them to cling to sheer surfaces. They may climb any normal surface as if they were walking without needing to make an Athletics roll, and they gain a +4 to Athletics when rolling in a contest or against opposition.

COMMUNICATION RESTRICTION [+2]

Some species can't communicate using vocal cues. They either lack the apparatus to form words, or they have never been able to hear and therefore don't have the ability to vocalize. In normal circumstances, this is inconvenient. In emergencies, it can be dangerous. When attempting to communicate with anyone outside their species, beings with this restriction suffer a -2 on all social rolls.

CONTORTION [-2]

Species with this ability can squeeze their physical body many times smaller than normal. They can fit through small or narrow openings easily without needing to make an Athletics check.

DAMAGE RESISTANCE [-1, -2, OR -4]

Some species are just particularly tough. Maybe they have a sturdy physical structure; maybe some body part can be discarded and regrown; maybe they just have a great resistance to pain. At a cost of -1, members of this species have an additional mild physical consequence slot and an additional minor condition stress box (on Winded or Angry, their choice). At a cost of -2, members of this species gain an additional stress box to Winded, Angry, and Stunned, in addition to the extra mild physical consequence slot. At a cost of -4, members of this species gain an additional stress box to all conditions, in addition to the extra mild physical consequence slot.

DISEASE/VENOM IMMUNITY [0]

Some species are highly resistant to disease or poison. A species with this ability must choose either disease or venom. To be immune to both, the ability costs -1. A member of the species is immune to damage, consequences, or environmental aspects related to disease or poison.

DISEASE VULNERABILITY [+1]

This species is particularly susceptible to disease. Members of the species suffer a -2 penalty when attempting to resist the effects of diseases or the risk of infection.

ELECTRO-MAGNETIC VULNERABILITY [+1]

Members of this species are particularly vulnerable to electro-magnetic attacks. When hit with an electro-magnetic attack of any kind, treat it as if you were hit by a weapon of one tier higher than it actually is.

ENVIRONMENTAL IMMUNITY [0]

Some species aren't affected by certain types of harsh environment, such as freezing temperatures, extreme heat, or vacuum itself. When taking this ability, choose one or more of these types of environment. A member of the species is immune to damage, consequences, or environmental aspects related to the chosen environment. To be immune to more than one or all of these environments, the ability costs 1.

EXTRA LIMB [1]

Some species have additional limbs with prehensile abilities. It's not necessary to take this advantage for extra legs, only for limbs that have the ability to manipulate objects. Once per session, a being with extra limbs can take two actions in a single round of a conflict.

EXTRA SPEED [1 OR 2]

Some species are particularly fast, either because they have multiple limbs dedicated to locomotion or because they possess much quicker reflexes than the galactic norm. At a cost of 1, members of this species can move a second zone for free per round of combat. At a cost of 2, additionally, members of this species can interrupt the action order to take their action at any time during a round of a conflict, so long as they haven't gone yet in that round.

FAST HEALING [2]

Species with this ability heal far more quickly than the norm. This healing ability does not apply to extreme consequences, but all lesser damage heals at a faster rate. Out of combat, members of this species recover physical consequences as if they were one level lower (a moderate recovers as if it were mild, etc.). Additionally, *once per conflict* a member of this species may clear away a mild physical consequence by using their action during a round to do so.

FLIGHT [2]

Some species have the ability to fly. They have wings or some other method for true flight and can move freely about in the air. When in flight, a member of this species may move one additional zone for free by flying.

GLIDE [1]

This species has wings or other structures allowing it to glide. Members of the species must take off from a spot that is some height above the ground, but with a proper launching point may glide for long distances. While gliding, a member of this species may move one additional zone for free during each round of a conflict, but cannot move upward, and will stop gliding once they reach the ground.

GREATER SHAPESHIFTING [-4]

Some small portion of species has the ability to radically change their bodies. Members of this species are true shapeshifters, able to change form into any object or being at will.

They get +4 to overcome obstacles with Stealth when attempting to avoid detection using shapeshifting, and +4 to overcome obstacles with Larceny when attempting to run a con using shapeshifting. They also receive all the benefits of *Mimicry* and *Lesser Shapeshifting*.

HEALING RESTRICTION [+2]

Some species recover from damage very slowly. Members of this species recover physical consequences as if they were one level higher (a mild recovers as if it were moderate, etc.). A severe consequence does not act like an extreme, but it can take months or years to recover from a severe consequence.

HOVER [1]

This species doesn't actually walk in order to move around, but instead hovers above the ground, either through some internal lighter-than-air chambers or natural anti-gravity abilities. Members of this species don't leave tracks, and don't trigger any sensors that require weight to activate. They can also easily access a zone directly above them, an action that would be off-limits to a ground-based being without a jump.

IMMORTAL [0]

Some species are extremely long-lived, so long lived that they are effectively immortal. Members of these species are not affected by the ravages of age during play, and they could have been around hundreds or even thousands of years.

INCORPOREAL [3]

Some species have no physical body as such—they may be extra-dimensional, gaseous, or made of pure energy. Such beings are immune to physical attack. Creatures of this type have one type of attack that will still affect them, such as electro-magnetic energy, lasers, or wooden weapons. This must be specified when building the species. An incorporeal being can move easily through incredibly tiny spaces, but normally not through solid objects. A being of this type can't pick up, hold, or interact with any corporeal item.

INVISIBILITY [4]

Some species are completely undetectable by normal sight. This grants members of this species a +4 to defend or create advantage with Stealth while trying not to be seen. Beings that use sight in combat suffer a -2 penalty when attempting to hit a member of this species in hand-to-hand combat, and a -4 when attempting to hit with a ranged weapon. Beings that use senses other than sight are unimpaired.

KEEN SENSE [1]

Many species have far greater ability with a particular sense than the galactic norm. Pick a particular sense. Members of the species gain a +2 to overcoming obstacles with Survival if using their chosen sense. Multiple senses may be enhanced by taking this ability more than once.

LEAP [1]

Some species can leap prodigious distances. Members of this species gain a +2 bonus to overcome obstacles with Athletics while jumping.

LESSER SHAPESHIFTING [2]

Some species can mimic another body, as long as they spend a bit of time changing. They get +4 when overcoming an obstacle with Rapport to convince others that they are the being whose form they have taken on. They also receive all the benefits and abilities of *Mimicry*.

LOW LIGHT VISION [1]

Many species have eye structures that are better than average at seeing in dark conditions. Species with this ability can ignore darkness aspects, except for aspects coming from the complete absence of light (such as **PITCH BLACK**).

MIMICRY [-1]

Some species can shift their bodies to mimic other creatures, as long as they focus a bit on the change. Members of this species can transform from one form into a single other form. Determine what the secondary form is and create a new skill configuration that applies to this form. The primary and secondary forms have the same skill points, though the skills chosen may be different. Once set, this skill configuration doesn't change except through advancement.

MISSING SENSE [+1]

Not all species share the same senses. Some don't have traditional hearing or sight. This restriction can be taken for multiple senses, granting a +1 refresh for each sense. Any rolls that rely, even partially, on that sense suffer a -2 penalty.

NATURAL WEAPON [1 TO 3]

Some species are equipped with fangs, claws, spines, or other natural attacks. At a cost of -1, members of this species have a natural equivalent of light weapons as part of their bodies. At a cost of -2, members of this species have a natural equivalent of medium weapons as part of their bodies. At a cost of -3, members of this species have a natural equivalent of heavy weapons as part of their bodies. If these weapons are ranged, then the cost is 1 more refresh. These weapons can be improved with gear points through cybernetic enhancement.

NEVER SLEEP [0]

Some rare species don't need to sleep. Members of these species can be considered alert at all times. Additionally, any task that would normally take a few days or longer takes only a day or two if the character decides to devote himself to it full time.

NO ARMS [+2]

Some species have no limbs used to grasp and manipulate objects. This causes the obvious disadvantages. Members of this species must spend an additional gear point per piece of gear (weapons, shields, armor, personal gear) for that gear to be customized for their use. In addition, they cannot use Engineering, Fight, or Shoot without specialized gear.

NO NATURAL ATTACK [+1]

Some species have no natural weapons, not even hard bone to make a fist. Members of these species may not use Fight for unarmed combat.

POISONED BY SUBSTANCE [+1 OR +2]

Some normally harmless substances are poisonous to particular species. The amount of refresh this grants depends on how common the substance is. Something that's relatively rare—a particular plant, chemical, cleaning solution—grants a +1, while something common—salt, plastic, glass—grants a +2. Just coming in contact with the substance causes 1 stress, and every round the creature remains in contact will continue to inflict 1 additional stress. If a creature is attacked by a weapon using a substance that's poisonous to it, then treat the attack as if it was made by a weapon one tier higher than usual.

REDUCED SPEED [+1 OR +2]

Some species are particularly slow, perhaps because of their normal means of locomotion or because they have unusually poor reflexes. Members of this species do not get a free zone move per round of combat. Characters with this quality may not move more than two zones in a single round. At a cost of +2, members of this species have an additional -2 penalty to Survival for determining who goes first in a conflict and cannot be passed the action during a conflict by a PC.

REGENERATION [0]

No wound is permanent for species with this ability. Even extreme consequences will heal given enough time—usually a couple of years, but sometimes as fast as a few months. Even lost limbs or organs will regrow.

SOCIAL DISADVANTAGE [+1]

Some species suffer from a disadvantage when dealing with other species in a social setting. This can be because of a particularly pungent smell, an unusual linguistic mindset that leads to constant misunderstandings, or just a bad reputation in general among other galactic species. Everyone in the galaxy is assumed to have an aspect related to your species, something that represents their distaste or displeasure with your kind. **HATE THE** __ or **MISTRUST THE** __ or **AVOID THE** __ are all good choices. You can pay a fate point when you first encounter someone to ensure that they do not have that aspect.

SPECIAL ATTACK [-2]

Some species have exceptional dangerous abilities for self-defense, such as emitting a scent that incapacitates most other species, a piercing shriek that deafens another being, or the ability to blind an opponent. Poison bites or claws also fall into this category, including species that can infect others with a rare disease. Once per fight on a successful hit, characters with this ability may place an immediate consequence on their opponent related to the special attack type (**POISONED**, **DEAFENED**, etc.) in addition to any normal damage. Only the lowest available consequence is filled by this special consequence. When building a species with this ability, pick which skill is tied to the special attack; only attacks using that skill can inflict the immediate consequence.

SPECIALIZED RESPIRATION [+1]

Some species must breathe a particular combination of gases that differs from the normal oxygen/nitrogen mix found on most inhabited planets and aboard space stations and star ships. Such species carry their particular breathable atmosphere with them in some way or they will begin to suffocate. To have a device to carry atmosphere with you costs at least 1 gear point.

STUNT [1]

Any species ability that is the equivalent of a stunt may be taken for a -1 cost. A species may take an existing stunt as an ability, or create a new stunt using the rules in the stunt section.

VULNERABILITY [+1 TO +3]

Some species are particularly vulnerable to particular types of damage: energy weapons, projectiles, hand-to-hand damage, etc. The cost for this ability varies based on how serious the vulnerability is for this species. For each cost of +1 in your vulnerability, attacks of the type to which you are vulnerable count as being made with a weapon one tier higher than normal. If you are only vulnerable to a very narrow range of damage, the restriction counts as a -1 against cost.

CREW CREATION

To play *Bulldogs!*, you get together with the rest of your group to create your ship, its captain, and the crew. As a player, you'll be taking the role of one of these crew members. The crew creation process gets you thinking about who this character is, where they came from, what their goals and ideals are, as well as what they're good at doing. Some details get determined collectively by the group:

THE SHIP: determine what type of ship your crew is aboard, and what its strengths and weaknesses are.

THE CAPTAIN: who's the captain of your ship? This individual will have a lot of influence over the characters after play begins.

Each player, except the GM, creates a single character to play:

SPECIES: choose an alien species to which your character belongs. This is important later when you're building character aspects and stunts.

ASPECTS: come up with seven aspects for your character. These aspects are the most important facet of character generation, as they shape the story of who your character is.

SKILLS: decide what your character is good at and not so good at.

STUNTS: pick special abilities and knacks.

GEAR: pick what weapons, armor, shields, and specialized gear you have.

The Crew Creation section assumes a couple of things about your crew:

1. They're all flying around the galaxy on a ship.
2. They're employed by TransGalaxy in the Class D Shipping Division.

These two things are the default assumptions to start playing *Bulldogs!* The crew is working under a company-assigned captain on a ship poorly designed for their given tasks, doing the worst possible work because they don't have any other recourse. Welcome to the *Bulldogs!* For advice on using *Bulldogs!* to play different types of stories, take a look at *Other Campaign Settings* (page 194, *Running the Game* chapter).

SHIP

Ship decisions should be made by the entire gaming group—GM included—and everyone should have some input. After all, your characters will be spending a great deal of their time aboard your starship. TransGalaxy, an interstellar shipping company, runs a cargo operation they call Class D Freight; your characters will be flying a Class D freighter. The company buys cheap ships, crews them with anyone who applies, and insures the hell out of them. These ships run high-risk cargo—hazardous or volatile materials, deliveries to hot zones or hostile planets, etc. The idea is to make good money on the deliveries that actually arrive and to collect insurance on those that don't make it.

The crews of these Class D ships are nicknamed “Bulldogs” because of the Class D Division logo. Class D crews also have a reputation for not letting go once they've got hold of a job. Otherwise they don't eat!

Your crew starts on a freighter of dubious spaceworthiness. In this step, you collectively determine the specifics of the ship, represented by aspects. All of the players, including the GM, participate in this process. No one player, not even the GM, has a final say.

Your ship gets three aspects. Answer the following questions, creating a ship aspect for each one.

HIGH CONCEPT: The first aspect describes the ship generally. Is it an old clunker? A newer ship with something wrong with it? Cobbled together from scrap? Choose an aspect that gives a good general description of the vessel.

TROUBLE: Next, decide what's wrong with this ship. No Class D ship is in tip-top shape. Does the power cut out at inconvenient times? Is the ship particularly slow? Do parts just fall off? Choose an aspect related to the biggest problem the ship has.

ADVANTAGE: Finally, all ships have some redeeming features. What's this ship's secret strength? Does it have some extra juice right when you need it? Are there hard-to-find nooks and crannies where you can stow contraband? Is it deceptively fast or maneuverable? Can it stand up to massive punishment? Choose an aspect that describes the ship's hidden strength.

In addition to any fate points held by the individual players, your crew holds a set of collective fate points called the *crew pool*. These points can be used to invoke any captain or ship aspect, adding +2 to a specific roll or allowing a crew member to reroll the dice. The ship's **EXTERNAL SHIELDING** is the perfect defense against a boarding party, provided you've got some fate points in the crew pool to spend.

The crew pool starts with one fate point and refreshes to at least one fate point at the start of each session; as with your personal pool, you can earn more fate points by accepting compels on your captain and ship aspects. If your captain's **NOTORIOUS GAMBLING HABIT** might cause him to lose the ship's cargo in a poker game, the GM will offer the group a fate point as a compel. The group can spend a fate point out of the crew pool to reject the compel and rescue the cargo, but accepting the compel will add a fate point to the pool, allowing any crew member to reject a different compel or invoke a captain or ship aspect later.

A group of player sits down to create a **Bulldogs!** crew. The first step is to generate their ship. They start to brainstorm about what type of ship they want.

MICHAEL (THE GM): So, this is Class D, the ship will be in bad shape.

ALISON: Yeah, I'm thinking a real junker. Something that's been flying for a really long time.

NICK: An old ship that's got so many recycled parts that it barely resembles what it was when it came off the line. That sounds good.

MICHAEL: What about its size? Its form? What kind of ship is it?

ALISON: An actual trash ship! It towed junk off planets and to interstellar junkyards.

ERYN: Oh that's great. For the first aspect, how about **INTERSTELLAR GARBAGE SCOW?**

MICHAEL: Cool. For the problem aspect, let's go with what Nick said. How about **NO ORIGINAL PARTS.**

ERYN: That's good. This thing is a flying hunk of junk. So what should be its one redeeming feature?

ALISON: Maybe it's got some hidden reserves of speed. Given its overall crap-piness, I'd like to be able to get away from a fight rather than have to stay with the ship falling apart all around us.

NICK: How about **DECEPTIVELY FAST?**

MICHAEL: Awesome. Let's note down all of these aspects on the character sheets, and I'll fill in the ship sheet. How about a name?

ALISON: Something that sounds way cooler than this ship deserves. We get to name it, right?

MICHAEL: Your captain does, anyway. You guys as players get to decide right now what it's called.

ERYN: How about the *Black Watch*?

MICHAEL: Sounds cool. If everyone is agreed, that's the name.

For more on building ships, including specific rules about your ship's size, stress boxes, consequences, engines, and more, see the Ship chapter (page 160). You don't need to determine all of these features in order to play *Bulldogs!*, but if your group is looking for more details, you can find them there.

CAPTAIN

This is the second step, and it's one that all of the players complete collectively. The GM usually portrays the ship's captain because the crew of a Class D vessel generally doesn't have much of a say in where they go and what they do. A certain adversarial relationship usually exists between a Class D captain and his crew: the captain is a representative of TransGalaxy, the authority that's keeping the *Bulldogs* nice and downtrodden, working on this crappy ship. And that's before the captain brings along their own problems and issues!

Design your NPC captain like you design your ship. Answer the following questions, creating an aspect for the captain for each one.



CLASS-D QUALIFICATIONS: Why was this person hired to run a Class D TransGalaxy freighter? What kind of person ends up as a captain in Class D? What sort of past did this person have that got them here? How did the captain's past actions lead to this? No one aspires to be in Class D, not even the captain. This first aspect should give a glimpse of the person behind the office and describe the captain in a short phrase: **BROKE WAR HERO; FAILED POLITICIAN; RELIGIOUS FANATIC**

TRANS GALAXY TROUBLE: The captain represents TransGalaxy intruding into the Bulldogs' lives. What's the primary TransGalaxy trouble that the captain inflicts upon the crew? This aspect both points to the captain's own specific problems, and how they reflect the larger problems of TransGalaxy: **TERRIBLE TASKMASTER; IMPRACTICAL PLANNER; CONTAMINATED CARGO CONNOISSEUR**

MANAGEMENT STYLE: Finally, a captain is in charge. The question is, how does the captain lead? Is the captain a strict disciplinarian? Completely lackadaisical? Does the captain play favorites? This aspect describes the main relationship the captain has with the crew, their style of leadership: **STRICT DISCIPLINARIAN; OBLIVIOUS; PLAYS FAVORITES**

Just as with the ship's aspects, the captain's aspects will be compelled against the crew and invoked by the crew. Any fate points earned through a compel against the captain's aspects will go into the communal crew pool, which can be used by any member of the crew to invoke or compel the captain's aspects. For more on the crew pool, see page 59.

MICHAEL: Now we need to generate our crew's captain. This is Class D, again, so this guy is down on his luck.

ERYN: I'm thinking a former military officer. A real hard-ass.

NICK: I like that. Let's make him a Templar, then he's got a real reason to be desperate. Nobody in the Frontier Zone likes those guys.

ALISON: Cool. He's got a military tattoo on his scalp, right behind his left ear. All Templar ex-military guys have those.

MICHAEL: Did you just make that up? I'm writing that down. I like that detail. So what's the Class-D Qualifications aspect we want for this guy?

ERYN: I guess it's a guy.

MICHAEL: Sounds like it, so far. Everyone OK with that?

ERYN: Sure. I just wanted that out there. Here's my idea for the first aspect: **EX-NOVA LEGION OFFICER.**

NICK: That's good, but why's he in Class D? Why did he leave the Nova Legion?

ALISON: Maybe we don't know. I doubt he's the sharing type. He's been disgraced in some way, but it's a secret.

ERYN: OK, **DISGRACED EX-NOVA LEGION OFFICER.**

MICHAEL: So noted. How about TransGalaxy Trouble?

NICK: Here's a hint for why he's disgraced: the trouble aspect **EVER INTOXICATED.** He's constantly making bad decisions while drunk and leaving us to fend for ourselves when he sleeps off the booze.

ALISON: Awesome! That's going to cause problems, all right.

MICHAEL: Now for his management style. He's ex-military, and he's now in charge of a ship that's bottom of the barrel. They let anyone aboard these things. How does he handle that?

ERYN: I'm thinking **STRICT DISCIPLINARIAN.**

ALISON: Not hard enough. How about **BETTER TO BE FEARED THAN LOVED?**

ERYN: Oh, yeah. That's better than mine.

MICHAEL: Everyone agree? Great. Note all of these down on your character sheets. I'll flesh him out a bit more later. I'll just pick a name from the lists for Templari: Jocaar Laf't.

STARTING CHARACTERS

Each character has a few key traits that put them all on the same level:

REFRESH: Your character's starting refresh is the number of fate points you have in a pool at the beginning of play. Starting refresh decreases depending on the alien species and stunts you choose, later in the process. You can never start with a refresh less than 1. By default, all characters start with 6 Refresh.

SKILL PYRAMID: Your character's skills are laid out in a pyramid, with one skill at the very top, two skills at the level beneath that, three at the level beneath that, and so on. Your skill pyramid will tell you how many skills you have in total, and what your highest skill level is to start. By default, all characters start with a +4 skill pyramid (10 skills arranged in a pyramid peaking at +4).

SKILL CAP: This is the maximum level your highest skill rating can be, even with advancements. By default, all characters start with a +5 skill cap.

STUNT SLOTS: Every character has a couple of free stunt slots that can be filled at any time with a stunt to show off a character's cool abilities. Once filled, the slot is used up, and that stunt sticks around. By default, all characters start with 2 free stunt slots.

GEAR POINTS: Every character starts with some gear points to buy cool gear. They can get more gear points down the road with credits, but they can also get gear points at character

We're assuming that your captain is a non-player character. This works well for an initial *Bulldogs!* game because the GM can use this captain character to create more problems and interesting situations for the players. Although the group has a bit less autonomy, they'll end up trying to do their best in a situation where the captain is more of an adversary than a team member.

You can have a player take the role of the captain if you like. Just make up the captain as a normal player character using the rules below. Make sure you choose the player taking this role carefully. If the player isn't comfortable with a leadership role or if the other players are going to have issues with taking orders from this player, it'll create a bad situation. Ensure that all the players are on board with having one character have authority over the rest, and that the captain player is comfortable being in charge. All PCs' Captain aspects still point to the PC captain, and the PC captain's Captain aspect points to their style of running the ship.

All that said, if you have a PC captain, you can still go through the NPC Captain Creation process. Instead of creating the ship's captain, you create their primary TransGalaxy liaison—their boss in TransGalaxy—using the same three aspects. The PC captain might be the only one dealing directly with the liaison, but the supervisor is definitely still going to make all the crewmembers' lives more difficult in that special TransGalaxy way.

creation by trading 1 Refresh for 2 gear points. By default, all characters start with 2 free gear points.

CREDITS: All characters start with all but one of their credits boxes checked.

CONSEQUENCES: Every character has 3 consequence slots, a mild slot, a moderate slot, and a severe slot.

CONDITIONS: Every character has 4 conditions, each with their own stress track: two minor conditions, Winded and Angry; one major condition, Stunned; and one critical condition, Broken.

If you want, you can play a high-powered game or a low-powered game by adjusting some of these numbers.

To play a low-powered game, change the starting Refresh to 4. Lower the free gear points to 1. Start with only one free stunt slot.

To play a high-powered game, start with a +5 skill pyramid (15 skills arranged in a pyramid peaking at +5). Increase starting gear points to 4. Change the starting Refresh to 8.

Feel free to tweak these numbers as you gain experience with the game, and decide on exactly what you want. But in general, if you want the full *Bulldogs!* experience—warts and all!—stick with the defaults.

SPECIES

Check out the list of alien species in the *Alien Species* chapter (page 24). Pick one of these species for your character. If you don't see one that you like, you can create your own using the rules at the end of that chapter. Your species gives you some special abilities that change your starting refresh. Adjust your refresh according to the cost listed next to species abilities, and note down the special powers they give you. Your species is important once you start choosing aspects, as well.

Nick now starts on his own character. The players have discussed the various roles on board the ship: pilot, engineer, etc. Nick's character is the pilot.

His first step after deciding this is to choose a species. He thinks briefly about being an Urseminite, but he'd like to be a little more heroic than that, and he doesn't want to play against type quite that much. He decides he'd like to be a Ryjyllian.

He notes down the Ryjyllian species ability. He's starting with 3 Refresh, seeing as the base Ryjyllian package costs -3 and Nick decides not to take the optional **RYJYLLIAN COMBAT FOCUS** ability. As a pilot, he's not going to need that much fighting power, and Nick wants to keep his refresh up a bit. He notes that his refresh rate is 3 after choosing his species.

ASPECTS

Your aspects should give a sense of who your character really is. They describe her origins, the things that are important to her, aspects of her personality (like a bad temper or a strict code of honor), and so forth. Because aspects are so important in defining who your character is, we devote more time to coming up with aspects—and more structure—than we do for other parts of character creation. Choosing your aspects should be done before you choose your stunts or skills. It's broken down into several steps.

HERITAGE

Choosing—or creating—your species is a major decision. A Hacragorkan is significantly different in tone and feel from an Arsubaran, and both are significantly different from a Saldrallan or a Tetsuashan. Different species have different role-playing implications based on their species' history and cultural norms. Your species should not be a strait-jacket, however. While your species suggests certain aspects, you're by no means restricted to choosing from the list presented for your species; feel free to come up with your own aspects that are similar in nature or implied by the species write-up.

PLAYER RULES:

Choose two aspects from the list presented with your species write-up, or choose two aspects of your own that stem from your racial background. It's possible, for example, that an Arsubaran might choose **FORMER SLAVE** as a species aspect, if he came from a world where Arsubarans were treated as slaves.

Nick's character is a Ryjyllian, so Nick has to decide on two Ryjyllian aspects to add to his sheet. He doesn't want to venture too far afield, so he picks two off the list: **CAT-LIKE EVERYTHING** and **SHORT TEMPER**.

CHARACTER DETAILS

While your species defines your character to a certain extent, nature only extends so far before nurture kicks in. What you're good at, what skills you have, the things you've done that've brought you here to TransGalaxy Class D—these are just as important (if not more so) than your species or cultural background. After choosing your heritage aspects, choose aspects to fill in the important details specific to your character and their life.

PLAYER RULES:

Choose an aspect for each of the following categories. These are all about who you are, what you can do, and where you come from.

APTITUDE: What are you good at? What's the special skill you bring to the table? The Aptitude aspect captures your character's particular skillset and function on the ship. Ex.: **ACE PILOT, SLEAZY CON ARTIST, ENGINEER WHO TALKS TO THE SHIP**

CLASS D: How did you end up at TransGalaxy? What did you screw up? The Class D aspect describes the reason why your character works for TransGalaxy in the first place. It's the reason you're in trouble. Ex.: **HUGE DEBTS, ON THE RUN, UNHIREABLE**

Nick decides his character, which he has named Prbrawl, came from the Ryjyllian homeworld. Prbrawl is the pilot of the *Black Watch*, and Nick decides he's a natural leader. For his Aptitude, Nick chooses the aspect **SQUADRON LEADER**, to show that he's used to leading a whole group of ships from behind the pilot's controls.

Now for Prbrawl's Class D aspect. As a Ryjyllian with the difficult childhood implied by the first aspect, Nick decides Prbrawl's reason for being in Class D is because he got into some major trouble when he was young, and it's been dogging him ever since. Something like, **HUNTED BY INTERPLANETARY DRUG CARTEL**. He's a hero, but he has to lay low to keep the cartel off his back.

SAMPLE APTITUDE ASPECTS

MIRACLE WORKER

INVOKE: you can do astonishing things with some tools and duct tape, "I can do it, Captain! Just give me a minute, and I'll have the hyperdrive online!"

COMPEL: others tend to ask a lot of you, "It shouldn't be a problem to rejigger our sublight drives so that they also roast peanuts and play music, right?"

THE ONE WITH ALL THE GUNS

INVOKE: you're more than a bit proficient with guns, "Let's see, you've got me using an XJ-9 Rail Cannon against a solitary target 3 meters wide about 750 meters away? Yeah, I can hit that."

COMPEL: to someone with a hammer, everything looks like a nail, "I don't see why we can't just shoot them, Captain."

SILVER-TONGUED DEVIL

INVOKE: when you speak, the world conforms to your will, "Oh, gosh, I'm so grateful to you for bringing me all these complimentary meals, and the complimentary robe, and the complimentary hovercar..."

COMPEL: sometimes your tongue can get you into trouble, "Oh, yes, I'm good for all the debts I owe, absolutely, uh, let me just get my checkbook...in the other room..."

"IF IT'S GOT CONTROLS, I CAN MAKE IT DANCE"

INVOKE: you can fly any crate like a master, "Well, we've only got one engine, but I'm pretty sure I can pull off this reverse 360 mid-air spinkick hotseat thrust maneuver."

COMPEL: sometimes you go for the extreme just to see if you can, "Stop doing barrel rolls and get us the hell out of here!"

SAMPLE CLASS D ASPECTS

HOPELESSLY ADDICTED

INVOKE: you'll do anything to get what you need, "I need this paycheck, so I won't quit."

COMPEL: you can't do without the stuff, "I'm almost out. This is a disaster!"

PISSED-OFF BOSS SKUSH

INVOKE: your rep precedes you, "Hey, you're that shooter that pissed off Boss Skush! Have a drink with me!"

COMPEL: Boss Skush hasn't forgotten you, "We don't care about the rest of the crew, the bounty's only on you."

DISHONORABLY DISCHARGED

INVOKE: you've still got those military skills and discipline, "Yeah, I can rebuild this gun, no problem."

COMPEL: your service record haunts you, "Sorry, your application for an entry license is denied."

FAMILY OBLIGATIONS

INVOKE: your familial connections can help you, "Oh, yeah, I've met your uncle Rrrawrrar! Good friend of mine!"

COMPEL: your family keeps making demands, "Time to come home and get married, Mrurr."

CURRENT BERTH

Now that you've thought about how you got to where you are now, it's time to think about where you are now. Collaborate with the other players on this section—after all, you *are* all signed on to this berth. This doesn't mean that you should give up on a really cool idea; in fact, if you do have something unique in mind for your character, you should probably work with the rest of the group to make it happen in a way that complements their characters' stories, rather than limiting them.

PLAYER RULES:

Choose an aspect for the Captain category, and two aspects for the Crewmates category. You can leave the Crewmate aspects blank for now, if you want, and fill them in later as you get to know the other crewmates better.

CAPTAIN: Who are you working for, anyway? Even if you don't have a job on the ship, this is still important to think about. A no-nonsense, humorless authoritarian runs a very different ship than does an easygoing rebel. What kind of relationship do you have with him? Are you a trusted ally, or simply another fare to ferry from one destination to another? Does your captain inspire confidence? Are you the captain? Think about your relationship to the captain, and to a larger extent, TransGalaxy, the force the captain represents. Ex.: **LOYAL TO AUTHORITY, I HATE THAT GUY, WHAT A DUPE!**

CREWMATES (X2): Who do you spend your days with? What kind of people are they? Who are the people above you, and who do you have authority over? Do you travel with pirates or honest merchants? Do you trust your shipmates? Do you like them? Think about the people you interact with on a regular basis. Who are your co-workers, your friends and acquaintances, the people you avoid, and the people who tell you what to do? These aspects should point at the other PCs, and they can be asymmetrical; just because you like them, doesn't mean they like you. These aspects can also draw upon previous adventures or professions in which you knew each other before joining TransGalaxy. Ex.: **BROTHER FROM ANOTHER HIVE CLUSTER, I HATE THAT GUY, TOO, DON'T TRUST THE KEN REEG**

CAN I HATE THE CAPTAIN?

Yes! Yes, you can hate the captain. You might wish his guts were strewn across the floor. You can even kill the guy yourself, if you really want. But don't kid yourself even a little bit that you'll get away with it. TransGalaxy will find out, and they do not take kindly to the expenses associated with a dead captain. You can expect your contract to be expanded, oh, indefinitely, if you pull a stunt like this. Not to mention all the other demotions, the paperwork, the meetings, and maybe even a shock collar.

In *Bulldogs!*, you are more than welcome to loathe the people in charge...but they're in charge for a reason. Keep that in mind before you decide to stick a knife in their back.

Nick thinks that Prbrawl's relationship with the captain is relatively good. He's proven himself to the drunken Templar, so he chooses **CAPTAIN THINKS I'M RELIABLE** as his Captain aspect.

Now the group discusses Crewmate aspects. Nick sees Prbrawl as taking a bit of a fatherly role aboard the ship, maybe more than his crewmates prefer. The other players are good with that. One of the other players is building a character named Annabelle Quinn, a new crewmate with secrets to keep, so Nick puts **SHIELD QUINN FROM THE CAPTAIN** as his first Shipmates aspect.

Lastly, Nick chooses to leave his final Crewmate aspect slot open, to fill it with something interesting when he gets to know the other crewmates better.

SAMPLE CAPTAIN ASPECTS

"I'D FOLLOW BARRETT INTO HELL."

INVOKE: you are inspired, "Barrett says go, we go!"

COMPEL: he might just lead you to Hell, "In here? If you say so."

I SHOULD BE THE CAPTAIN

INVOKE: take a chance to win big, "I say leave him behind. Who's with me?"

COMPEL: you refuse to follow even good orders, "No, no I will not retreat to the ship! So there! Jerk!"

LOOKING FOR SOMEONE TO FOLLOW

INVOKE: and you'll take whoever looks likely, "You've got a plan? OK, I'm in."

COMPEL: who you follow changes often, "We did it your way last time. This time I like Coran's plan."

CLEAN-UP CREW

INVOKE: you know just what to do to clean up after the captain, "Alright, so she's left the room. Here's what we really have to do..."

COMPEL: you're often left holding the check, "Wait, the captain said what? To whom? And now they want to do what? To me? Oh dear."

SAMPLE SHIPMATES ASPECTS

"ROLLEY'S MY BROTHER"

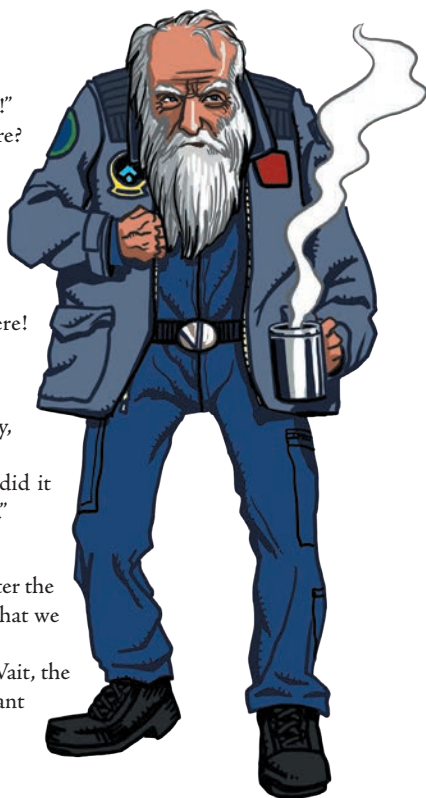
INVOKE: you've got his back, always, "Behind you, Rolley! I've got him!"

COMPEL: they can get at you through Rolley, "We have your friend. Come alone."

MRIOÇ NEEDS SOMEONE TO WATCH HIS BACK

INVOKE: you've got his back when it counts, "Watch out! Duck!"

COMPEL: sometimes you let go of something important to you to watch his back, "Alright, finally, I can score big and sell off this diamond, and — dammit, Mrioç! What do you need now?"



"I LIKE THESE PEOPLE, BUT I DON'T TRUST THEM."

INVOKE: they're Class D, not really trustworthy, "Nice try, Benny. Put the card back up your sleeve."

COMPEL: you can't let them guard your back, "No way. If I go, we all go."

SECRETLY IN LOVE WITH DAHLIA SOHN

INVOKE: you're inspired by love, "I saw him sneaking up on you, Dahlia."

COMPEL: she'll never know, "I saw this cute guy on station. See you later!"

SKILLS

Aspects flesh your character out and give an overall sense of their personality and capabilities. However, skills really determine what your character is good at, and what they're not so good at. Nearly any action you take in the game requires a skill roll, so it's important to choose skills that are both useful to you and representative of the kind of character you want to play. During crew creation, you can choose skills for your character according to the following guidelines; any skills you don't explicitly choose default to a rating of Mediocre (+0).

The complete list of skills and their descriptions is found in its own chapter (page 112, *Skills* chapter).

Remember that you get to choose 10 skills:

- one at +4
- two at +3
- three at +2
- four at +1

Nick wants Prbrawl to be quite a good shot, so he's thinking about Shoot as his top skill at Great (+4). After that, he likes the idea of Prbrawl being agile, like a cat (Good (+3) Athletics), and he'd like something different—something non-physical—to help round out Prbrawl. Provoke sounds good! Prbrawl's a Ryjyllian, and he needs to be able to challenge those who would insult his honor; Nick takes Provoke at Good (+3). After that, Nick picks out a few skills to round out Prbrawl and make sure he's at least somewhat competent at the things that he cares about. He winds up with the following skills:

- Shoot (+4)
- Athletics (+3), Provoke (+3)
- Pilot (+2), Fight (+2), Systems (+2)
- Physique (+1), Resolve (+1), Contacts (+1), Command (+1)

STUNTS

Once you have your skills, choose stunts for your character. You have two free stunt slots. Each stunt you choose after the first two reduces your character's refresh by one. At the beginning of each session and at any refresh point during a session, you'll get fate points up to your refresh level—refresh you spend now means fate points you'll have to earn later (page 17, *Fate Core Basics* chapter). Keep in mind that you can't reduce your character's refresh to less than one.

Stunts let you use your skills in ways that go beyond the typical rules; they're discussed more fully in their own chapter (page 132, *Stunts* chapter). You usually choose stunts that are associated with your character's best skills, but you can take stunts tied to any skill—even ones at Mediocre (+0).

Nick takes a look at stunts for Prbrawl. Each character started with a refresh of 6. The Ryjyllian package of species abilities costs -3. Nick chose to forego the Ryjyllian Combat Focus ability, saving him a point of refresh. Prbrawl's refresh is currently 3. If he spends an additional refresh on stunts, he can get three stunts total and still have a refresh of 2 when starting play.

GEAR

Finally, you get to take some gear for your character. You have 2 free gear points to start, and you can convert extra refresh into gear points at a rate of 2 gear points per one refresh. You can spend your free gear points to get weapons, armor, shields, and personalized equipment. For more on equipment, see the chapter on Gear (page 149).

Nick has his 2 gear points to spend to finish creating Prbrawl. He decides to cash in one of his remaining refresh, leaving him with a starting refresh of 1 (after he spent one on the stunt in the prior example) and 4 total gear points. Prbrawl's a shooter, and Nick wants Prbrawl to have a cool gun. He spends two gear points on a rifle, a medium rifle he calls the Quantum Slugthrower (because why not?!). Nick decides to spend his remaining 2 gear points on some protection for Prbrawl: light armor and a light shield, one point each.

ASPECTS

Characters have a set of attributes called *aspects*. Aspects cover a wide range of elements and collectively paint a picture of *who* your character is, what they're *connected* to, and what's *important* to them. By contrast, skills could be said to paint a similar picture of what your character can *do*.

Aspects can be:

- Relationships: (**IN TIGHT WITH DOVAN; I'LL GET ONE OVER ON TRISK**)
- Beliefs: (**I AM THE LAW; HIT 'EM WHEN THEY LEAST EXPECT IT**)
- Catchphrases: (**YOU DON'T TOUCH A CORINN; YOU START IT, I END IT**)
- Descriptions: (**UGLY S.O.B.; BIG, MEATY FISTS**)
- Items: (**STARSMITH RIFLE; MY OWN SPECIAL DONJON CUBES**)
- Any other phrase that helps paint a picture of your character: (**LAST SON OF SOLON; READY FOR ACTION**)

In terms of game rules, aspects are the main avenue by which you gain or spend *fate points*, a kind of currency that you can spend for bonuses or that you can earn when aspects cause problems for your character.

Your character has seven aspects, all chosen during character creation. The ship you're on has three aspects of its own, and the NPC captain in charge of your ship has three aspects of their own. (See page 58, *Crew Creation* chapter).

You'll also encounter temporary aspects during play. These could be aspects that apply to the location where you find yourself (for examples, see page 3, *Galaxy* chapter). They can also be aspects on the scene, such as **BROKEN FUEL HOSE** or **RAGING FIRE**. You can also have temporary aspects placed upon you by other characters who are creating an advantage (page 112, *Skills* chapter) or inflicting stress that leads to consequences (page 87, *Doing Things* chapter).

Here's a summary of how aspects can be used in the game.



USING ASPECTS

To use an aspect, either the player or the GM declares that the aspect is relevant. The next step is to determine if the aspect's relevance works for or against the character who has the aspect. As a general rule of thumb, if it's *for*, the owner spends a fate point. If it's *against*, the owner gains a fate point unless he pays a fate point to avoid it. This is the guiding principle that all specific uses of aspects—invoking and compelling—start from.

INVOCATION

When one of your aspects aids you in a specific situation, it can give you a bonus. Making use of this bonus requires *spending a fate point* (see below); we call this *invoking the aspect*. In this context, the aspect makes your character better at whatever it is they're doing, because the aspect can somehow have an influence on the outcome of the situation.

You can invoke an aspect by *spending a fate point*. When you invoke an aspect, explain how it's helpful to you in your current situation. You may then either:

- Re-roll all your dice, or
- Add +2 to the roll

You can invoke your aspects after the roll, so it's usually better to see how the roll goes before invoking anything. If you succeed without invoking an aspect, you can still describe that facet of your character or the situation mattering, but it doesn't have any mechanical weight.

It's possible to use more than one aspect on a single roll, but you can't use the *same* aspect more than once on the same roll or action; even if you've re-rolled the dice, that's still the "same roll." Re-rolls are riskier than just taking the +2 bonus—you can always end up worsening things or not making much improvement—but when a lot of ■ dice hit the table, a reroll can be a much cheaper way to recover.

You can also invoke an aspect to help out another character, giving them a +2 benefit. You can only do this if it's reasonable that the aspect you're invoking would actually help the other character succeed.

Finally, you can invoke an aspect to add +2 to any passive opposition opposing another character. You can even invoke an aspect to create a passive opposition of Fair (+2) when there wouldn't otherwise be any. In these cases, something about the invoked aspect has to make life harder for the character making the roll.

You aren't limited to invoking aspects on your own sheet. You can invoke aspects on another character, on the scene itself, on the general environment—such as the system or planet where you are—on the room or ship around you.

Ship grav temporarily fails, and a massive pallet of hazardous waste shifts across the cargo bay, directly towards Quinn the co-pilot. Prbrawl sees Quinn about to be pasted and leaps out to push Quinn out of the way of the two-ton pallet. He uses his Athletics skill but the dice don't cooperate; he gets a ■■■■. Prbrawl has an aspect called **CAT-LIKE EVERYTHING**, and it's perfect for this type of physical action. Nick, Prbrawl's player, spends a fate point, invoking Prbrawl's **CAT-LIKE EVERYTHING** for the cat-like reflexes, and re-rolls the dice.

This second roll is better: ■■■■. But Nick knows that a +1 isn't going to be enough to get both Prbrawl and Quinn out of the way of the oncoming pallet. He can't use **CAT-LIKE EVERYTHING** again on the same action, so Nick spends a fate point and tells the GM he wants to use his **SHIELD QUINN FROM THE CAPTAIN** aspect, since he figures the captain will be angry if Quinn gets hurt.

The GM doesn't think this really applies—since the captain isn't the one about to squish Quinn—so Nick needs to pick another aspect instead. He chooses **TOUGH IT OUT**, changing tactics slightly so that he's less concerned about his own safety, focusing on getting Quinn out of the way.

The GM agrees, and Nick spends another fate point to invoke **TOUGH IT OUT** for +2 to the result. His Athletics roll is now +3, and he's pretty certain he'll be able to knock Quinn out of the way of the oncoming pallet. Getting himself out of this situation is his next dilemma.

INVOKING OTHER ASPECTS

As stated above, invoking an aspect that isn't on your character is precisely the same as a regular invocation: just declare how that aspect is relevant, spend a fate point, and take a +2 or a reroll. The only thing to keep in mind is that if you're invoking an aspect on another PC or on a NPC to gain an advantage over them, that character will *receive the fate point you spent*, either at the end of the exchange (page 87, *Doing Things* chapter) or at the end of the scene (outside of conflict). We call this type of invocation a *hostile invoke*.

Prbrawl's player, Nick, knows that Captain Laf't has the aspect **EX-NOVA LEGION OFFICER**. That was established at the beginning of the game during crew creation. The captain has decided to punish the crew, and Prbrawl steps up to deflect the blow. He describes Prbrawl using a military manner and respectfully reminding the captain of TransGalaxy regulations, all while standing in parade rest and dutifully staring directly ahead. He spends a fate point and adds +2 to his Rapport roll to convince the captain that the crew has done nothing wrong.

Since he is using one of the captain's own aspects against him, that fate point gets added to Laf't's pool. This will most likely come back to bite Prbrawl on the ass later.

FREE INVOCATIONS

All of these invocations still require you to *spend a fate point* by default. Sometimes, though, you'll encounter aspects with *free invocations* on them. Most often these free invocations come from creating an advantage (see page 90), but any consequences (see page 84) that an opponent takes come with a free invocation on them. Boosts, as well, are essentially one-use free invokes (see page 83). If you have a free invocation, it means you can invoke the aspect for one of the above effects without spending a fate point. If the aspect still stays around after you invoke it, then you can continue to spend fate points to invoke it again. You can also pass free invocations to other characters, so that your crewmates might get to invoke an aspect that you placed with your own attack, for example.

Brunda just punched a dockworker in the face, using the Fight skill to put a **STUNNED** on her opponent, complete with a free invoke. Her next move is to pick him up and hurl him at the rest of the dockworkers attacking her and her crewmates. She uses one of the free invokes on the **STUNNED** aspect to give her +2 to this roll.

The throw takes out several of his cohorts, but this particular dockworker stands up, trying to shake off the attack. If Brunda decides to put him down

for the count and invokes **STUNNED** again, she will have to spend one fate point for the privilege since she's already used up the free invoke.

INVOCATIONS OF SHIP AND CAPTAIN ASPECTS

The aspects on the ship and on the captain are a little different than other aspects. The captain isn't going to be invoking them much, and the ship itself will never invoke its own aspects. (It's just a ship! Someone has to fly it!) Instead, these aspects are more tools to be used by the crew.

Any crewmember can spend their own fate points to invoke a ship's or captain's aspect, but the crew also has a crew pool (see page 59) of fate points that they all share as a team. The crew pool is filled with fate points earned from compels on the ship's or captain's aspects, and anyone in the crew can use the points to invoke the ship's or captain's aspects as appropriate.

The crew's ship, *The Rusty Vulture*, has the aspect **HYPERCHARGED ENGINES**. When *The Rusty Vulture* gets into a ship chase with a bunch of Barracado pirates, the pilot of the ship spends a fate point from the crew pool to invoke the **HYPERCHARGED ENGINES** on the roll to escape from their pursuers, instead of paying from his own supply.



COMPEL

An aspect can also allow you to gain more fate points by bringing complications and troubling circumstances into your character's life. When this occurs, it's referred to as *compelling the aspect*. Usually only one aspect is involved in a compel, but in some unusual circumstances more than one can be compelled for a bigger payout.

When your aspects make your life more difficult, complicated, or dramatic, someone can compel them. The GM may call out the compel—"Oh, you're a **PACIFIST ASSASSIN DROID**, huh? Yeah, I'm compelling that so you don't shoot him."—or you may call out your own aspect in a *self-compel*—"Yeah, I'm a **COMPULSIVE GAMBLER**, I absolutely do not come back to the ship with any money, I've spent it all at the tables." Whoever compels the aspect makes an offer about how the aspect complicates your life. The GM is the final arbiter of whether or not the offer is enough.

Sometimes, a compel will even happen by "accident" when you just naturally play out your character's aspects and cause bad things to happen. Call those moments out—they're still compels, even if they weren't explicitly intended as such. You still get a fate point if you make your own life difficult, even if you don't realize it until after the action is complete.

GMs: Be familiar with your players' aspects and compel them during play. This is how you make the story interesting, and you shouldn't be shy about leaning hard on your players' compellable aspects. They'll thank you for it!

Players: If there's an aspect that could be compelled, remind the GM about it. This is how you get fate points!

After the offer is made, you have a choice. You can either:

- Accept the complication and receive a fate point for it, or
- Pay a fate point to prevent the complication from happening.

If you accept the complication, then it happens, no ifs, ands, or buts. For example, if the complication is, "**I SHOOT TOO MANY SHOTS**, so my guns run dry," then there is no question—your guns are empty now. If you spend a fate point to prevent the complication from happening, then you (and anyone else involved) explain how you avoid it, whether it's because an event simply doesn't occur or because your character takes action to avoid the complication.

If a player wants to compel another character—not a self-compel or GM-offered compel—then that player must pay a fate point to do so. You can always compel your own character for free, and the GM can always offer a compel for free, but if you want someone else to stumble into a mistake or complication, it will cost you. You can compel both NPCs and PCs, provided you call upon an aspect that's appropriate.

There are a few ways an aspect can complicate a character's life via compels: they can limit the *decisions* that you could make in a given situation, or they can detail an *event* that occurs to complicate your character's life. In the former case, the complication is usually a result of your own bad decisions; the latter is stuff happening to your character without you making a specific choice.

DECISIONS

Many aspects describe a character's personality, approach, or outlook. Those aspects can be compelled against you to control the kinds of decisions you'll make in particular situations. Normally you'd be able to do any number of different things, but when you accept a compel against one of these aspects you're going to make a specific decision that's going to cause you trouble.

Put simply, here's the format for a decision-based compel:

You have ____ aspect in ____ situation, so it makes sense that you'd decide to ____, even though it's going to cause you lots of trouble because ____.

The compel does call out exactly what decision you're going to make, and what consequences it's going to bring you. Both are critical to the compel. Without establishing what decision you make, the compel is soft and unclear. Without establishing what the consequences are, the compel doesn't actually move anything forward in an interesting way or make you pay a cost for the fate point you just received.

These decision-based compels also give you a great way to ensure that NPCs act in a particular way when you want them to; all it takes is a compel on the right aspect, and you can make NPCs fall into your trap, come along with your plan, or generally make bad decisions in keeping with their aspects. The compel is not just about the decision, though; keep in mind that the consequences are just as important. Having the aspect **GRUMPY** doesn't mean you get a fate point whenever you decide to be grumpy; you get a fate point when you decide to be grumpy, and it causes some clear and difficult complication for you.

Finally, keep in mind what it looks like when you pay off a decision-based compel. It doesn't mean that your character doesn't make that decision; it means that the consequence or complication arising from that decision doesn't happen. It doesn't cost you a fate point to say, "That doesn't really sound like a decision my character would make." In that case, you and the GM should negotiate to figure out a decision that the character *would* make. It costs you a fate point to say, "That's totally a decision I would make, but I don't really want to face those consequences."

Brunda has an aspect indicating her **PUGNACIOUS** nature. The port customs officer is giving her a hard time about paperwork, probably angling for a bribe. Brunda could lose her cool over the bureaucratic BS, pissing off the customs officer, and causing big problems for the delivery, so the GM compels her **PUGNACIOUS** aspect, saying, "His weasel face keeps yammering. It's setting you off. Gosh, his face looks punchable, doesn't it? You just want to sink your fist right into his nose. Of course, if you do, you can kiss your paperwork goodbye..." and sliding a fate point towards her.

If Brunda accepts the fate point, her tendency to be **PUGNACIOUS** will cause her to escalate the conflict with the port customs officer, in a way that's going to really mess with her crew. Then again, she's already in trouble with the captain, and she knows her crewmates won't appreciate it if she assaults a port official. She may not want that kind of trouble, so maybe she should spend a fate point. That doesn't have to mean she doesn't punch the guy...but if she buys off the compel, it's not a guaranteed fact that the paperwork is screwed up. Maybe she'd be able to intimidate the little weasel into doing what she wants!

EVENTS

An aspect may also *complicate* a situation, rather than directly limit a character's choices. If everything is going along normally, and the aspect introduces a new event that makes things more difficult or creates an unexpected twist, that's also grounds for a compel. The basic template for event-based compels is this:

You have _____ aspect and are in _____ situation, so it makes sense that, unfortunately, _____ would happen to you. Damn your luck.

Annabelle Quinn has the aspect **NOTORIOUS SPACE PIRATE**. The crew is attempting to track down an elusive passenger in a dangerous part of the city. The GM decides it makes sense that, unfortunately, a bounty hunter looking to collect on Quinn's bounty has tracked her here, and offers her a compel: "Bobo's ready to make his play in the close alleys of the city. Damn your luck."

Quinn's player, Alison, considers spending a fate point to refuse the compel, slipping into the darkness before Bobo can take his shot. But she's running low on fate points, and she thinks she might be able to take the bounty hunter without too much trouble. Alison decides she can live with the distraction and takes the fate point: "You guys go right on ahead! I've gotta handle Bounty Hunter Bobo."

The key to this kind of compel is that the situation that arises as a result of the aspect is fun and interesting. You want to see what happens next, and you get a fate point just for being there. And these event-based compels are often the source of entire sessions' worth of adventure and mayhem. Relish them!

"ACCIDENTAL" COMPELS

Sometimes characters play to their aspects without thinking to compel them. When that happens, the GM should make a note of it (sometimes with the player reminding them) and, if possible, award the player with a fate point retroactively. If it's too late for that, the GM should make a note to give that player an extra fate point next session.

It's important that the GM keep in mind what sorts of things would normally constitute a compel. Compels happen in order to make certain choices or situations more difficult or more dramatic for the compelled character. Certainly, staying in character and playing in a way that's appropriate to a character's aspects should be praised; but it should be rewarded only when the player's aspect-consistent play has actively made their character's choices more difficult.

SITUATION ASPECT COMPELS

Situation aspects can be used for compels, just as character aspects can. That means that your circumstances can affect your decisions or the complications that spring up, just as much as your own traits. Situation aspects are especially useful for event-based compels.

Prbrawl is caught in a cargo bay that's decompressing as its magnetic shielding is failing. The place has the aspect **INCREASING VACUUM** on it, to represent the failing shield and the force of the vacuum outside. Prbrawl is trying to get out of the cargo bay, but he's also low on fate points, and he could use some more. He suggests to the GM that because there's such force pulling everything in the cargo bay out into space, and Prbrawl is only trying to escape, maybe the strap on his gun breaks, and it goes flying out into space. The GM likes that idea for a compel, and gives Prbrawl's player, Nick, a fate point as the gun goes spiraling out into the vacuum.

SAY YES, ROLL THE DICE, OR COMPEL

You may have gathered this already, but any time a player might pick up the dice to roll, there's an opportunity for a compel. You roll the dice when you're uncertain about exactly what's going to happen next. But if you have an appropriate aspect, you can sacrifice that uncertainty for a fate point. Instead of being uncertain about whether or not you'll succeed, whether or not things will go your way, you can be *certain* things won't go your way. But hey! You got a cool fate point out of it, along with a cool complication in the story.

This is great stuff to make dramatic moments with, and it's definitely something that both the players and the GM can use at will. Any time you're picking up the dice to roll, ask yourself if you've got an aspect you can compel, and if you want a fate point. If you do...forego the roll! Compel yourself!

There's a thug trying to anger Prbrawl. He's actually making an attack using Provoke as he insults Prbrawl's honor. Prbrawl's player, Nick, decides he'd prefer a compel in that moment. Prbrawl's **SHORT TEMPER** is something he could point at and say, "I'm not gonna take that kind of lip. I punch him in the face." The GM says, "OK. This is going to start a general brawl," and accept it as a worthy compel, handing Prbrawl a fate point without the dice ever getting involved. Prbrawl isn't even trying to resist the provocation; he's just rolling with it. He could have rolled to defend against the Provoke attack, but he's decided not to and accepted the compel.

NEGOTIATING A COMPEL

In play, players and the GM can both initiate compels. When the GM initiates a compel, the process is very simple. The GM. remarks that the aspect might be appropriate here and offers you a fate point. Of course, in a perfect world, the GM would always be aware of all aspects and always know when they should be compelled and rewarded. In practice, the GM is keeping track of a lot of stuff and may not realize that you have an aspect that's appropriate to the situation.

When this happens, you should hit a self-compel (see page 74), and let the GM know what you're thinking. It may be as formal as "I think my **GREEN EYES OF JEALOUSY** might have me make a dumb decision here," or it may be conversational, like, "Boy, that guy talking to my girl is pretty suave, as I watch them with my **GREEN EYES OF JEALOUSY**" (brandishing a fate point). There's no one way to do it, and your group can fall into whatever pattern is most comfortable for all of you.

After a player or the GM suggests a compel, the immediate next step is to negotiate over the terms. Usually, the person who suggests the compel has an idea in mind already, but that doesn't mean things are set in stone. Remember: compels are supposed to make things more dramatic and interesting, not force people into boxes. So, you should feel free to suggest alternate details; offer a suitably dramatic counter-proposal if you feel it'd be more in keeping with your character. Likewise, GMs should feel free to turn up the heat on a player who's proposing a weak compel. Ultimately, the GM is the final arbiter about whether or not the offer is enough, but GMs should work together with players to make sure that the compel is satisfying to everybody.

Quinn is left alone aboard the ship with Captain Laf't while her crewmates go out to retrieve the cargo. After they're gone, Alison holds up a fate point and says, "This is going to be awkward because **I DON'T THINK THE CAPTAIN LIKES ME.**"

The GM recognizes one of Quinn's aspects and agrees. "Yes, Captain Laf't emerges from his cabin and looks into the cockpit. Spotting you, his eyes narrow, and he barks, 'Quinn! Stop lollygagging and see to your duties!' He's going to send you outside to clean the blast marks off the exterior of the ship. Right where you're likely to be seen and identified by dock hands who know your old associates."

Alison says, "I'm not sure I want that complication right now, just for the sake of the story. How about I get into it with the captain since I'm performing pre-flight duties in the cockpit? I know he won't like it if I talk back to him."

The GM says, "That's going to cause issues. Let's do a full-on argument with the captain here; he'll roll Provoke and you can try to defend with Resolve. Either way, a black mark is going down on your ledger in his eyes. He'll get you for this later, even if he gets his way."

WHAT'S A WEAK COMPEL?

When judging whether or not a compel is “worthy,” the primary thing to look for is whether the outcome provides a palpable sense of consequence to the character or the story. Compels exist to complicate the characters’ lives in interesting and fun ways. If the outcome isn’t going to create something that’s going to matter much in the grand scheme of things, then it probably isn’t enough to work as a compel.

COMPELLING OTHER ASPECTS

Interacting with the aspects of others creates a powerful opportunity for the clever player to set up another character to be compelled. If you’re aware of and can access an aspect on another character or NPC, you may spend a fate point to try to trigger the circumstances of a compel (page 74) on the target. If the GM decides this is a compel-worthy circumstance, they take the offered fate point and proceed with a compel, running it as if they had initiated the compel.

This is a chain reaction—the first player calls for the compel, and if the GM accepts it as valid, they negotiate it with the player of the target character, who either decides to accept (gaining a fate point) or avoid (spending a fate point). Once the initiating player spends the fate point, they *do not get it back even if the target buys out of the compel*.

As with a normal compel, the final result can be negotiated as much as necessary.

Using scene-based aspects to try to compel everyone in a scene can be tough—you have to pay a fate point for every character you want to compel. But you might compel a single opponent to trip and fall into a flaming shelf in a warehouse that’s **ON FIRE**.

COMPELS ON SHIP OR CAPTAIN ASPECTS

Compels on ship aspects or captain aspects are just a bit different from normal compels. The aspects on the ship cause trouble for the entirety of the ship, and that means that they cause trouble for the whole crew. So who should get the fate point? Similarly, the captain’s aspects aren’t about causing trouble for the captain; they’re about the captain causing trouble for the crewmembers. So again, who gets the fate point?

When you compel either a ship aspect or a captain’s aspect, you should only be doing it to cause trouble for the PCs as a whole, and that means that the fate point goes into the crew pool (see page 59), a communal source of fate points that anyone on the crew can use to invoke or compel the ship’s or captain’s aspects. That means that everybody has access to the fate point that comes from a compel on the ship or the captain’s aspects, because everybody shares in the pain from those compels.

If the crew wants to avoid a complication from a compel on a ship or a captain aspect, then they have to spend a fate point—one of their own or one out of the crew pool—to avoid that complication.

Captain Laf’t has several aspects that might cause the crew trouble: **DISGRACED EX-NOVA LEGION OFFICER**, **EVER INTOXICATED**, and **BETTER TO BE FEARED THAN LOVED**. When the *Black Watch* makes a quick stop to refuel, the GM tells the crew that Laf’t insists—**INSISTS!**—that the crew steal a crate of Templar wine he saw in the fuel office. The players all groan at the captain’s tendency to order them on stupid drinking-oriented missions and consider if they want to spend the fate point in the crew pool to keep on track. Ultimately, none of them wants to spend a fate point out of their own stash or out of the crew pool to avoid the complication, so they settle in to figure out how best to steal the goods.

PICKING CHARACTER ASPECTS

More than anything else, aspects are a player's most explicit way of telling the GM, "This is the stuff I want to see in the game." If the player picks an aspect like **DEATH DEFYING**, then they should be able to expect that the GM will put them in death-defying situations. Every aspect you give to a character influences play. You, the GM, and the other players will all invoke and compel these. They'll come up again and again.

Creating aspects can be one of the hardest things to do when creating your character. Aspects are basically catchphrases or short descriptions that colorfully describe your character or their relationships. An aspect should be short and punchy—when writing an aspect, if the text starts to get longer than about six words or so it's too long. Of course, a really good, vibrant phrase is an exception to this rule, but as a guideline, keep them short.

Aspects come up often in play, so make sure they're very descriptive and evoke character. The best aspects give a vivid picture of the character's personality or relationships. Someone reading the character's list of aspects should have a pretty accurate idea who that character is.

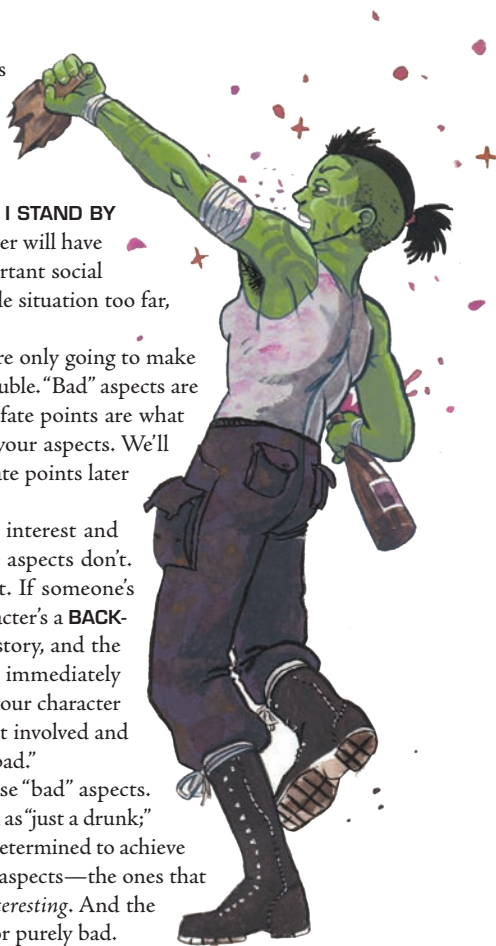
WHY WOULD I WANT A BAD ASPECT?

You may have noticed that a number of the aspects throughout *Bulldogs!* are "bad" aspects—they indicate a downside for a character, either directly negative in their connotations or in their two-edged nature. Aspects like **OBNOXIOUS DRUNK**, **BACK-PLANET RUBE**, **I WON'T BACK DOWN**, and **I STAND BY MY WORD** all suggest situations where the character will have to behave a certain way—being an ass at an important social function, falling for a line of bull, pushing a volatile situation too far, or keeping a promise rashly made.

So why put such aspects on your sheet if they're only going to make trouble for you? Simple: you *want* that kind of trouble. "Bad" aspects are a direct line to getting you more fate points, and fate points are what powers some of the more potent *positive* uses of your aspects. We'll get more into how aspects can generate and use fate points later on in this chapter.

Outside of just the rules, a "bad" aspect adds interest and story to a character in a way that purely positive aspects don't. This sort of interest means time in the limelight. If someone's trying to take advantage of the fact that your character's a **BACK-PLANET RUBE**, that's an important point in the story, and the camera's going to focus on it. "Bad" aspects also immediately suggest story to your GM; they tell how to hook your character in. From the perspective of playing the game to get involved and have fun, there's nothing but good in this sort of "bad."

Clever players will also find positive ways to use "bad" aspects. Prying eyes might dismiss the **OBNOXIOUS DRUNK** as "just a drunk;" someone who **WON'T BACK DOWN** will be more determined to achieve their goals. This brings us the "secret" truth about aspects—the ones that are most useful are the ones that are the most *interesting*. And the most interesting aspects are *neither* purely good nor purely bad.



As a rule of thumb, when picking an aspect, think of three situations where you can see the aspect coming into play. If you've got one reasonably positive situation and one reasonably negative situation out of that set, you're golden! If they're all of one type, you may want to reconsider how you've worded your aspect—try to put a little of what's missing in there. Ultimately, though, one aspect that's "all good" or "all bad" isn't that much of a problem, so long as you have a good mix throughout your whole set.

ASPECTS THAT KICK ASS

Aspects are one of the major sources of flavor for your character; they're the first thing your GM will look at on your sheet when they're trying to work out what sort of stories to throw you into. This is strong stuff, and the best part is, you're in *total* control of it with the words you choose for your aspect.

Whenever you're writing down the name of an aspect, ask yourself, "How much attitude does this aspect suggest?" If it seems rather timid, then you might well be off the mark, and it's time to rethink it. Certainly, don't feel like you have to do this with every aspect you take, but if your character is described as "Mr. Milquetoast," you may discover that your GM is at loose ends for keeping him involved in the story.

A few "good—better—best" examples are pictured here.

WEAK	COOL	KICK ASS!
STRONG	STRONG AS A TENEBRIAN OX	STRONGEST ARSUBARAN IN THE GCP
CRIMINAL PAST	FORMER PIRATE	NO ONE QUILTS THE BARRACADO PIRATES
BRAWLER	BARROOM SCRAPPER	"YOU TALKIN' TO ME?"

In each of these cases, the Weak option certainly suggests its uses, but it doesn't really jump off the page as something that suggests story. The Cool option is certainly better because it's more specific; both GM and player can see some potential story hooks in these, and they serve to differentiate themselves from their more demure predecessors. But the Kick Ass! options are where it's at.

STRONGEST ARSUBARAN IN THE GCP could easily be the phrase others use to identify the character, and it suggests more applications than simple strength. **NO ONE QUILTS THE BARRACADO PIRATES** names the gang of pirates the character was once a part of, creates built-in enemies pursuing them, and starts to put some NPCs onto the map. **"YOU TALKIN' TO ME?"** gives the character more than just a history of brawling; it gives them attitude and presents lots of situations where they'll be belligerent even if that might be unwise. So when you pick an aspect, ask yourself: is this Weak, is this Cool, or is this Kick Ass!?

When Nick created his pilot, he wanted to give Prbrawl an aspect that would help him in his duties; he chose **EXPERIENCED PILOT** as his job aspect. The GM knows where Nick is going with this, but feels the aspect isn't as kick ass as it could be. She suggests **PRECISION PILOTING** as an alternative.

Nick likes this. The aspect now implies that Prbrawl is a bit of a perfectionist, but he doesn't see how this could cause him problems down the line. It's pretty cool, but not kick ass. He and the GM discuss this a bit and settle on **PRECISION IS THE PILOT'S FRIEND**. With this aspect, Prbrawl can invoke it for piloting tasks, but it can also be compelled when he might be more careful and precise than a situation warrants, slowing down response time and causing problems. That kicks ass!

STORY VS. SITUATION

In addition to positive and negative, aspects tend to divide into another set of two camps—**story** and **situation**—and it's a good idea to make sure you have aspects of each type.

Story aspects suggest sources for stories that involve your character by bringing in an external element from the world at large. They're most easily identified by asking yourself if the aspect, independent of the character, is something other characters might interact with, affect, and change. Gangs of criminals, lost items, enemies, hidden treasures, strange planets, spouses, and so much more all fit into this category.

Situation aspects suggest the *kind* of situations your character might get into much more than they suggest the *origin* of those situations. Situation aspects operate as a statement to the GM of the style of stories you want your character to be in. Aspects like **NICK OF TIME**, **I WON'T BACK DOWN**, and **LAST MAN STANDING** all suggest vivid situations—ones which should rightly repeat themselves over the course of playing the character—but they don't really suggest the *context* of those situations.

We're focusing on the split between story and situation aspects because it's an easy one to miss if you're not looking for it. You can very easily fall into the trap of creating a character who only has situation aspects. On the surface, situation aspects may be more attractive since they usually apply in a multitude of circumstances; certainly, you'll want to have at least a few situation aspects in your repertoire.

But if situation aspects are *all* that your character offers to the game, you run a real risk of being difficult to hook into the bigger storyline. Fundamentally, story aspects offer easy hooks to your GM to pull you into their story. You want this, since you came to the party to play the game. But it's more than just that. By providing story aspects, you're providing some things that exist separately from your character. At the core of it, this means you're helping to build the game world. You've got ownership and stakes in the bigger picture. The GM will be grateful to you for it, and that kind of gratitude pays out in the form of a more satisfying game.

Ideally, you can come up with aspects that serve as both story and situation aspects. *Great aspects can say more than one thing.* An aspect like **LAST MAN STANDING FROM PHOENIX PLATOON** includes the potential for both the **LAST MAN STANDING** invokes and compels, and the **VETERAN OF PHOENIX PLATOON** invokes and compels. It tells us that you were in some horrible incident that left you the last man standing; that you're a survivor, probably tough; and that you were a part of Phoenix Platoon. But don't overload an aspect—it's better for an aspect to be clear and defined than to have it sprawl endlessly.

GETTING ON THE SAME PAGE

You may have noticed that, so far, we're using a lot of ink to talk about how your aspects communicate things about your character to the GM. We mean it. Out of all the things in the game, aspects are probably the clearest message you can send to the GM about what you want from the game, short of telling them directly. It's also possible that the GM will have copies of your character sheets when you're not around, so the aspects you've picked are going to represent your desires in your absence. Once you've picked all the aspects for your character, take a step back and look at them as a whole. Ask yourself if they depict the kind of representation you want for your character. If they don't, change them!

By themselves, aspects can't say it *all*, of course, and it's important to remember that. Short of making each aspect a paragraph or essay, you're dealing with a few short, catchy phrases and names. You want them short, because you want to be able to talk about them casually without running out of breath. But the brevity of an aspect's name means some things are left unspoken. Take the time with your GM to talk about the unspoken things when you can. Both you and your GM should look at an aspect not as the end of an

idea, but the start of one. You both bring your own ideas of what the aspect means to the table and, to some extent, you're both right. Usually this works out fine—the combined perspectives make the whole greater than the parts—but sometimes you and the GM may have a radically different idea of what the aspect entails. Be clear with one another and figure out how to iron out any differences—ideally *before* the fate points start flying.

That said, after you've gotten one or more sessions of play under your belt, you might feel like you've picked one or more aspects that don't "feel right." If an aspect doesn't seem to be working out well for you, you should feel free to ask your GM if you can change it.



TEMPORARY ASPECTS

There are many kinds of aspects that might not stick around. In general, aspects exist as long as they make sense in the fiction—if the warehouse has the aspect **ON FIRE**, but somebody dumps a whole ton of water on it, then it probably isn't **ON FIRE** anymore. But certain aspects are inherently short-lived even outside of that kind of situation.

BOOSTS

Boosts are aspects that come with one free invocation, and that's it. They represent short-lived, free-floating fictional elements that go away right after they matter. They're actually like minor aspects; they can't be compelled, you can't spend a fate point to invoke them, and other rules that mostly refer to aspects don't refer to boosts, because they're so temporary.

You'll often get boosts as a result of getting a tie when creating an advantage (see page 90) or getting a tie on an attack action (see page 93). You might have **KNOCKED DOWN** an opponent. As soon as the opponent gets back up, the boost doesn't matter anymore, so it's very short-lived; perfect for a boost.

Boosts can be invoked by nearly anyone, as you choose. The opponent that got knocked off his feet is **KNOCKED DOWN** for everyone, so any one can invoke it.

If you want to promote a boost to a fully-fledged aspect, you still need to create an advantage to create a new aspect, and just name that aspect the same thing as the boost. There's no other way of making a boost stick around.

Prbrawl takes a shot at a war robot and gets a tie result. That means he gets a boost. He decides to take it as **RESETTING OPTICS**, explaining that the war robot's shields hold off his shot but wind up sparking brightly. The flare-up requires the droid to reset its optics. It's no big deal—it'll only take the robot a moment to become fully operational—but there's a lot that Prbrawl or his crewmates can do in that moment.

CONSEQUENCES

Consequences are fully-fledged aspects, but they're temporary because you can recover from them. For more on recovering consequences, see page 84. Consequences are the pains, the damages, the hurts that characters suffer and inflict on each other during conflicts. When a character takes a consequence, it comes with a free invocation on it, usable by that character's opponents. Consequences are almost always highly compel-worthy aspects. But unlike other aspects, they last exactly as long as the rules dictate, and no longer. A mild consequence, for instance, lasts until a character makes a successful attempt to heal it, plus one scene past that.

The war robot nicks Prbrawl in the head, giving him a mild consequence of **BRUISED SKULL**. It's a minor wound, just enough to slow him down at a critical moment of the fight, letting the war robot invoke it. After the fight, Prbrawl gets patched up, changing the aspect to **BANDAGED SKULL**, ensuring that it will clear after another scene.



CREATING ASPECTS

During play, you'll create new aspects to represent the changing environment. We call this *creating an advantage* (See page 90 for more on creating advantages). Most of those aspects will be situational aspects, aspects that affect the scene and the environment you're in instead of any particular character. You might create an aspect that attaches to a particular character, but it's always going to be somewhat temporary—the equivalent of angering or temporarily blinding an opponent.

Creating advantages will always give you a free invocation on the aspects you create, meaning that it's always to your immediate benefit to create an aspect. You can also keep invoking or compelling the aspect you create, even past the initial free invocation, as long as it continues to exist in the fiction.

Here are the key things to keep in mind when you're creating an aspect on the fly. A good aspect should be:

- Double-edged
- Multifaceted
- Clear

DOUBLE-EDGED

As stated above, aspects that are “bad” are actually great for the game. They get you compels, and they can be used in interesting ways. Keep that in mind when making any given aspect, even situation aspects. Short-lived aspects don't have to be double-edged as much as longer-lived aspects, but it's always a good idea to make an aspect double-edged if you can.

MULTIFACETED

The more information that you can get across in a single aspect, the better. A situation aspect that simply says that the building is **ON FIRE** is effective, but **CORRIDORS FILLED WITH FIRE** tells us more information about the situation. Maybe the corridors are totally impassable, and the fire is going to enter the rooms attached to the corridors at any second! Use aspects to convey information in more than one way whenever you can.

CLEAR

Make your aspects clear. Sometimes, you might want to make them poetic or lyrical in their phrasing, but it's more important that everyone understand the aspects you create. Any time you create an aspect that sacrifices clarity for cool phrasing, it's unfortunately going to wind up as a weaker aspect during play. If two different people have different interpretations of what the aspect means, that's a sign that it's not clear enough.



DISCOVERING ASPECTS

Sometimes you may use your skills to *discover* information 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—such as Larceny and Empathy—but knowledge skills could also be applied to discover “knowable things.” Here, the skill isn’t used to place a temporary aspect on the target so much as to discover an *existing* aspect on the target that may have been hidden or secret.

Discovering an aspect does not give you a free invocation on it, but it gives you a nice benefit because you learn some important details about the situation. You can still invoke or compel the aspect you discovered using fate points, but if you want a free invocation you have to create an advantage for that aspect—essentially taking advantage of your newfound knowledge.

Prbrawl does a full scan of the pursuing pirate vessel, trying to see if there are any weaknesses in the ship’s defenses. He rolls his Systems skill to make a discovery against the difficulty set by the GM. He gets a success and learns that their engines are **RUNNING TOO HOT**.

It’s also possible to “discover” things about other characters or the environment that weren’t true right up until you took the action. This allows you to introduce new facts into play, so you can use those facts to your advantage. For example, if you have a high Larceny skill, you might roll to discover a useful entry point into a museum and wind up creating an aspect upon the museum of **WEAKENED WINDOW SECURITY**. This is one of the best ways to find out new aspects.

Quinn is running from some of her former pirate associates through the halls of a space station. The pirates got the drop on her, and now she really wants to just get away from them, until she has some backup from her crew. Alison decides to invent some details about the local environment so Quinn can take advantage of them. She uses her Engineering skill, focusing on her knowledge of the station’s construction, to discover the fire suppression systems in the access corridor she’s in. The GM thinks this is reasonable and will cause an interesting scene, so it’s a low difficulty for the roll. If Alison’s roll succeeds, the station matches the schematics in her mind, and she knows exactly where the venting fire suppression systems are, so she can take advantage of them later.

Many skills allow for some kind of specialized knowledge—for example, you might use your Shoot skill to make some discoveries about the firepower an opponent is carrying. For more on discovery as an action, see page 92.

DOING THINGS

Characters in your games are going to do a lot. For most things they do, there's no real need for rules. Characters can stand, walk, talk, and otherwise do normal things without needing to roll dice. They can even take actions that use their skills, like accessing a public terminal or driving a hovercar, without worrying about the dice. The dice only come out when there's an interesting challenge with meaningful consequences.

In those moments, you roll the dice and determine what happens. If the total of your dice and bonuses exceeds the difficulty, you succeed; if the total of your dice and bonuses don't exceed the difficulty, you fail or succeed at a *major cost*. You might get extra bonuses if you beat the difficulty by a lot—a success with style—or pay some *minor costs* if you tie instead of beating the difficulty outright. The basic formula is always the same: you've got to try to roll high and use fate points to invoke aspects for bonuses.

Each point that you beat the difficulty by is one *shift*. If a roll is below the target difficulty, it's a failure and it generates no shifts—there are no “negative” shifts (if you flip the perspective, the opposition could be said to generate shifts). If a roll matches the target difficulty, it's a tie with no shifts. If it beats it by one, it generates one shift; if it beats it by two, it generates two shifts, and so on. The number of shifts generated by a roll is referred to as the *effect*.

Prbrawl rolls his Pilot skill to land the ship in inclement weather. The difficulty of the roll is Great (+4). He has a Great (+4) Pilot skill, and he rolls a **++++**. His effort is Fantastic (+6); he succeeds and generates two shifts.



FOUR OUTCOMES

Every time you roll, you're going to get one of four different outcomes, depending upon how well you rolled. These four outcomes are:

- Failure: rolling lower than your opposition
- Tie: rolling equal to your opposition
- Success: rolling over your opposition by 1 or 2 shifts
- Success with style: rolling over your opposition by 3 or more shifts

The specifics of each of these outcomes will depend substantially upon the exact skill being used and the action being taken, but each type of outcome has some general characteristics.

FAIL

A failure could mean you might not get what you want or you might get what you want, but it's going to come at a serious cost (see page 89). You might be hurt—taking stress—or suffering another negative consequence.

TIE

A tie is somewhere between a failure and a success. You might get what you want, but at a minor cost (see page 89). You might not get quite what you wanted; it's diminished, lesser, or worse than the full success you were looking for.

SUCCESS

A success means you get what you want: no cost, no additional caveats.

SUCCESS WITH STYLE

A success with style means that you get what you want and then some. You succeeded exceptionally and impressively.

COSTS: MINOR AND SERIOUS

A *minor cost* can be one of three things:

- A story detail that's problematic or bad, but not stymying
- Stress, usually a point or two
- A boost for the opposition

The story detail should make things a bit harder, but shouldn't prevent the crew from advancing. It's an issue, but it's not the end of the world.

Prbrawl rolls to run away from a pursuing slugbeast, using Athletics. He gets a tie with the slugbeast's own Athletics (it's a fast slugbeast!). The GM says that he succeeds, but at a minor cost. He leaves the slugbeast in his dust, but now he's lost in the middle of the swamp, having run without paying attention to where he was going.

Stress inflicted as a minor cost shouldn't be more than 1 or 2 stress, at the most. Players get to choose how to absorb this stress, just like normal.

A boost for the opposition can be anything that's appropriate to the situation. (See page 83 for more on boosts.)

A *serious cost* can be one of three things:

- A new source of opposition
- A condition or consequence
- An advantage with a free invocation for the opposition

A new source of opposition is an obstacle or opposing NPC that joins the scene and complicates it. This shouldn't be from out of left field—it needs to fit the story you're telling—but feel free to have an interested third party catch up to the action, for example, as a great way to bring in new opposition.

Now that Prbrawl's lost in the swamp, he's trying to find his way back to the ship using Survival. He fails the roll but decides he'd like to succeed with a serious cost. The GM says that he finds his way back to the ship eventually, but he leaves a nice trail behind him, and a centidile (a centipede crossed with a crocodile) has followed him back. Even now, it rears up behind him, ready to swallow him whole.

A condition as a serious cost means marking every stress box attached to that condition. A consequence or condition as a serious cost should be at the character's lowest free level; no one should end up **BROKEN** or taking a severe consequence unless all the other conditions or consequences are already filled. Remember that consequences also provide a free invocation to the opposition.

An advantage created for the opposition should fit the story and the situation, but otherwise it can be nearly anything. Remember that even though the opposition gets a free invocation on it, the aspect will not go away after the free invocation is used up.

TAKING ACTION

You'll roll dice to do one of five possible actions.

OVERCOME OBSTACLES: Achieve some goal while coming up against opposition, passive or active.

CREATE ADVANTAGES: Set up for later success by creating an advantage now.

DISCOVER: Find new information about your situation, including revealing aspects.

ATTACK: Hurt an opponent to try to force them out of the conflict.

DEFEND: Defend yourself from an opponent's attempt to harm or negatively affect you.

There is more in the book on how to use these individual actions for each particular skill (see page 112), but these five actions have general rules that apply for any skill.

OVERCOME AN OBSTACLE

Use the overcome action to achieve assorted goals appropriate to your skill.

Trying to climb a tall wall? Overcoming an obstacle. Trying to repair the hyper-drive? Overcoming an obstacle. Trying to talk your way past the bouncer? Overcoming an obstacle.

Overcoming obstacles is the default action of **Bulldogs!** If you're trying to do something but it doesn't quite fit into any other kind of action, you're probably trying to overcome an obstacle.

When you overcome an obstacle, you're rolling against the opposition of that obstacle. It might be passive or active, depending upon the situation. That tall wall is going to be passive opposition. The bouncer is going to be active opposition. Note that you're not trying to harm or injure the wall or bouncer; you just want to *get past the opposition*.

- *When you fail an overcome action*, you get to choose: you can simply fail, meaning you don't get what you wanted; or you can succeed at a serious cost, meaning you'll get what you wanted but you'll pay a high price for it. (See more about serious costs on page 89)
- *When you tie an overcome action*, you get what you were after, but at a minor cost.
- *When you succeed at an overcome action*, you get what you were after without any cost.
- *When you succeed with style at an overcome action*, you get what you were after and an additional boost.

CREATE AN ADVANTAGE

Use the create an advantage action to make a situation aspect that gives a benefit, or to claim a benefit from any aspect you have access to.

Throwing sand into your opponent's eyes? Creating an advantage. Setting the building on fire? Creating an advantage. Goading an angry opponent into taking a foolish action? Creating an advantage.

Creating an advantage is for those moments when you are setting yourself up for future success. If you want to create a new aspect on the situation, or if you want to set yourself up to take advantage of an existing aspect either in the situation or on another character in the scene, then you're creating an advantage. The key distinction between creating an

advantage and invoking an aspect in your favor is that creating an advantage sets you up to invoke an aspect in your favor down the line.

There's also an important distinction between creating advantages and discover: when you are learning new information, you're discovering. When you're setting up a situation that capitalizes on that new information, you're creating an advantage.

When you are creating an advantage, always specify if you're creating a new situation aspect, or if you're taking advantage of an aspect that's already in place, either on a character or in the environment.

Depending upon how you're creating an advantage, your opposition will be either active or passive. If your target is another character, they almost always get a chance to oppose you with a defend action.

If you're using create an advantage to make a new aspect:

- *When you fail*, you either fail to create the new aspect, or you succeed at creating it, but somebody else gets the free invoke. It doesn't have to be your opposition getting the free invoke, just so long as whoever does get it will invoke it to your detriment.
- *When you tie*, you get a boost instead of the situation aspect you were trying to create. This might mean changing the name of the aspect you were going for, to fit better as a transient boost instead of a more long-lived aspect.
- *When you succeed*, you create a situation aspect with a free invocation.
- *When you succeed with style*, you get a situation aspect with two free invocations instead of one.

Quinn is trying to escape from Stellar Prison X7. She's already out of her cell, but there are plenty of patrols moving around that could catch her at any time. She's going to have to sneak her way through the halls to get to her impounded ship, but she wants to distract the guards first. She finds a computer console and starts tapping away at the controls, creating a **FAKE EMERGENCY** somewhere else in the prison that should draw the guards away using her Systems skill. She rolls and succeeds. She gets to place the **FAKE EMERGENCY** upon the entire prison with a free invoke; she can use this aspect to her advantage whenever it would help...say, when she's about to sneak past some guards who are distracted with news of how another part of the prison is somehow on fire and venting into space.

If you're using create an advantage on an existing aspect:

- *When you fail*, you give a free invoke on the aspect you create to someone else, instead. It could be your opponent, or it could be anyone else in the scene who would benefit to your detriment.
- *When you tie or succeed*, you place a free invocation on the aspect. (In some situations, the GM may decide a tie also results in a minor cost.)
- *When you succeed with style*, you place two free invocations on the aspect.

The only thing remaining between Quinn and escape is Warden Hssissik, a Saldrellan she's run into before, and his guards. She knows from prior experience that Hssissik is a coward—he has the aspect **SAVE MY SKIN!**. She wants to take advantage of that to clear a path to her ship. She picks up a bit of gear

PRIEST SYS

NYMEDE

CLEMENTINE

from a nearby crate, throws it at Hssissik, and shouts “Grenade!”. She’s counting on him not realizing it’s just a spanner. The GM tells her to roll to create an advantage with her Provoke against Hssissik’s Survival (whether he can pick up on the object’s true nature quickly). Quinn ties with Hssissik, which gives her a free invocation on his aspect, **SAVE MY SKIN!**, at a minor cost (1 stress). Hssissik shrieks and leaps away, demanding his guards protect him. Quinn plans to invoke that aspect on her sprint to the ship.

DISCOVER

Use the discover action to learn new information about environments, obstacles, and characters in a scene.

The discover action allows your character to get new information about what’s going on in the current scene without creating a new aspect. Sometimes you’ll need to dig deeper into a situation to discover answers, but other times a quick glance is all you need to start learning more about the situation.

When you try a discover action, you get the chance to ask the GM a question about the situation through the lens of the skill you’ve chosen. If you want to know more about a threatening gunman, you can try to determine more about the gun itself (Shoot), the emotional state of the gunman (Empathy), or the position the gunman is occupying (Survival). The GM answers honestly, but failure results in your question pushing you into danger, revealing unpleasant information, or costing you precious time or resources. If you’re successful, however, the GM may reveal aspects that were previously hidden. It’s ultimately the GM’s call on whether or not to reveal an aspect, but if you’ve learned new information that’s juicy and useful, it usually means you’ve learned a new aspect.

After you finish your discover action, you may want to create an aspect on the scene—or create a free invocation on an aspect the GM revealed—by creating an advantage with your new knowledge or taking advantage of the boost you created if you succeeded with style.

- *When you fail using discover*, you either ask a question of the GM related to the skill you used at a major cost, or the opposition asks questions about your character, delving into your secrets and weaknesses. It’s the GM’s choice which happens.
- *When you tie with discover*, you ask one question of the GM related to the skill you used and at a minor cost.
- *When you succeed with discover*, you ask one question of the GM related to the skill you used.
- *When you succeed with style*, you ask one question of the GM related to the skill you used, followed by either another question or the creation of a boost.

Prbrawl is under fire by a deadly, black-clad assassin in strange armor. He’s trying to figure out who this even is—he doesn’t know why they’re shooting to kill! He peeks his head out of cover to get a look at the gun the assassin is using, some noteworthy, strange thing with lots of dials and glowing bits. He’s trying to discover using Shoot. The GM makes it a passive difficulty of Fair (+2), since the assassin isn’t trying to hide their weapon. Prbrawl rolls and fails! The GM decides that Prbrawl still gets to ask a question, but peeking his head out of cover means whatever he learns comes at a serious cost—the assassin snaps off a shot that hits the top of Prbrawl’s head and causes the lowest possible consequence! Prbrawl decides to ask, “Where did that gun come from?” and the

GM answers: "The gun **BELONGS TO CLAN RAWMRR**, a tribe famous among the Ryjyllians for taking high-tech combat to the greatest possible level. Oh, and for their skilled assassins." Prbrawl curses.

ATTACK

Use the attack action to harm someone in a conflict or take them out of a scene.

The attack action is simple and clear—when you're trying to hurt someone in a conflict, it's an attack. That doesn't mean physically hurt them, either; if you're trying to hurt them in any way, physically or emotionally, to force them to withdraw, then you're attacking.

Attacks almost always come up against the defense action of your target, so they usually have active opposition. Passive opposition to an attack is appropriate when the target isn't aware of the attack or isn't important enough to bother with dice.



- *When you fail at an attack*, you don't cause any harm to your target. Usually, this will also mean your target succeeded on a defend action, so you might face other effects.
- *When you tie while attacking*, you don't cause any harm, but you gain a boost.
- *When you succeed on an attack*, you inflict a hit on your target equal to the number of shifts. Your target will have to take those shifts in stress or take consequences to reduce the number of shifts before taking the remaining as stress. Weapons, shields, and armor can also provide avenues to deal with those shifts (see page 152).
- *When you succeed with style on an attack*, you get the exact same result as a success, but with the option to reduce the value of your hit by one to gain a boost as well.

Quinn got into a fistfight with a guard on the ramp of her ship. She's so close! She just needs to take this guy out. She rolls Fight to slug him, and he rolls Athletics to defend, relying on his quick movements to keep him out of the way of her fists. She succeeds with 4 shifts, meaning she succeeds with style! She decides to reduce her hit by 1 shift and take the boost. She'll inflict 3 stress on him and take the boost **HEAD START**, to represent knocking her way past the guard and into the ship. The guard then has to either take consequences or mark stress to soak the 3 she dealt him. Since he can't take any more consequences, and he only has two stress boxes left, he's taken out!

DEFEND

Use the defend action to avoid an attack or prevent someone from creating an advantage against you.

Whenever someone tries to attack you in a conflict or create an advantage on you, you can defend. It doesn't always mean that you're physically defending yourself. The context for your defense depends on what you're defending yourself from. If they're trying to read your expression, your defense might be a stone-faced look.

You can also defend for other characters, provided you're willing to suffer the effects of the attack. You might jump out in front of a bullet or interpose yourself between a fighting child and parent. Either way, you get to roll to resist, and the effects fall on your head.

Defense is almost always used against active opposition—specifically, whoever is acting against you. It's possible to roll to defend against passive opposition, but that's only when you're being attacked by the environment somehow or when it's an unimportant NPC.

- *When you fail to defend*, you suffer the consequences of whatever you were trying to prevent. You might take a hit or have an advantage created on you.
- *When you tie while defending*, you grant your opponent a boost.
- *When you succeed at defending*, you successfully avoid the attack or the attempt to gain an advantage on you.
- *When you succeed with style at defending*, it works like a normal success, but you also gain a boost as you turn the tables momentarily.

The assassin takes another shot at Prbrawl. At this point, Prbrawl is running and gunning, firing away at the assassin at the same time. The assassin rolls Shoot to attack, and Prbrawl rolls Shoot to defend—he has a stunt that lets him roll Shoot to defend against gunfire when he's also shooting. Prbrawl ties with the assassin and takes no stress, but he gives the assassin a boost. The assassin makes the boost **YOU'RE OUT OF BULLETS**; Prbrawl fired so many shots in the defense, he's got to reload quickly! He has more clips, but in that split second it takes to reload, the assassin may put a shot exactly where he wants.

IN THE MOMENT

The five main actions describe what you're trying to do, using your skills to accomplish your goals. When you take actions, here are a few structures the GM can use to keep the action moving:

SIMPLE ACTIONS: The character rolls against either a passive or active difficulty, and the roll encompasses the whole of the action.

CHALLENGES: One or more characters are trying to achieve something dynamic or complicated.

CONTESTS: Two characters are competing for a goal.

CONFLICTS: Two or more characters are trying to directly harm each other.

SIMPLE ACTIONS

Simple actions are rolled against a passive difficulty set by the GM, or an active difficulty rolled by another character. They're used to see if a character can do something and, possibly, how well they can do it. The GM describes the situation; the player describes their character's response, chooses a skill to apply to it, and rolls. If they're rolling against a passive difficulty, then the player rolls against a difficulty determined by the GM (page 179, *Running the Game* chapter). The default difficulty is Fair (+2). If they're being opposed directly by another character, then it's an active difficulty, and the opposing character makes their own skill roll to set the difficulty.

Most of the actions in the game will be simple actions, since *Bulldogs!* is all about characters taking quick, decisive action. Each of the following is an example of a simple action:

- Climbing a wall
- Looking up obscure planetary survey data
- Searching the scene of a battle for evidence about the combatants
- Shooting a (non-character) target

CHALLENGES

Sometimes, the crew will be desperately hacking the ship's computer while murderplants are battering their way inside the cabin, and the pirate king they've been sent to capture takes the opportunity to escape the crew's custody and make a break for it. Or, they're trying to put their ship down on the ground at the same time that the Libertinian Space Justicars are firing on their engines, and the Titanorox is tearing its way through their cargo hold.

These are times when—instead of rolls for individual simple actions—you may resolve things with a challenge. A challenge is a series of overcome actions that you use to resolve an especially complicated or dynamic situation.

WHEN TO CALL FOR A CHALLENGE

Here's how you can tell when it's time for a challenge.

Are the tasks interesting on their own? Any task can probably be broken up into multiple parts if you want to get detailed about it, but it's not interesting to break up picking a lock into the individual motions involved. If you're hacking a computer, you might have to get past the firewall, crack the password, and then reprogram the system, but those tasks are not interesting on their own. They all ultimately feed into the same goal: hacking the computer system. But if you're hacking a computer, and you also have to keep the

Templar marines from blowing your head off, and there's a bomb to disarm at the same time—that's when you have three tasks that are each interesting on their own. That's a signal that a challenge may be appropriate.

Do the tasks require different skills to deal with? Using the same example as above, breaking a computer's firewall, cracking its password, and reprogramming the system would probably all involve the use of the Systems skill. That's a signal that those tasks should not be a challenge. But hacking the computer requires Systems, keeping the Templari at bay requires Shoot, and disarming the bomb requires Science. Since there are three different skills necessary, that's a good sign that a challenge is appropriate.

SETTING UP A CHALLENGE

Setting up a challenge requires you to identify the tasks or goals involved with the situation. Each task will be its own overcome obstacle action. It's fine if one character has to make several rolls, or multiple characters participate. Either way works.

Prbrawl and Quinn are trying to wrangle their cargo—a venomous and highly illegal scorpion from Askellix Prime—while keeping the customs officials from noticing what's inside the crates and attempting to find who their contact is among the customs officials, using a secret passphrase. Quite the struggle for the two **Bulldogs!**

The GM breaks up the challenge into three actions: wrangling and feeding the scorpion; distracting the customs officials; and using the secret passphrase to find their contact, covertly. The first probably requires Survival; the second, Rapport, or another appropriate skill depending on how they want to distract the customs officials; the third, Empathy, to detect their contact even as he tries to keep his identity hidden from his co-workers.

Prbrawl is going to take on feeding the scorpion, while Quinn will take on distracting the officials and finding their contact. The GM sets the opposition for each task at Good (+3).

CONDUCTING A CHALLENGE

The characters involved with the challenge now make rolls for their individual tasks in the challenge. They can do so in any order that makes sense or is interesting, but don't resolve the outcomes of the tasks until they're all rolled. That way, if necessary, you can adjust the actual sequence of events to make the most sense possible in the fiction and to synthesize the results into one overarching outcome. This also means that the boosts generated by one roll in a challenge can be used on another part of the challenge. Any boosts that are not used in the challenge can be used afterward, moving forward in the same scene.

It's fine if the results of one challenge lead directly into another challenge, a contest, or even a conflict.

Prbrawl desperately scurries around the cargo container holding the rowdy scorpion and tosses food in through the airholes, hoping it's enough to satiate the creature and keep it at least semi-docile. Meanwhile, Quinn handles the officials with lots of smiles and happy words and dopey expressions. They don't look too closely at the cargo container, and Quinn uses the passphrase as often as she can within her words, looking for the right response. Prbrawl ties the difficulty with a total of +3; he succeeds, but with a minor cost. Quinn rolls and gets +2 to distract the officials, but +4 to find the contact. The GM

puts these results together into a unified outcome. Quinn is distracting the officials just fine, but Prbrawl gets accidentally stung when he chucks some food into the crate: he has to take 1 stress. One of the officials notices him jerk his hand away from the crate, and moves forward to take a closer look. Quinn pinpoints her contact among the officials, who responds to her passphrase with their agreed-upon one-two wink. But the contact looks anxious, as he suspects his co-workers cluing into the situation. Quinn and Prbrawl will have to act quickly if they don't want to get caught!

ADVANTAGES IN A CHALLENGE

All the rolls to resolve the tasks of a challenge are overcome an obstacle actions. But you can choose to create an advantage to prepare yourself to accomplish those tasks. If you do, you roll to create your advantage before you make the overcome obstacle roll. It won't accomplish the tasks of the challenge, but if you generate an aspect or a boost, you can immediately use that on the roll for the actual task. If you fail, however, the results of the create advantage roll can change or complicate the roll for the tasks.

ATTACKS IN A CHALLENGE

There are no attacks in a challenge. If you're in a situation where it seems reasonable to roll an attack, set up a conflict instead.

CONTESTS

Whenever two or more characters have mutually exclusive goals, but they aren't trying to harm each other directly, they're in a contest. Gambling games, races, or wrestling matches are good examples of contests. A key part of contests: it's not a contest if one character simply wants to prevent the other from succeeding. All parties need to want to achieve their own end, one that is incompatible with their opponents' ends. Dodging an enemy's shots is not a contest; snatching up the crystal digital recorder before the opponent can shoot it is a contest.

SETTING UP A CONTEST

When you're setting up a contest, follow these steps:

1. **Determine the sides.** Which characters, or groups of characters, have the same goals? Which have different goals? Each "side" is one group of characters with the same ultimate goal.
2. **Determine the environment.** Where is the contest set up? Are there any situation aspects important to call out before the contest begins?
3. **Determine the nature of the contest.** How are the different sides opposing each other? Are they in direct opposition, or are they each trying to overcome some common opponent? This is the difference between a wrestling match and a shooting competition; one of them has two sides directly opposed. The other has two sides each against a passive difficulty, but each trying to do better than the other.
4. **Determine the scope of the contest.** Which skills are appropriate for this contest? Is everybody using the same skill?

Quinn has taken over a speeder jet for a race (on which Prbrawl has a lot of money riding). She's in a conflict with three other pilots, all NPCs, each

one on their own side. They're going to be racing along a course through the atmosphere of a gas giant, with pre-made obstacles cloaked and scattered throughout the course. The GM puts the aspects **INVISIBLE OBSTACLES** and **INCREDIBLE WINDS** on the course.

Since this is a race, the different sides are directly opposing each other—it's more important for each racer to beat the others, than it is to get any particular time. The contest is based on Pilot.

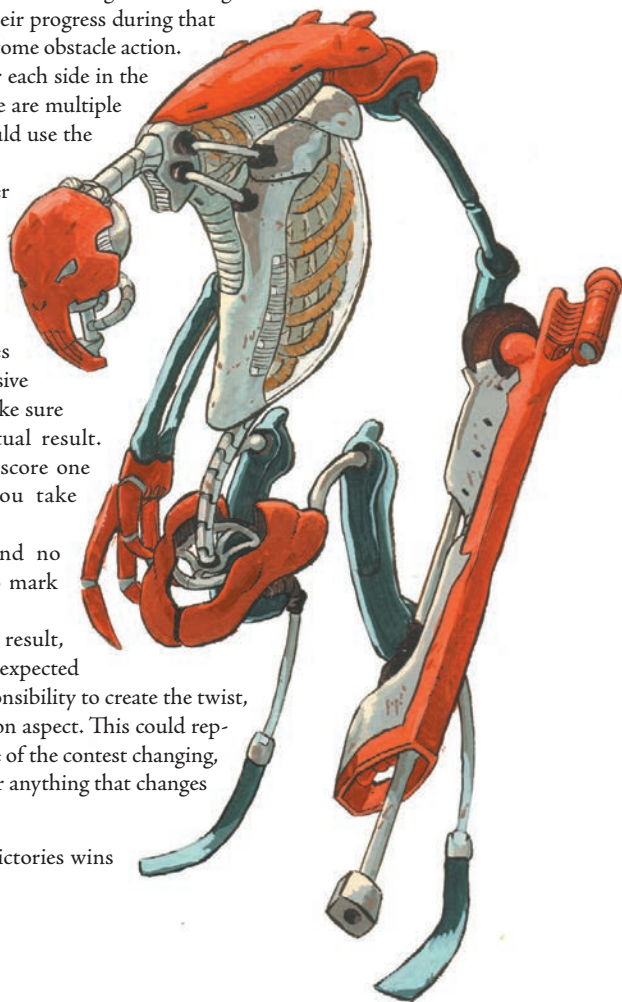
EXCHANGES

A contest is a series of *exchanges*. For an exchange, each side gets to make one skill roll that represents their progress during that stretch of the contest. This is an overcome obstacle action. Keep in mind that this is one roll for each side in the exchange, not each character; if there are multiple characters on a single side, they should use the teamwork rules (see page 108).

Here are the possible results after all the rolls of the exchange:

- Whoever has the most shifts wins the exchange. Sometimes this will be the highest result, but sometimes different sides will be up against different passive difficulties; if that happens, make sure you count shifts, not the actual result. If you win the exchange, you score one victory and describe how you take the lead.
- If you succeed with style and no one else does, then you get to mark two victories.
- If there's a tie for the highest result, no one gets a victory, and an unexpected twist occurs. It's the GM's responsibility to create the twist, usually by adding a new situation aspect. This could represent the environment or scope of the contest changing, some new element appearing, or anything that changes the nature of the contest.

The first side that reaches three victories wins the contest and achieves their goal.



CREATING ADVANTAGES IN A CONTEST

You can always choose to create an advantage to set yourself up for greater success on the overcome obstacle roll for the exchange. If you do, you roll the create advantage action first, as normal; if you're creating an advantage on another participant, then they get to defend. If someone could interfere, then they can provide active opposition.

If you fail to create an advantage, you do not get to make an overcome obstacle roll that round—you will not make progress during this exchange. As long as you tie on the create advantage roll, you can make your overcome obstacle roll.

Any character can create an advantage, even if they are on the same side as other characters. If they fail, then they cannot provide a teamwork advantage to the other characters on their side. If all the characters on a single side fail to create an advantage, then that whole side cannot make the overcome obstacle roll for that exchange.

Quinn rolls for the first exchange as the speeder jets rocket out into the orange sky. She gets a total of +4. The other pilots get +2, +1, and +3, meaning that Quinn has the highest result. She wins the exchange, and she describes herself rocketing out into an early lead! She gets one victory, and the next exchange begins.

Quinn decides to try to keep her lead, this time creating an advantage first by playing with the power systems on her speeder jet to eke out some more power—since she's using the computer on the jet, she's rolling with Systems. She squeaks by on the roll with a tie, generating a boost she calls **EXTRA POWER**. Then, she rolls for the second exchange, and gets +1. But one of her rival pilots gets +3! She uses her boost, invoking it to bring her own roll to +3, but that only ties her rival. That means the GM adds a twist, and nobody gets a victory.

The GM describes a terrifying sky-shark, a huge leviathan of a beast, rising up out of the orange mists below to chow down on the rocketing speeder jets. Great! Just one more thing to deal with!

ATTACKS IN A CONTEST

Just as with challenges, if characters want to attack each other, they're not in a contest anymore. It's a conflict.

CONFLICTS

Conflicts are about at least two sides attempting to harm each other. As long as the characters involved have both the intent and ability to harm one another, you're in a conflict scene, no matter what kind of conflict it is—physical, emotional, psychic, whatever.

Conflicts are the most involved exchanges in the game, and an entire scene may revolve around a single conflict. That's why the entire section that follows is all about conflicts.

RUNNING CONFLICTS

Once a conflict begins, follow this regular pattern:

1. Frame the scene.
2. Establish initiative.
3. Begin the exchange.
 - a. Take actions.
 - b. Resolve actions.
 - c. Begin a new exchange.

Conflicts are run in a series of exchanges, just like contests. In each exchange, every character or group gets to take one action (with some additional pieces, depending upon the nature of the conflict). Once every character or group has taken an action in the exchange, a new exchange begins.

The conflict ends when everyone on one of the opposing sides has conceded or been taken out.

FRAMING THE SCENE

During a conflict, elements in the scene might play a part in how the conflict unfolds. When framing the scene, the GM declares if there are any situation aspects on the scene, laying them out for the players. (Using scene aspects is discussed on page 70.)

The GM thinks about:

- Who is in the conflict?
- Where are they positioned relative to one another?
- When is the conflict taking place?
- What's the environment like?

Answering those questions will highlight interesting features of the environment. Those should become situation aspects, important facets of the area that characters can take advantage of in the conflict. Usually, the GM will offer three to five evocative situation aspects at the start, but they might offer more as the conflict evolves.

If the scene takes place over a broad area, the GM also describes the **zones** the scene occur in. Each zone is a loosely defined area; characters can directly interact with anyone else within the same zone (which is a nice way to say talk to or punch them). You need to determine who is in what zone. Determining which zones characters start in should be reasonably intuitive, but if there's a question, the GM is the final arbiter on where each character starts.

If you're looking for a quick rule of thumb, remember that people in the same zone can "touch" each other, people one zone apart can throw things at each other, and people two (and sometimes three) zones apart can shoot each other. Most scenes don't involve more than a handful of zones. More detailed information on how to create a map for a conflict is found on page 179, *Running the Game* chapter.

ESTABLISH GROUPS

Opposition might all be detailed characters like the players' characters, but often minions, goons, or other faceless supporters are there to help out the opposing force. These supporters are collectively called *minions*, and they're handled slightly differently than other characters (page 186). Usually, the GM divides them up into a number of groups equal to the number of opposing characters. If the opposition is composed of a mix of non-player characters and minions, enemy characters may "attach" themselves to a group of minions, directing it and taking advantage of its assistance.

The key to determining starting groups is understanding who is generally going after the same goals, who is on whose side, and where everyone is. Since characters are going to be taking stress and consequences as the result of these actions, it's important to be clear about where everyone is at the start.

ESTABLISH INITIATIVE

Establishing initiative is only important at the very beginning of the conflict. The character or group that has the highest appropriate skill gets to go first in the conflict's initial exchange. Whenever a character or group finishes its action for the exchange, they choose who goes next in the exchange, until every single character or group has taken their action for the exchange. The last character or group to take their action for the exchange gets to choose who goes first in the next exchange, and they can choose themselves.

In physical conflicts, Survival determines who goes first. In social conflicts, Empathy determines who goes first. Other conflicts might use other skills, depending upon the exact nature of the conflict. Ties are broken in favor of whoever has the higher Resolve.

When a character is attached to a group of minions, use the character's initiative. Otherwise the group of minions has initiative based on the quality of the group (as determined in "Minions," page 186).

TAKING A TURN

When it is your turn in the conflict, you describe what your character is doing and, if necessary, roll an appropriate skill. Each action you take within the conflict is resolved as a simple action, with the details depending upon which of the five actions you're taking: overcome obstacle, create advantage, discover, attack, or defend. You can only make one active skill roll on your turn in the exchange. You can always defend against other characters' actions against you, as many times as you want, but on your turn you can only make a single skill roll. Remember that you can also protect other characters, so long as it is reasonable for you to interpose yourself, and you suffer the effects of the attack.

FULL DEFENSE

You can forgo your action for an exchange to devote yourself entirely to defense. You'll get +2 to all your defend actions for the exchange.

PRIEST SYS

NYMEDE

CLEMENTINE

RESOLVING ATTACKS

If you attack another character or a group, then you roll your attack action, and they defend themselves with a defend action. If you have a successful attack with at least one shift, then your target is hit. You can describe the hit by how many shifts you roll: if your effect is 1 shift, then you've inflicted a 1-shift hit.

When a character is hit with stress, they must do one of the following:

- Absorb the hit through stress.
- Absorb the hit through consequences.
- Be taken out.

STRESS AND CONDITIONS

Absorbing attacks through stress means that you twist out of the way of the blow or the angry words, but not without giving up some of your own composure and well-being. You might end up harried, tired, or bruised, but you're still functioning. In other words, you stay on your feet!

You have a number of stress boxes, each attached to a different condition. By default, you have:

- **Winded**, with one stress box. Characters who are *Winded* are out-of-breath, off their game, having trouble paying the necessary attention to what goes on around them.
- **Angry**, with one stress box. Characters who are *Angry* are not thinking clearly and sometimes snap at friends and allies or rush into danger without planning.
- **Stunned**, with two stress boxes. Characters who are *Stunned* are dazed, confused, or unsure of how to act or react.
- **Broken**, with two stress boxes. Characters who are *Broken* are significantly hurt, damaged, not thinking clearly, or affected by pain.

You might have more stress boxes on any of these conditions depending upon your skills:

- If you have a Physique of +2 or better, you get an additional stress box for *Winded*.
- If you have a Resolve of +2 or better, you get an additional stress box for *Angry*.
- If you have a Resolve or a Physique of +4 or better, you get an additional stress box for *Stunned*. If you have both a Resolve and a Physique of +4 or higher, you get two additional stress boxes for *Stunned*.
- If you have a Resolve or Physique of +5 or higher, you get an additional stress box for *Broken*. If you have both a Resolve and a Physique of +5 or higher, you get two additional stress boxes for *Broken*.

You also might have stunts or species abilities that give you more stress boxes on your conditions (see Stunts, page 132, and Species Abilities, page 24). Finally, shields can give you the equivalent of more stress boxes (see Shields, page 156).

When you absorb a hit through stress, you must mark a number of stress boxes equal to the number of shifts on the hit. For example, if you take a 3-shift hit, you must mark 3 stress boxes. If you take a 1-shift hit, you must mark 1 stress box. You can mark these boxes on any conditions you choose, spreading them out however you decide.

If ever you mark the last stress box for a condition, then that condition becomes true about your character, taking the form of an aspect that can be invoked or compelled

against you. There are no free invocations on it, but anyone can create an advantage to create those invocations.

Any stress you have marked does not clear immediately. Your minor conditions, *Winded* and *Angry*, only clear once you have accepted a compel on those conditions; in other words, you can only clear those stress tracks after they have filled, and you accept a compel on the attached aspect. Stress that is marked against *Angry* or *Winded* but does not fill the track clears at the end of each session.

Your major condition, *Stunned*, clears entirely at the end of the session in which you accept a compel on that condition; in other words, *Stunned* clears after it has entirely filled, you have taken at least one compel on that aspect, and the session has ended. Stress that is marked against *Stunned* but does not fill the track clears at the end of each session.

Your critical condition, *Broken*, only clears after you have received aid or an advancement. To clear stress from your *Broken* condition, you have to either get a moderate advance or have a friend make a *Empathy* or *Science* skill test against a passive *Great* (+4) difficulty, followed by you making a *Resolve* or *Physique* test against a passive *Fair* (+2) difficulty. Use *Empathy/Resolve* for mental or social injuries, and *Science/Physique* for physical. If both rolls succeed, the *Broken* condition clears at the end of the next session after the one in which you receive treatment. Stress that is marked against *Broken* but does not fill the track clears at the end of each session.

Prbrawl gets shot. His opponent inflicts two stress. Prbrawl, who has two boxes in both of his minor conditions, marks one box on his *Winded* condition, and one on his *Angry* condition.

In the next exchange, he gets shot again, for two more stress. He could mark off the second box in each of his conditions, but then he'd be both **WINDED** and **ANGRY**, and that doesn't sound appealing, not this early. He decides to mark one box of his *Stunned* condition, and the second box in his *Angry* condition; this means that he is now **ANGRY**.

CONSEQUENCES

Instead of marking stress boxes to absorb a hit, you can take a consequence. Consequences are a bit different from stress and conditions; while minor conditions are easy to clear, even in the middle of a fight, consequences stick around for longer and give your opponent an immediate advantage over you.

By default, you can take three consequences:

- A mild consequence that can soak 2 shifts of an attack
- A moderate consequence that can soak 4 shifts of an attack
- A severe consequence, that can soak 6 shifts of an attack

When you fill a consequence slot to absorb shifts from an attack, you reduce the value of the attack by the shift value of the consequence. You can always use more than one consequence slot if they're available.

When you fill a consequence slot, you write in an aspect that refers to the pain, damage, or injury you've just incurred. That aspect is now on your character, and it will stick around until it's healed. Your opposition also gets a free invocation on that consequence aspect.

Prbrawl's stress track is pretty full, and he takes another hit for two stress. He decides to take a mild consequence to reduce the damage to nothing. He writes down **GRAZED** as his mild consequence.

Prbrawl's opponent invokes **GRAZED** for free for +2 on their attack roll.

Naming a Consequence

When you take a consequence, you get to choose what it's named. You should always look to what just happened and the consequence slot you filled to determine what you should name the consequence.

A mild consequence isn't a huge deal. If it's physical, it doesn't require immediate medical attention, though it hurts. Mild consequences inconvenience you, but they aren't going to knock you out. In a social sphere, they're little embarrassments or changes to your demeanor, but not huge blows against you. Example mild consequences: **BLACK EYE, BLEEDING HAND, DIZZY, CONFUSED, ORNERY, SEEING SPOTS.**

A moderate consequence is more serious. If it's physical, it will require medical attention and dedicated effort to heal. If it's mental, it could mean a deeper emotional problem or a major blow to your reputation. Moderate consequences are definitely going to make your life more difficult. Example moderate consequences: **DEEP CUT, BURNED, DRAINED, TERRIFIED, INTOXICATED.**

A severe consequence is a big deal. If it's physical, you're going to need a visit to the trauma center, coupled with some surgery, to get over it. You're going to be mostly incapacitated until the injury is taken care of by a medical professional. If it's mental, then it represents some major blow to your psyche that's going to haunt you for a while. Example severe consequences: **BROKEN LIMB, RIDDLED WITH BULLETS, COMPLETELY SHAMED, UTTERLY TRAUMATIZED, MOST WANTED.**

Recovering from a Consequence

Consequences stick around on your character, continuing to fill that slot on your sheet, until you recover them. That means you need to attempt recovery with a skill roll, and you need time to fully heal.

Recovering a consequence requires an overcome obstacle action, with the passive difficulty based on the severity of the consequence in question.

- Recover a Mild consequence against a Fair (+2) difficulty.
- Recover a Moderate consequence against a Great (+4) difficulty.
- Recover a Severe consequence against a Fantastic (+6) difficulty.

Trying to recover a consequence all on your own means that you raise the difficulty you roll against by +2.

The skill you use to recover will vary depending upon the consequence in question. If you're recovering your **TERROR**, then that might require some kind words from a friend using Rapport. If you're recovering your **BROKEN LIMB**, then you need someone to roll Science to apply medicinal knowledge.

Also, you can only recover a consequence in an appropriate situation—if you're trying to treat your **BURNS** without any medical supplies and with a Hacragorkan coming to chop you into bits, you probably can't recover right then and there.

Once you do make a successful overcome action against your consequence, whether on your own or with assistance, you can rename the consequence to something that indicates it's recovering. **BURNS** could become **BANDAGED UP**, and **TERRIBLE REPUTATION** could

become **NASTY RUMORS**. The consequence slot is still filled, but the renamed consequence changes how the aspect will be used, and it means you're getting better.

Then, it's only a matter of time before the consequence is fully cleared.

- For a mild consequence, you only have to wait one whole scene after the recovery action.
- For a moderate consequence, you have to wait one whole session after the recovery action.
- For a severe consequence, you have to wait one whole mission after the recovery action.

Extreme Consequences

Extreme consequences are last-ditch, back-to-the-wall options for characters who absolutely cannot afford to be taken out. They aren't listed with the normal consequence slots because they don't work like normal consequences.

If you take an extreme consequence, you can absorb up to 8 shifts of a hit. But the cost is high. You must replace one of your aspects with the extreme consequence. You are hurt so badly, it fundamentally changes who you are.

You can use advancement milestones to rename extreme consequences, but you can never take the original aspect again. You've been permanently and irrevocably changed.

CONCEDING

You can always choose to give in and end a conflict, or at least end your part in it. If you're worried about the consequences of sticking in a conflict for too long, you can declare that you concede by interrupting any action before the roll is made to declare that you concede. You have to give up before the dice hit the table.

Conceding is the best way to end a fight before someone is taken out (short of moving away and ending the conflict). It allows the player to offer the terms under which their character is taken out. The conceding character is immediately taken out, but defeated according to the terms of the concession rather than letting the victor determine the manner of his defeat. This is the difference between running away from a fight and getting gunned down. It's the difference between being left for dead on the battlefield and being taken captive and stripped of your gear.

If you concede, you're out, you're defeated, and your opponent generally gets what you want. But you get something, too. You get a fate point for choosing to concede. You also get one fate point for every consequence you've taken this conflict. You only get access to them after the conflict is over, but it's a nice benefit of giving in.

Prbrawl has a severe consequence slot left and one open stress box. The pirate king is moving in with his saber, and Nick knows that he's got about two rounds at best before he loses this fight. He decides to make a concession instead. "I want to make a concession—the pirates take over our control room, but I manage to jump into the closet and lock it behind me. By the time they get it open, I'll have slipped into the access ducts."

The GM agrees, and now Prbrawl has a couple of rolls ahead of him to crawl through the access ducts. Meanwhile, who knows what mischief the pirates will get up to in the cockpit?

GETTING TAKEN OUT

If your character takes a hit and can't absorb it, whether through consequences or through stress, then you're **taken out**. You've decisively lost the conflict, and your fate is in the hands of your opponent, who gets to decide how you lose. The outcome must remain within the realm of reason—very few people truly die from shame, so having someone die as a result of a duel of wits is unlikely, but having them flee in disgrace from embarrassment is not unreasonable.

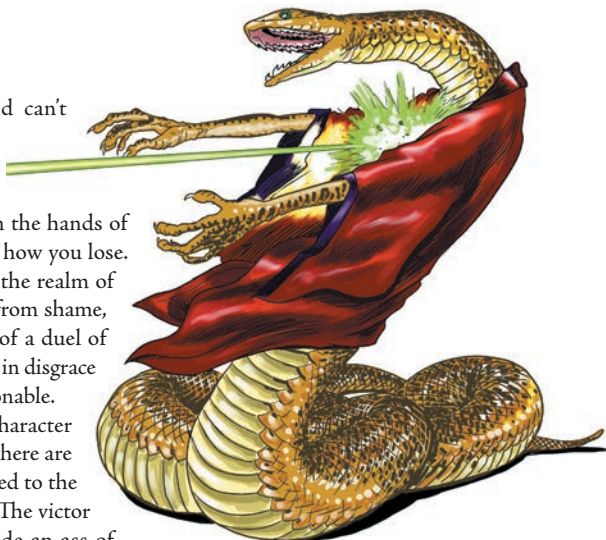
The option to determine how a character loses is a very powerful ability, but there are a few limits. First, the effect is limited to the character who has been taken out. The victor may declare that the loser has made an ass of himself in front of the Council Premier but not how the Premier will respond (or even if the Premier was particularly bothered).

Second, the manner of the taken out result must be limited to the scope of the conflict. After the victor wins a debate with someone, they can't decide that the loser concedes the point and gives the victor all the money in their pockets—money was never part of the conflict, so it's not an appropriate part of the resolution.

Third, the effect must be reasonable for the target. People don't (normally) explode when killed, so that can't be part of taking someone out. Similarly, a diplomat at the negotiating table isn't going to give the victor the keys to the planetary system—that's probably beyond the scope of the diplomat's authority, and even if it's not, it's unlikely something they would give away under any circumstances. What they will do is make a deal that's very much in the victor's favor and possibly even thank them for it.

In theory, this means that if you're taken out and it fits the conflict, your opponent might narrate that you die. After all, you were firing laser guns at each other. It was pretty high-risk fighting, and they get to say what happens to you, right? In practice, though, this shouldn't happen to crewmembers very often. Why? Because in **Bulldogs!**, it's boring to have a character suddenly die instead of making them deal with the consequences of the fight.

Characters can absolutely die, but that's best saved for climactic moments, when the death of that character is a pinnacle of the character's story. If a given fight is the apex of a Bulldog's life, then maybe it's appropriate that the character's death is on the table. Otherwise, though? Navigating around outright killing main characters is a good plan. After all, which is more fun for the bad guys: to just kill their enemies or to capture them for plenty of taunting and maybe a bounty from TransGalaxy?



Prbrawl has been fighting for his life; he's now out of consequences and has no empty spots on his stress track. The pirate king then delivers a sword blow that he can't defend. Prbrawl has been taken out!

The GM, playing the part of the pirate king, gets to say what happens to Prbrawl now. The GM could say that Prbrawl is dead, stabbed through the heart with a pirate saber. However, dead is boring. Instead, the GM says, "The pirates carry off your limp form. Your crew finds a big pool of blood and a note scrawled on the wall, 'We've got your pilot. Surrender now!'"

MOVEMENT

Movement is one of the most common elements of a physical conflict. When it's reasonably easy to move from one zone to the next, you can move one zone for free during each exchange (see "Framing the Scene," on page 100, for an explanation of zones). If you want to move further than that, you need to perform an overcome action using Athletics. The difficulty is up to the GM, based on the terrain and how far you're trying to move—the difficulty might just be however many zones the character wants to move.

If there's difficult terrain in the way, or some kind of border preventing you from passing between zones (like a fence or a forcefield), then the GM may set a high passive difficulty for the movement. If anybody is trying to stop you from moving, then they can roll active opposition against you.

Failing your movement roll means that whatever makes moving difficult prevents you from moving. On a tie, you get to move, but your opponent gets a boost. On a success, you move without difficulty. On a success with style, you get a boost in addition to your movement.

Prbrawl is trying to move from his current position and regroup with the crew. He's one zone away, atop a roof, while the rest of the crew has taken cover in the alleyway. The drop from the roof is a significant boundary between Prbrawl and his friends, so the GM says dropping down will require an Athletics roll against a passive difficulty of Fair (+2). Normally, moving one zone would be free, but the drop makes it more difficult.

ADVANTAGES IN A CONFLICT

You can create an advantage in a conflict to make new situational aspects, to make new aspects on characters in the conflict, or to put free invocations on existing aspects on characters in the conflict. This is exactly how you should do any number of action-scene moves, from knocking over a bookcase to create some temporary cover, to getting the high ground, to disarming your opponent.

Creating an advantage that doesn't target an opponent is resolved as a simple action. Usually, you roll against a passive difficulty, although if an opponent could feasibly interfere, they can roll active opposition against you. A create advantage action can also target an opponent, creating an aspect on them or putting a free invocation on one of their existing aspects.

Quinn's under fire and wants to get to a better position. There's a pile of crates nearby, so she tries to jump on top using Athletics. This is against a passive difficulty, since no other character is impeding her, and the GM says it has a Fair (+2) difficulty. Quinn succeeds in her roll with a Good (+3) result and tells the GM she has an aspect called **HOLDS THE HIGH GROUND** with one free invocation.

OTHER ACTIONS IN A CONFLICT

If you find yourself wanting to do something else during a conflict—say, disarming a bomb, or desperately hunting for a book while laser shots whiz by your face—you can absolutely do so on your turn in the exchange. Often, the best way to do this is by setting up a modified kind of challenge for you, where one of your tasks is to defend yourself. If you are attacked, or somebody tries to create an advantage on you, you have to defend yourself to be able to take one of the other actions in the challenge. So long as you keep

PRIEST SYS
NYMEDE

CLEMENTINE

safe, you can take one of the actions related to the challenge. See the Challenges section (page 95) for more on challenges.

Free Actions

Some actions are “free”—they don’t count as the character’s action during an exchange, regardless of whether or not a roll of the dice is involved. Rolling to defend against an attack is a free action. So are minor actions like casting a quick glance at a doorway, flipping a switch right next to your character, or shouting a short warning.

There’s no limit on the number of free actions a character may take during an exchange as long as the GM agrees that each action is free; the GM might impose limits if it seems like someone is taking excessive advantage of this rule, though.

Brunda is being pressed back by a mob of attackers. She’s using all of her actions to attack and defend to keep them at bay, but she knows her shipmates are behind her, unaware of the oncoming horde. She uses a free action to shout over her shoulder, “Close the airlock!”

ENDING A CONFLICT

Once one side in a conflict is taken out or has conceded, then the conflict is usually over. That’s when all concession fate points get handed out, and players get to take the fate points for the aspects invoked against them.

If a conflict ever gets to a point in which the participants are no longer interested in harming each other, but they still have opposed goals—like a chase—transition to a contest or challenge scene, as appropriate. In that case, the GM will hold off on awarding the end-of-conflict rewards until you’re done with the contest or challenge.

TEAMWORK

When your characters work together to help each other, you can give each other impressive and important bonuses. The most obvious way of helping out someone else is by providing them free invocations on aspects—if the whole crew creates three different aspects, each with a free invocation, then one of you can invoke all those aspects for a huge bonus on a critical roll. But you can also work together by combining skills, assisting each other more directly.

When you combine skills, whoever has the highest skill level will provide the base for the roll. Every other participant who has at least an Average (+1) in the same skill adds a +1 to the highest skill level, and then the lead character rolls. All the participants share in the costs and results of the roll.

ADVANCEMENT

Characters change and improve over time. As you venture around the galaxy, your troubles and encounters teach you new things. Your character becomes more powerful, and you take on greater threats. Change for a character is marked by *advancements*. And advancements in *Bulldogs!* are earned as characters collect that most important of all things in the galaxy... money.

ADVANCEMENTS & CHARACTERS

Each time a PC gets paid by TransGalaxy, they get to choose an advancement. Only TransGalaxy payments trigger advancement—crewmembers might find other windfalls of cash as they finish missions, but it's only TransGalaxy pay that actually gets them advancements.

When you choose an advancement for your character, you have to start by choosing from the list of minor advancements. Once you have taken a total of three minor advancements, you can choose from the moderate advancements. Once you have taken a total of four moderate advancements, you can choose from the major advancement list.

But just because you're able to choose from the later lists after a time doesn't mean you can't choose from the earlier advancements list. When you take a moderate advancement, you also gain a minor advancement of your choice. When you take a major advancement, you also gain a moderate and minor advancement.

MINOR ADVANCEMENTS

Minor advancements allow the characters to evolve in response to the story that's been unfolding before them. They're not about improving your character; they're more about adjusting your character in response to your early adventures.

When you get a minor advancement, choose one of the following:

- Switch the ratings of any two skills, or replace one Average skill with one that isn't on your sheet.
- Take one point of gear.
- Rename one aspect.
- Clear a major condition.

Minor advancements are useful when you want to switch the focus of your character's existing abilities or change something on the character sheet, like a skill or the wording of an aspect. Maybe something happens in the story that makes part of your character's sheet seem inappropriate, or you've simply discovered that your choice of skills, aspects, and stunts don't match your expectations in play.

Obviously, these changes should be justified as much as possible, either within the story ("After that last adventure, I'm spending some time to work through the ship's debris, and I scrounge up the parts for a new improvement to my gun out of them—that's 1 more gear point, for me.") or as a result of play ("So I thought I wanted this guy to have a Good (+3) Empathy, but I'm not really using it much—it'd be more fitting if he had a lower Empathy and a higher Rapport, so I'm going to switch it out with my Fair (+2) Rapport."). If the skill you're switching out is at Average (+1), you may change it for a skill that isn't on your sheet. Be careful when switching a character's apex skills (his highest ones), though—this can significantly change the character, which isn't the purpose of a minor advancement.

MODERATE ADVANCEMENT

A *moderate advancement* is about experience, as the character who gets a moderate advancement has learned new things in dealing with problems and challenges.

When you take a moderate advancement, you choose one minor advancement and one of the following:

- Increase a skill's rating by 1.
- Switch out a stunt.
- Clear a critical condition.

Of particular note here is increasing a skill by 1, because you still have to maintain your skill pyramid. You can't have more skills at any rank than you have at any lesser rank. For example, suppose you have a skill layout of one Great (+4), two Good (+3), three Fair (+2), and four Average (+1). Imagine that these are represented as building blocks stacked atop one another, each level representing a rank. Each block needs one below it to support it.

That would look like this:

□	Great (+4)
□□	Good (+3)
□□□	Fair (+2)
□□□□	Average (+1)

When you get a moderate advancement, you decide you want to upgrade one of your Fair (+2) slots to a Good (+3) slot:

□	Great (+4)
□□□	Good (+3)
□□	Fair (+2)
□□□□	Average (+1)

But the resulting gap in the Fair (+2) category means that you *can't* make that purchase at this time—you'd need an extra Fair (+2) skill in place to "hold up" the Good skill you want. You can buy a slot at Average now and upgrade it over the course of the next two advancements.

MAJOR ADVANCEMENT

A *major advancement* jumps a character up in the scale of power.

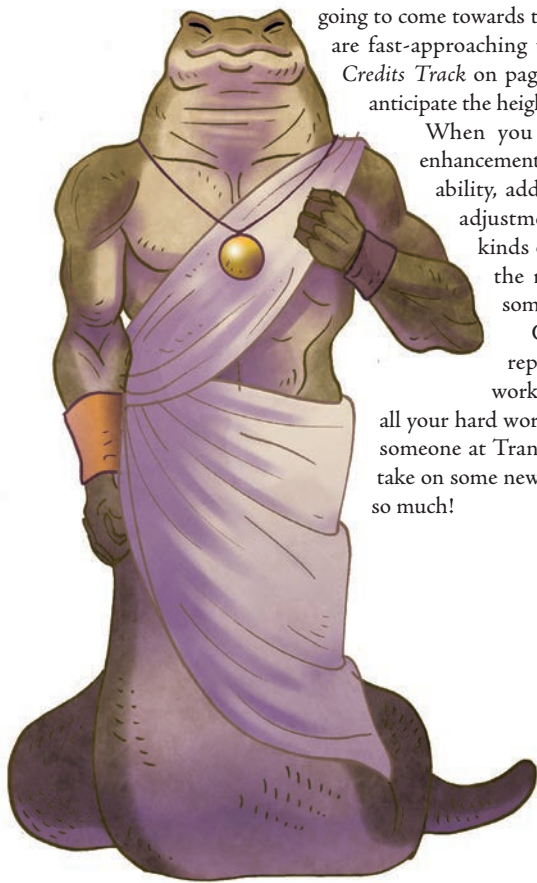
When you get a major advancement, you get to choose one minor advancement, one moderate advancement, and one of the following:

- Take an additional point of refresh.
- Take an additional stunt or cybernetic enhancement.
- Clear three boxes of your credits track.

These advancements increase your power a great deal and are going to come towards the end of any campaign, as your Bulldogs are fast-approaching the end of their Class D contracts (see *Credits Track* on page 149). Relish the power, and of course, anticipate the heightened danger that's going to come with it.

When you get to take an additional cybernetic enhancement, you can functionally take another species ability, adding it to your character as a cybernetic adjustment to your body. This can give you all kinds of neat abilities, but you still have to pay the refresh cost...and you should anticipate some weird looks.

Clearing three boxes of your credits track represents that rarely seen prize for hard-working TransGalaxy employees: a bonus, for all your hard work! Enjoy it while you can. Sooner or later someone at TransGalaxy corporate will demand that you take on some new responsibilities since they are paying you so much!



SKILLS

Skills are the way your character engages the galaxy. Any time there's a question of whether or not your character can successfully do what you want them to do, your GM will call for a skill roll (page 19). Success means that you accomplish your goals and get what you want; failure means that you fall short or pay costs to get to your goal.

The list of skills below should cover any action you choose to undertake. In *Doing Things*, page 87, we described the five actions that your character can take using these skills:

- Overcome Obstacles
- Create Advantages
- Discover
- Attack
- Defend

Each skill describes the circumstances under which you may use it; not every skill can be used with every action. If one of these actions isn't mentioned in a skill description, the skill can't be used for that action.

SKILLS LIST

ATHLETICS	RUNNING, JUMPING, CLIMBING, AVOIDING BULLETS.
COMMAND	ORDERING OTHERS AROUND, CALLING THEM TO ACTION.
CONTACTS	KNOWING RIFFRAFF ALL OVER THE GALAXY, CONSULTING SOURCES FOR INFO.
EMPATHY	READING OTHERS' EMOTIONS, DETECTING LIES OR HALF-TRUTHS.
ENGINEERING	REPAIRING SHIPS OR TECHNOLOGY, BUILDING TEMPORARY GEAR.
HAGGLE	NEGOTIATING FOR RATES OR PRICES, TRADING GEAR.
FIGHT	CLOSE COMBAT, INCLUDING FISTS, SWORDS, KNIVES, OR OTHER PHYSICAL WEAPONS.
LARCENY	ACTS OF CRIMINALITY, CASING A JOINT, BREAKING INTO A SAFE, RUNNING A CON, CHEATING AT CARDS.
PHYSIQUE	PHYSICAL DURABILITY, RUNNING A MARATHON, PUSHING OVER SOMETHING HEAVY.
PILOT	FLYING A SHIP, DRIVING A BOAT OR CAR ON A PLANET.
PROVOKE	INCITING AN EMOTIONAL RESPONSE IN OTHERS, PRODDING THEM WITH WORDS.
RAPPORT	BUILDING A RELATIONSHIP WITH SOMEONE, ACTING FRIENDLY.
RESOLVE	RESISTING EMOTIONAL PERSUASION OR PSYCHIC ATTACKS.
SCIENCE	STUDYING NATURAL PHENOMENON, MEDICINE, UNDERSTANDING COMPLEX MACHINES.
SHOOT	RANGED COMBAT, INCLUDING GUNS, CROSSBOWS, ROCKET LAUNCHERS, ETC.
STEALTH	SNEAKING AROUND, HIDING FROM OTHERS, STAYING QUIET WHEN IT COUNTS.
SURVIVAL	SPOTTING ENVIRONMENTAL DANGERS, TRACKING, HUNTING, FISHING.
SYSTEMS	OPERATING COMPUTER SYSTEMS, HACKING, REPROGRAMMING SOFTWARE.

ATHLETICS

This is a measure of the character's general physical capability; the exception is raw power or endurance, both of which are a function of Physique. Athletics covers running, jumping, climbing, and other broadly physical activities you might find in a track and field event. Characters with high Athletics include athletes, soldiers, and outdoorsmen.

OVERCOME [ATHLETICS]

Athletics is often the “when in doubt” physical skill, and it gets a lot of use. If you're confused about when to use Athletics and when to use Physique, here's a rule of thumb—Athletics is used to move yourself, while Physique is used to move other things and people. If there's no clear indication which should be primary, default to Athletics.

Athletics is used for things like sprinting, jumping, or climbing. Generally, the GM sets a fixed difficulty to be met or exceeded. Often, there's a set amount of time, also set by the GM, that's required to run a distance or climb over an obstacle. A chase on foot or a race between two characters also uses the Athletics skill, as does moving quickly between a lot of zones in a physical conflict, or trying to get past certain boundaries.

CREATE AN ADVANTAGE [ATHLETICS]

To create an advantage with Athletics, you need to move and take advantage of that movement. Your character can move behind an opponent, move behind cover, or climb over an obstacle. You can jump to high ground, or you can perform acrobatic maneuvers that keep your opponents confused and off-balance.

DISCOVER [ATHLETICS]

Athletics isn't used to discover.

ATTACK [ATHLETICS]

Athletics isn't used to attack.

DEFEND [ATHLETICS]

Athletics is used as a catch-all defensive skill against attacks in physical combat. Athletics can be used to dodge Fight or Shoot attacks. You can also use it to defend against characters trying to move past you, if you can physically stop them from getting past you.



COMMAND

The ability to rally others to your banner—or get them to follow orders—is covered by Command. It's a crucial skill for a ship captain (which of course means that most TransGalaxy captains don't really have it) or for any military officer. It can't be used to order just anybody around—there are plenty of characters who you won't be able to command, because you don't have authority over them. But someone weak-willed or a subordinate? Absolutely. A leaderless group in the middle of a crisis? Sure! Characters with high command include military officers, aggressive politicians, and competent ship captains.

OVERCOME [COMMAND]

Use Command to overcome any obstacle related to getting a group of people to follow your orders. You can't necessarily use it on everyone—no way that some scruffy Bulldog miscreant is commanding a military unit...unless that Bulldog was a military officer once upon a time, and the unit respects their service. But any time you need to give orders to get someone to do what you want, and there is a chance they would follow your instructions, Command is the skill to use.

CREATE AN ADVANTAGE [COMMAND]

Command lets you create advantages based on your orders, pep talks, or impassioned speeches you give to those following you. Anytime you rally the troops or sketch out a careful plan for your forces, you're creating an advantage with Command. Usually these rolls are against a passive difficulty, as the people you're leading aren't opposing you directly.

DISCOVER [COMMAND]

When you demand that someone tell you something, you can use Command to discover information. You might order your troops to reveal who is responsible for a mistake or demand that a group of people show you who is wounded, anything in which a group at large has information that you need. But you can only learn what *they* know, nothing more.

You can also use Command to evaluate the structure and organization of groups, provided you have some time to observe them. If you want to know who is leading a rebellion or which criminal is in charge of the gang of thieves, you can use Command to read the small tells that groups give off in deference to authority.

ATTACK [COMMAND]

Command isn't used to attack.

DEFEND [COMMAND]

Command isn't used to defend.

CONTACTS

Contacts is the ability to find things out from people or to find the people you're looking for. Your character may know a guy who knows a guy, or maybe they just know the right questions to ask. Whatever their methods, they know how to find things out by asking around. Characters with high Contacts include reporters, private eyes, fences, and spies.

OVERCOME [CONTACTS]

When you're trying to find someone or calling in favors from your social network to get past a social barrier, you're overcoming an obstacle with Contacts. When your network of Contacts is your key to unlock a door, you can use Contacts to overcome obstacles.

CREATE AN ADVANTAGE [CONTACTS]

If you want to put out a rumor, or play up a reputation for yourself, you can create it as an advantage using Contacts. Spreading rumors that a crewmate **KILLED CRIMELORD BOSK**, for instance, is creating an advantage with Contacts. Later, when you're in a place where that reputation has reached the ears of the thugs you're trying to intimidate, you'll be able to use it to your advantage.

When you're finding a particular individual, you can create an advantage to ensure that the person fits a particular niche, too. If you want to find **THE BEST ENGINEER THIS SIDE OF GCP**, then you can create that as an advantage on an engineer you've just found.

DISCOVER [CONTACTS]

If you're looking for information from your network, you're using Contacts to discover. You can use Contacts to get the word on the space lanes, learning about recent events of note or other any important events going on in the galaxy. You can also get a profile on someone of note, based on the gossip and rumor your contacts might know. Any time you might feasibly be able to go to your network of contacts for information, you can use Contacts to discover. That said, your questions here are limited to gossip or general information, not deep or secretive knowledge—your contacts can only do so much for you.

ATTACK [CONTACTS]

Contacts isn't used to attack.

DEFEND [CONTACTS]

Contacts can sometimes be used to defend, but only in situations when your information network might play a role. Keeping someone from disappearing without a trace, for example, is a defend action with Contacts.

EMPATHY

Empathy is the ability to understand what other people are thinking and feeling. This can be handy if your character is trying to spot a liar or you want to tell someone what they want to hear. Characters with a high Empathy include gamblers, reporters, and socialites.

Empathy is also used to determine who has the first turn in social conflicts; high Empathy characters are one step ahead when a social situation turns ugly.

OVERCOME [EMPATHY]

Empathy isn't often used for overcome actions. Its primary use is to create advantages and discover new information. You might use Empathy to help someone else recover from their consequences of a more mental nature, though.

CREATE AN ADVANTAGE [EMPATHY]

You can create an advantage with Empathy by determining how best to use your target's own feelings against them. The difference between this and a discover action with Empathy is that creating an advantage requires you to first know enough about the other person to determine how to use their feelings against them. Discover is how you get to that point.

DISCOVER [EMPATHY]

Empathy can be used to gauge emotion and subtle tells. If information can be gleaned from the body language or verbal stress of another character, you can perform a discover action with Empathy to attempt to detect it. This can lead to discovering deception, detecting nervousness or repressed emotion, or uncovering other information that characters are trying to downplay or conceal.

The most powerful use of Empathy is to figure out what makes another character tick. By spending time with another character, you can use Empathy to read who they are beneath the surface and uncover important aspects about their mental or emotional states. Other characters may use Resolve to try to maintain their composure in the face of your inquiries or try to throw you off using Rapport, Provoke, or Larceny.

ATTACK [EMPATHY]

Empathy isn't used to attack.

DEFEND [EMPATHY]

Empathy is used to defend against others creating social advantages against you, especially when you need to pierce through a layer of deception to realize what they're trying to do.

ENGINEERING

Engineering is the understanding of how machinery and complex technology works, both for the purposes of building it and taking it apart. While it's complemented by an understanding of Science, Engineering can just as easily be the result of getting your hands dirty and having a natural feel for how things work. Characters with a high Engineering include ship engineers, mechanics, and, frequently, pilots.

OVERCOME [ENGINEERING]

Engineers are essential aboard ship because a skilled engineer can modify and repair its vital parts. Engineering covers all mechanical and electrical engineering, including the ship power plant, life support, and all other hardware. (In contrast, repairs and modifications to software require the Systems skill.)

Engineering tasks that overcome problems usually require the right tools, parts, and enough time, but on-the-fly repairs and system rerouting can take place during ship combat. Real repair work and modifications require lengthy periods of time, though, so work done hastily is temporary at best.

CREATE AN ADVANTAGE [ENGINEERING]

Engineering can be used to create new, custom tools. Chances are, without time and a heavy investment of money and/or gear points, any equipment you make with Engineering is going to be hastily constructed and barely functional. But when you need some piece of equipment on the fly, Engineering is one way to get it. You can create that equipment as an aspect, with a free invocation on it for you or another to use.

Engineering can also be used when you're enhancing existing equipment. Supercharging the engines or a weapon means putting a new aspect on them using Engineering.

Finally, you can create an advantage with Engineering by breaking equipment. When you're on an enemy ship and you want to turn off the gravity by disabling the gravitic reactor, you're creating an advantage of **NO GRAVITY** using Engineering.

DISCOVER [ENGINEERING]

Engineers can use their knowledge of physics and material to make detailed assessments of objects. Engineers can often assess value, spot materials that can be used to jury rig temporary repairs or machinery, or spot flaws in buildings, ships, or smaller items. An engineer who can gain access to plans or design documents can also determine any anomalies or secret weaknesses in an object or building's design. This is especially useful for finding overlooked access points or structural flaws, points of weakness to take advantage of.

ATTACK [ENGINEERING]

Engineering isn't used to attack.

DEFEND [ENGINEERING]

Engineering isn't used to defend most of the time, although it might make sense to defend in a situation where your skills in repairing equipment or maintaining it are crucial to pit against an opponent's attempt to break that same equipment.



FIGHT

This is the ability to hold your own in a melee. Fight covers both hand-to-hand fighting and fighting with melee weapons like swords, knives, or stun batons. Characters with high Fight include soldiers, thugs, and martial artists.

OVERCOME [FIGHT]

Fight isn't used outside of conflicts for the most part, so it's not often used to overcome obstacles. There might be rare exceptions—when you aren't actually in a real conflict or facing meager opposition—in which you might use Fight to overcome an obstacle.

CREATE AN ADVANTAGE [FIGHT]

Fight can be used to set up all kinds of aspects during a conflict. When you make a nerve-strike, you might be creating an advantage of a **TEMPORARILY PARALYZED ARM**. You might use Fight to throw dirt into an enemy's eyes, making them **BLIND**. Any maneuver or special move you make with your fists or a melee weapon could fall under the create an advantage action with Fight.

DISCOVER [FIGHT]

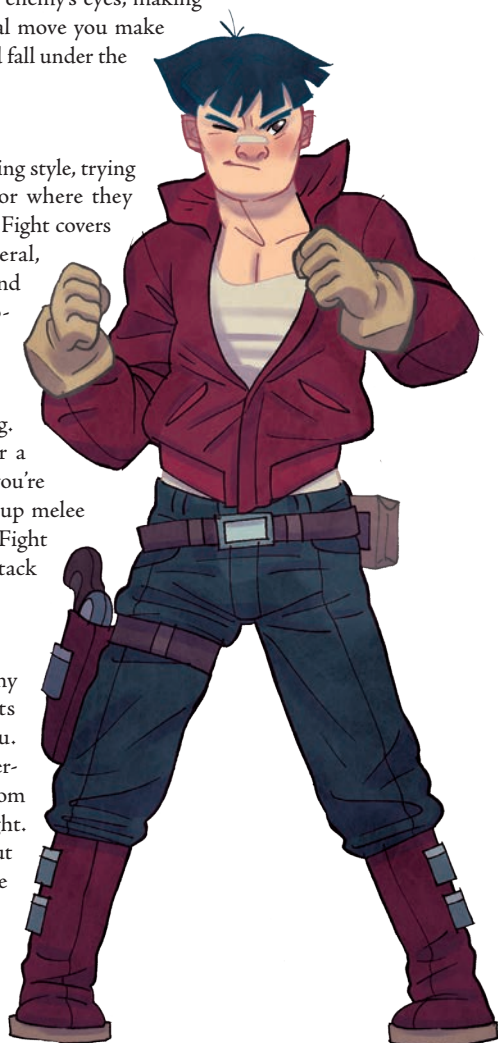
When you're assessing someone's fighting style, trying to determine what skills they have, or where they trained, you're using Fight to discover. Fight covers your knowledge of fighting in general, including what you gain from active and passive observations of training equipment and your opposition's abilities.

ATTACK [FIGHT]

Fight is primarily used for attacking. Whether you're swinging a sword or a fist, you're attacking with Fight when you're trying to harm an opponent in close-up melee combat. The hand-to-hand nature of Fight means that you can only use it to attack characters that are in your same zone.

DEFEND [FIGHT]

You can use Fight to defend against any attacks or create advantage attempts created by the Fight skill against you. Also, whenever you can physically interpose yourself to prevent something from happening, you can defend with Fight. Fight won't defend against Shoot, but you could use Fight to stop someone from running past you with Athletics.



HAGGLE

Haggling is the ability to negotiate the costs of goods and service. Haggle is how you get paid more for a job, or how you get to pay less when you're buying new parts for the ship. It's strongly tied into the credits track (see page 149) and buying or selling gear. Don't underestimate the value of Haggle—it might only come up when you're talking about money, but money can make all the difference to a Bulldog trying to scrape together a livable life in the Frontier Zone. Characters with high Haggle include merchants, salespeople, con artists, and requisitions officers.

OVERCOME [HAGGLE]

Ultimately, negotiations come down to an overcome action with Haggle. (See Negotiation on page 150 for more.) This is the primary use of Haggle: to overcome your opposition in a negotiation about price. If you're up against nameless or unimportant NPCs, then you may not even have to go to the full Haggling rules; you may instead reduce the entire interaction to a single overcome obstacle roll with Haggle.

CREATE AN ADVANTAGE [HAGGLE]

Creating advantages with Haggle is all about setting yourself up for a more successful negotiation. Haggle helps you to sell an item more convincingly when you describe the quality, value, or features of an item. You might even address a buyer's fears or concerns: if your buyer has expressed worries about price, then you can set up an advantage that **IT'S WORTH THE MONEY**, or **YOU WON'T FIND IT CHEAPER**. Anything that you might see in a commercial could be a kind of advantage created with Haggle.

DISCOVER [HAGGLE]

You can use Haggle to appraise objects. If you want to know how much something is worth, turn to Haggle for it. Also, you can use Haggle to discover what someone might want or be willing to trade with you in a negotiation.

ATTACK [HAGGLE]

Haggle isn't used to attack.

DEFEND [HAGGLE]

Haggle is used to defend only against other Haggle attempts.





LARCENY

Larceny covers a whole swathe of different acts of criminality. Pickpocketing? Running a long con? Cracking a mechanical lock on a safe? Cheating in a game of chance? Casing a potential target? It's all Larceny. Characters with a high Larceny include thieves, con artists, street criminals, and pirates.

OVERCOME (LARCENY)

Any single act of crime can be an overcome action with Larceny. Picking someone's pocket, cracking open the safe, and cheating during the game all fall under the purview of overcoming an obstacle with Larceny.

Deceiving someone is not necessarily Larceny; you can lie with any skill, depending upon how you're lying. Larceny is for complicated and manipulative cons, the kind that take advantage of criminal knowledge and human psychology, especially when they take a long time to play out. Running such a con can be condensed down to a single overcome action.

CREATE AN ADVANTAGE (LARCENY)

You can create advantages with Larceny by setting yourself up for future criminal action. Perfectly stacking a deck of cards to set up a cheating attempt later is creating an advantage with Larceny, as is leaving something on the scene while you're casing a joint to make robbing the target easier.

Picking out information about vulnerable spots is not creating an advantage; that's discovering with Larceny. Taking advantage of that information, however, is creating an advantage. For example, finding out the best point of entry to the museum is discovery. Setting up a hidden hacking rig that'll deactivate security systems on that point of entry later is creating an advantage.

DISCOVER (LARCENY)

You can use Larceny to discover important information for running your criminal actions. Casing a joint is the quintessential form of discovering with Larceny. When you're looking for information about a target so you can break in later, you're discovering with Larceny. You can also use Larceny to discover any information related to criminal enterprise. For instance, Larceny is what you'd roll to discover if something is likely a stolen good or to determine which master criminal pulled off a major crime.

ATTACK (LARCENY)

Larceny isn't used to attack.

DEFEND (LARCENY)

Larceny isn't used to defend.

HOW DO I LIE?

A lot of players, especially those who are familiar with Fate Core, may be wondering: which skill do I use to lie? In Fate Core, you use Deceive to lie, no matter what kind of lie you tell. But that's not the case in *Bulldogs!*. Bulldogs lie *all the time*, and their ability to do so effectively is way more about *how* they lie than the simple fact that they're lying.

If you're trying to charm your way past a guard, friendly as possible, pretending that oh, shoot, you left your ID card at home today? That's lying with Rapport. If you've got your finger poked into someone's back, pretending it's a gun, speaking gruffly to them, telling them to do what you want, and they won't get hurt? That's lying with Provoke. If you breeze into a military institution, throwing orders out left and right, holding yourself up, speaking with endless authority, even though you absolutely should not be there? That's lying with Command.

You can use Larceny to lie over an extended period, pulling off a complicated and involved con. You can use Systems to lie with technobabble, trying to get someone to just stop asking questions by overwhelming them with nonsense terms. You can use Hagggle to lie left and right, making all kinds of outlandish claims about the high quality of something you're selling, or the poor quality of something you're buying.

Don't limit your lying to a single skill. Have fun with your rampant deceptions! That's the Bulldogs way!

PHYSIQUE

Physique is the complement to Athletics. Physique is a measure of your physical durability, your endurance, and your raw physical strength. It's not about general fitness, acrobatic ability, or speed. Characters with high Physique include bodyguards, soldiers, manual laborers, and brawlers.

Characters with a high Physique have more stress boxes on certain conditions; see *Conditions* on page 102 for more.

OVERCOME [PHYSIQUE]

Overcoming obstacles with Physique is all about brute force or endurance. When you're trying to move a heavy object, or break open something strong and unyielding, then you're overcoming those obstacles with Physique. It's also used when you're running a marathon, for example, or when you're in some other kind of contest that relies upon applied strength and stamina.

CREATE AN ADVANTAGE [PHYSIQUE]

You can create an advantage with Physique through actions relying on strength and endurance. Knocking over a giant shelf to impede a pursuer is creating an advantage with Physique; pinning an opponent to the wall with your strength is another. Creating an advantage with Physique is almost always going to be about moving (or preventing the movement of) other characters or objects to make it easier for you to do something else, be that escaping or taking out your opponent. A **FULL-BODY GRAPPLE**, for example, is a classic advantage created with Physique.

DISCOVER [PHYSIQUE]

Physique generally isn't used to discover, but you might use it in some situations. When you can learn about your environment or object by physically testing—for instance, discovering the weakest point in the bars of your jail cell by flexing them—then you can use Physique to discover. You might also use Physique to discover the weak points on your opponents while grappling with them: you're using your physical strength to test the physical abilities of someone else.

ATTACK [PHYSIQUE]

Physique isn't used to attack.

DEFEND [PHYSIQUE]

If you're trying to physically stop someone else from moving or acting, interposing your body and using your brute strength, you defend with Physique. For example, if someone is trying to leave the room, but you've braced yourself in the doorway and are holding them back, then you could defend against their Athletics attempt to leave with Physique. You might also defend yourself with Physique in those instances when your defense is entirely about your physical endurance. If a freezing environment made a passive attack on you, you would defend with Physique to tough out the bitter cold.

PILOT

This skill measures a character's ability to control and drive any sort of vehicle, from a ground bike to an interstellar freighter. Pilots are familiar with the controls of most standard vehicles and can guide the vehicle in stressful situations and straight courses alike. Characters with a high Pilot include chauffeurs, starship pilots, and sailors.



OVERCOME (PILOT)

In most cases, the Pilot skill is rolled when attempting to guide a vehicle in a time-sensitive or stressful situation. Performing a general move in such a situation, or a dangerous or risky move in normal circumstances, requires a Pilot roll to overcome.

Pilot can also be used to attempt to shorten the time required for a journey. Plotting new courses across systems is most likely either Systems (to consult astrogation software) or Science (to consult star charts and stellar phenomena), but pilot skill still plays a big role in traveling quickly over sublight distances. If the pilot can fly a ridiculous shortcut of a path, they can attempt to make a Pilot roll to reduce the trip's required time.

When engaged in a chase, a character's Pilot skill is used to close the distance between them and the vehicle they're chasing (or increase the distance if they're being chased!). It's also used to bring quick resolution to the issues brought up by terrain and other obstacles.

CREATE AN ADVANTAGE (PILOT)

Almost any outrageous maneuver you might pull off while behind the controls of a vehicle can be using Pilot to create an advantage. If the maneuver is all about putting you into a superior position, then you can create a **OPTIMAL POSITIONING**, or an **ON THEIR TAIL** using Pilot. Any time that you're trying to put your vehicle in exactly the right place to do something else, you're creating an advantage with Pilot.

DISCOVER (PILOT)

Pilots can use their knowledge of vehicles to assess the capabilities of their own vessel or to compare and contrast the abilities of two different vehicles in a specific situation. For example, a pilot might look at an opponent's ship and assess its abilities relative to their own and determine who has the advantage in a race. A pilot can also guess travel time based on his Pilot skill with a great deal of accuracy.

ATTACK (PILOT)

Pilot isn't used to attack.

DEFEND (PILOT)

Pilot is used primarily to defend when in ship-to-ship combat. Corkscrew rolls, sharp turns, dips, and banking are all used to make your ship harder to hit. Pilot is your first line of defense when other vehicles are shooting at you.

PROVOKE

There are more graceful social skills for convincing people to do what you want, but those skills tend not to have the pure efficiency of Provoke. Mocking someone, prodding them with your words so they're enraged, threatening them so they're afraid, or insulting them so they're ashamed all fall under the Provoke skill. It's not about being a good or bad person; it's about saying what works, right? Nothing personal.

You can only provoke characters that are in a position where your words may affect them. If you're chained to a chair, you can't really intimidate someone with Provoke...but you can probably insult them. If you're yelling at a robot...you probably can't use Provoke on them, unless their emotion circuits are engaged. Characters with high Provoke include mob enforcers, bouncers, "bad" cops, and incisive journalists.

OVERCOME [PROVOKE]

When you're trying to get someone to do what you want by provoking an emotional response, you're overcoming with Provoke. Trying to get someone else to throw the first punch by enraging them, or trying to get someone to run away by intimidating them, or trying to get someone to violate a social rule by insulting them—those can all be overcome actions with Provoke. Most often, you use Provoke in this way when you're up against nameless, unimportant NPCs. When you're up against PCs or important NPCs, the struggle may be more significant—either a contest, or maybe even a full conflict.

CREATE AN ADVANTAGE [PROVOKE]

When the intent isn't to get someone to perform a specific action, but is instead to make your target enraged or afraid or upset, then you're creating an advantage with Provoke. It's easy to lay an emotional aspect on your target, something like **ENRAGED**, or **FEARFUL**, using Provoke to create that advantage. If your target is a nameless NPC, then you'll be up against passive opposition; otherwise, your target will resist actively with Resolve.

DISCOVER [PROVOKE]

When you're trying to get information out of someone, you can use Provoke to discover. You wouldn't use Provoke to watch how someone responds when you say something to them—that would be Empathy. Instead, you'd use Provoke when you're straight up trying to get someone to reveal information to you, to say out loud what you need to hear. When you're trying to get someone to confess to a crime by battering them with accusations, that's a discover action with Provoke. Just like overcoming with Provoke, however, when you're up against named important characters, trying to get them to admit to something may turn into a fully-fledged conflict.

ATTACK [PROVOKE]

Using Provoke to attack is a blatant social blow, which someone can defend against with his Resolve. It's all about trying to inflict mental or emotional stress on someone, trying to upset them as much as possible with your words. If you don't have the right positioning, however, you can't use Provoke to attack.

DEFEND [PROVOKE]

Provoke isn't used to defend.

RAPPORT

The flipside of Provoke, this is the ability to talk with people in a friendly fashion, make a good impression, and perhaps convince them to see your side of things. Any time you want to create a positive connection or elicit a positive emotion from someone, this is the skill to use. Characters with high Rapport include grifters, reporters, and good cops.

OVERCOME [RAPPORT]

Any attempt to charm another character and change their attitude toward the character uses Rapport. If you're trying to talk your way into a room by being charming, or if you're trying to get someone to trust you to hold the jewel, you're overcoming with Rapport. If you're doing it to nameless NPCs, then it's a simple action, but if it's against an important NPC or a PC, then you're up against active opposition, if not an outright contest.

CREATE AN ADVANTAGE [RAPPORT]

When you're trying to create positive feelings in an area or in somebody else, you're creating an advantage with Rapport. Making a good first impression, trying to come off as friendly and trustworthy, or pumping up a crowd so they're happy and celebratory are all create advantage actions with Rapport.

DISCOVERY [RAPPORT]

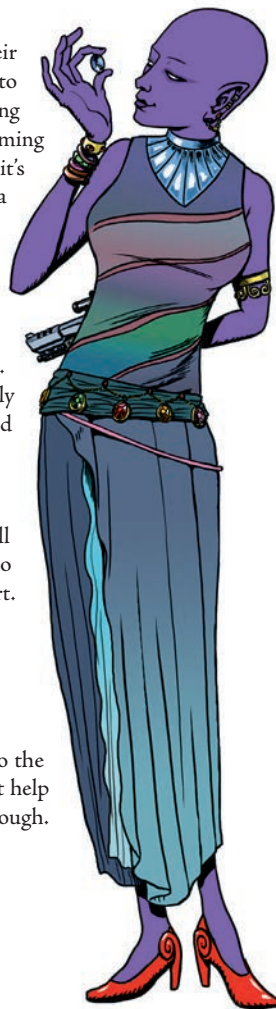
Rapport can help you to get people to open up to you and spill their information. When you're trying to talk someone into revealing information to you, you're discovering with Rapport.

ATTACK [RAPPORT]

Rapport isn't used to attack.

DEFEND [RAPPORT]

Rapport is used to defend when someone is trying to undo the positive feelings or good reputation you've built up. It won't help you if somebody is trying to read you or make you upset, though.



RESOLVE

Resolve is a measure of a character's self-mastery, as expressed through courage or will-power. 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, manipulation, or psychic attack. Characters with high Resolve include insurgents, leaders, spies, and obsessives.

Resolve can help you get additional stress boxes on some of your conditions during character creation; for more information, see page 102.

OVERCOME [RESOLVE]

Resolve is used to overcome obstacles and blocks that require mental fortitude and focus to push past. Sometimes, this can mean overcoming the pain caused by a wound and continue moving. This could also mean focusing on any endeavor where your success is more of a matter of time than of any particular skill or expertise. Playing chess, for example, is overcoming an obstacle with Resolve. You also might overcome with Resolve when you're confronting a terrifying situation, and you need to steady yourself for what you need to do.

CREATE AN ADVANTAGE [RESOLVE]

When you steel or focus yourself, you can create an advantage with Resolve to represent your heightened will.

DISCOVER [RESOLVE]

Resolve isn't used to discover.

ATTACK [RESOLVE]

Resolve isn't used to attack.

DEFEND [RESOLVE]

Resolve's primary use is in defending from mental or social attacks, like from Provoke or Rapport. It represents your emotional control in the face of other people trying to manipulate you.

SCIENCE

Science is all about your knowledge of science, both academic and practical. It covers information about how things work, natural phenomena across the galaxy, complex machines, and medicine. Science is a bit of a catch-all skill for knowledge of the galaxy; if it doesn't fall under the purview of another skill, then the knowledge most likely falls under Science. Characters with a high Science include scientists, doctors, academics, and explorers.

OVERCOME [SCIENCE]

When you apply your scientific knowledge to solve a problem, that's overcoming an obstacle with Science. The most common use of this is likely to be with medicine. Attempting to apply first aid or perform surgery is an overcome action with Science. But you could also overcome with Science to neutralize a poison, or to emit a counter-gravitic wave to cancel the stellar phenomenon you've just encountered, or whatever other outlandish science you might perform out among the stars. Overcoming with Science is inherently open-ended; the key is that you have to solve a problem directly by using your actual scientific knowledge.

CREATE AN ADVANTAGE [SCIENCE]

When you apply your knowledge of science to deploy a chemical, a mechanical trap, or some special device, you're creating an advantage with Science. A great use of Science is to prepare something—everything from a poison to a lab scanner to a powerful gravitational theory—for later use.

DISCOVER [SCIENCE]

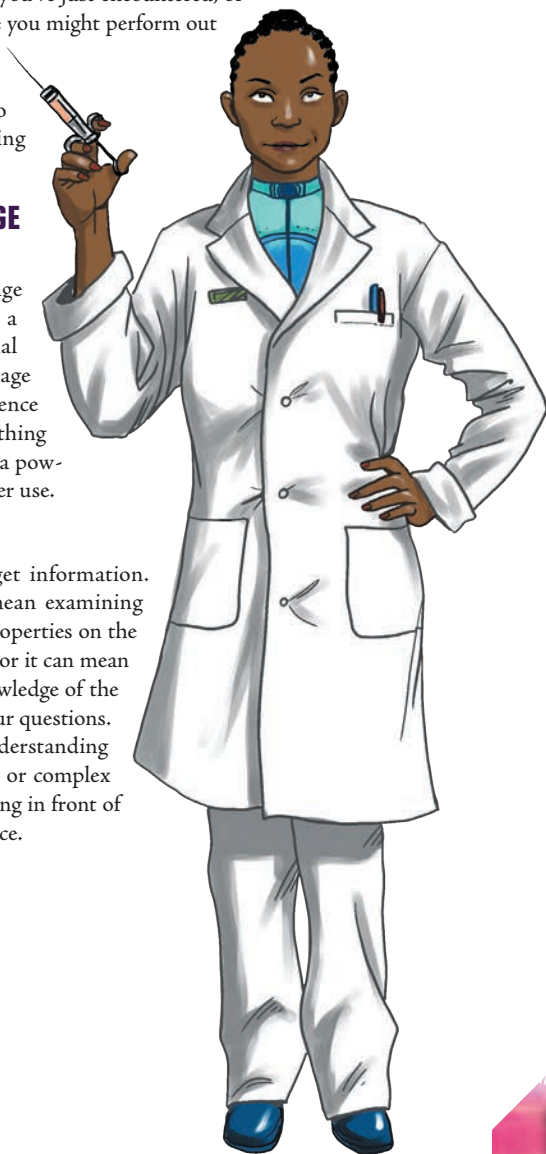
Science is most often used to get information. Discovering with Science can mean examining something and determining its properties on the fly through the scientific method, or it can mean consulting your accumulated knowledge of the universe for a timely answer to your questions. When you're relying on your understanding of natural phenomena, medicine, or complex machines to comprehend something in front of you, you're discovering with Science.

ATTACK [SCIENCE]

Science isn't used to attack.

DEFEND [SCIENCE]

Science isn't used to defend.



SHOOT

Shoot is the skill for using ranged weaponry. In *Bulldogs!*, that means guns, guns, and more guns. But sometimes it might mean a bow and arrow, or something else. Regardless, Shoot represents your skill at aiming and hitting things with a ranged weapon and your knowledge of ranged weaponry in general. Characters with a high Shoot include soldiers, bounty hunters, assassins, and special operatives.

OVERCOME (SHOOT)

Shoot isn't usually used to overcome. You use Shoot to overcome only in non-conflict situations when you need to show off or rely on your shooting skill. A shooting contest, for example, would use Shoot to overcome.

CREATE AN ADVANTAGE (SHOOT)

You can create advantage with Shoot by performing a trick shot or maneuver with your weapon's fire. For example, shooting out a hanging light so it drops on an enemy would be creating an advantage as they throw themselves to get out of the way, something like **OUT OF COVER**. You might also lay down so much weapons fire that an opponent is forced to hunker down, creating a **SUPPRESSED** aspect.

DISCOVER (SHOOT)

Your knowledge of guns, weaponry, and shooting lets you discover with Shoot whenever such knowledge is relevant. You might use Shoot to discover the details of an enemy's weapon or their general shooting ability.

ATTACK (SHOOT)

Shoot is most often used to make attacks with ranged weaponry, including ship weaponry. You can make Shoot attacks from up to two zones away without any special gear when you're not on a ship; ship-based combat happens within a zone unless you've got advanced weaponry.

DEFEND (SHOOT)

Shoot can be used to defend when you lay down suppressive fire defending an ally or preventing somebody else from moving. That said, you can't defend against a Shoot attack with Shoot.



STEALTH

This is the ability to remain unseen and unheard. This skill covers everything from skulking in the shadows to hiding under the bed, anything that requires you to avoid detection. Characters with a high Stealth include burglars, assassins, and sneaky children.

OVERCOME [STEALTH]

Stealth is used to overcome whenever you need to get past the threat of detection. Sneaking past guards, hiding from a pursuer, leaving no evidence—all are overcome actions with Stealth.

CREATE AN ADVANTAGE [STEALTH]

When you lie in wait for someone, or you ensconce yourself particularly well within the shadows, you can create an advantage with Stealth to represent your preparations. You might even use Stealth to take advantage of the conditions around you and become hard to find in other situations, such as maneuvering into the patches of shadow on a night-time battleground.

DISCOVER [STEALTH]

Stealth can be used to discover good hiding spots and places to remain unseen. You can also rely on your knowledge of stealth to ferret out probable hiding places.

ATTACK [STEALTH]

Stealth isn't used to attack.

DEFEND [STEALTH]

Stealth is used to defend when someone else is trying to find you in the shadows.

SURVIVAL

This is the skill of outdoorsmen, survivalists, and naturalists. It covers hunting, trapping, tracking, building fires, and lots of other survival skills. Spacefarers often believe they won't have a need for Survival... until, of course, they desperately do. Survival also covers your general awareness of your environment, your ability to spot dangers around you quickly and easily. Characters with a high Survival include assassins, explorers, hunters, and scouts.

OVERCOME [SURVIVAL]

Overcome actions with Survival cover the breadth of interaction with animals, from training them to communicating with them. The Survival skill also covers the basics of riding animals, if that's ever necessary; you can overcome obstacles with it while riding in the same way you can use Pilot.

Survival is also used for *passive discovery*—basically, whenever there's a question about whether or not you notice something important in your surroundings, especially if it's a danger to your life, you make an overcome action with Survival to spot it.

And finally, any time that you need to take a basic action related to surviving in a wild kind of situation—erecting or finding a shelter, hunting an animal—that's overcoming with Survival.

CREATE AN ADVANTAGE [SURVIVAL]

Creating advantages with Survival is all about setting yourself up to survive. When you actually build a shelter, if it's a matter of immediate life or death, then that's most likely an overcome action; if it's a matter of preparing for night time, though, then that's creating an advantage. Similarly, foraging for food would be creating an advantage if you weren't desperately starving. Another great use of Survival to create advantage would be setting up rudimentary traps in a wilderness situation.

DISCOVER [SURVIVAL]

Discovering with Survival is all about actively searching your environment. Tracking someone in a natural environment, or just when they leave plenty of evidence behind them, is discovering with Survival, as is finding any important features of a natural environment.

ATTACK [SURVIVAL]

Survival isn't used to attack.

DEFEND [SURVIVAL]

Survival isn't generally used to defend. When you are desperately attempting to save your own life, you can use Survival to defend yourself. You can also use Survival to defend against environmental attacks that your survival skills can help with: you can defend against extreme cold using Survival, for example.

SYSTEMS

Systems gives a character the ability to use all of the high-tech computer systems that are ubiquitous in the galaxy. The skill is used to gather or block information, as well as to operate the ship sensors, serving as a perception skill. Characters with high Systems are technicians, engineers, and hackers.

OVERCOME [SYSTEMS]

Using computer systems to accomplish a complicated task is overcoming with Systems. This covers running communications systems despite difficulty or interference; decrypting or intercepting other communications; changing a robot's programming; or general hacking of data files or security programs.

CREATE ADVANTAGE [SYSTEMS]

You can create advantages with Systems by creating a backdoor or security hole in a system you hack. Coding programs that will perform specific functions when implemented are also advantages created by Systems.

DISCOVER [SYSTEMS]

Systems is the go-to skill to operate sensors and pick up information based on what they detect. Scanning another ship or a planet's surface are both Discover actions using Systems. Systems can also be used to uncover information about any computer system or program, including a robot's programming.

ATTACK [SYSTEMS]

Systems isn't normally used to attack. Only when you're directly in a conflict based on hacking—such as an electronic warfare battle between two ships—would you use Systems to attack. Systems can't cause stress to an individual, but if you have a situation in which you could hack a piece of technology, you could use Systems to attack and inflict stress on the opposing ship or robot.

DEFEND [SYSTEMS]

Systems is used to defend against hacking attempts by other parties. Whether they're trying to attack your computer system or just break in, use Systems to oppose them.



STUNTS

WHAT STUNTS DO

Stunts provide guaranteed situational benefits, special abilities, or minor powers in particular circumstances. They let you change the rules for skills in specific ways, to represent your own expertise or special abilities. Beyond aspects, stunts are the best way for you to differentiate characters from each other because they set up special ways that different characters can use the same skills or provide unique abilities that only your character can use.

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 or substituting it for another skill. A stunt might allow a character to gain an effect roughly equal to two shifts when using a skill 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 notes about stunts:

- Some stunts require the use of a fate point in order to activate. These stunts are particularly powerful.
- You can purchase stunts when creating a character for one refresh per stunt (page 58, *Crew Creation* chapter).
- Characters can gain additional stunts as the game progresses (page 109, *Advancement* chapter).

The stunts in this chapter are presented by skill. This isn't a comprehensive list of stunts. In fact, we encourage GMs—and players with GM collaboration—to create their own stunts to fit their game.

If you're building a character quickly, take a look at the stunts listed here—it may be easiest to take all the stunts within a skill group, as they're all thematically similar and can quickly establish what your character's niche is.



CREATING STUNTS

Although there's a list of pre-created stunts that you can just pick from, it's often best to build your character's own stunts. Creating stunts is relatively easy. Each stunt gives a character some type of advantage or additional use for a skill. The guidelines here will help you build your own stunt. Pick one of these suggestions and pair it with a skill to create your own stunt.

Make sure to add limitations to your stunts so they're not usable at all times that the skill they affect would be usable. If, for example, a stunt affected your use of Shoot every time you use your special custom-made gun, then it's not limited enough—you'll Shoot with your special custom-made gun, right? You need to push the stunt a bit further: a bonus to Shoot when you use the gun against groups of opponents or when you have the time to set up a clean shot. These limitations are key to keeping the stunt interesting instead of making it just a flat bonus to everything you do.

ADD A NEW ACTION TO A SKILL.

Stunts can let you take actions with skills that normally wouldn't be allowed. This kind of stunt can either allow you to use a skill for an action you normally can't or allow a skill to do something you'd normally use a different skill to do.

Some example new action stunts:

TITAN: You can use Physique instead of Fight to attack when you rely on brute strength and your fists at close range.

DRILL SERGEANT: You can use Command instead of Provoke to attack when you shout commands, orders, and insults.

FRIENDLY SALESMAN: You can use Rapport instead of Haggle to overcome obstacles when you offer friendly compliments as a negotiating strategy.

GIVE A +2 BONUS WHEN USING A SKILL FOR A SPECIFIC ACTION IN A SPECIFIC SITUATION.

A stunt can help you specialize and emphasize your specific skills. This kind of stunt has to include a specific skill, a specific action, and the specific situation in which the stunt applies. Stunts like this aren't general. They only provide assistance in a narrow, particular circumstance.

Some example bonus stunts:

STELLAR CARTOGRAPHER: Gain a +2 bonus to discover with Science when you research star positions or attempt to recall information about nearby systems.

RAIN OF BULLETS: Gain a +2 bonus to create an advantage with Shoot when you lay down suppressing fire with a hail of shots.

QUICK HANDS: Gain a +2 bonus to overcome obstacles with Larceny when you pick pockets or perform acts of sleight of hand.

CREATE A RULES EXCEPTION.

Stunts can allow you to break the base rules for skill use in specific, defined circumstances. These stunts are all about subverting the little rules scattered throughout *Bulldogs!*, such as those for challenges, contests, and conflicts, among others. These stunts cannot change the fundamental rules for invoking and compelling aspects, though.

Some example rules exception stunts:

SCIENCE! Use Science in place of another skill during a challenge, allowing you to use Science twice in the same challenge.

IRONCLAD ORDERS: When you create an aspect by giving someone an order using Command, you can use Command as active opposition against any attempts to overcome the aspect you created.

ROVING EYES: If you succeed with style on a discover action with Larceny while casing a potential target, you can create a lasting aspect with a free invoke instead of a boost.

GET A MORE POWERFUL EFFECT, BUT AT A COST OR WITH LIMITATIONS.

You can create a stunt that can do two of the above effects, or a more powerful version of them, but with a limitation. Limiting a stunt's use to once per conflict, per scene, or per session will balance out a greater utility. Attaching a single fate point spend to a stunt is another good way to limit its power. Stunts should only be limited if they go beyond the rules stated above for normal stunts, or if they substantially affect conflicts, especially by allowing characters to inflict free stress.

Some examples of powerful effect stunts:

KILLER EYE: When you succeed on an attack using Shoot, once per session you can *spend* a fate point to force an opponent to take their lowest level consequence, in addition to whatever stress you inflict.

THE SCIENTIFIC METHOD: Once per session, you can use Science instead of any other skill to discover.

"DO YOU KNOW WHO MY FRIEND IS?": Once per session, you can use Contacts to attack someone instead of Provoke, when you threaten them with the name of a powerful friend. Gain +2 to your Contacts roll when you activate this stunt.

ADDITIONAL USES OF BONUS STUNTS

Bonus stunts normally grant +2 to a particular action, but they can also be set up to provide any kind of effect with the mechanical equivalent of 2 shifts. For example, you could take a stunt that gives you 2 additional shifts after the roll succeeds or an effect that lets you create a Fair (+2) passive opposition as an additional benefit to another action or roll.

SAMPLE STUNTS

Here are some pre-made stunts for each of the skills available in **Bulldogs!**

ATHLETICS

ACROBAT

You're able to perform any number of impressive acrobatic feats. Gain +2 to create an advantage with Athletics for complex maneuvers while simultaneously balancing or hanging from something.

EXPERT CLIMBER

You're an excellent climber. You gain +2 to overcome obstacles with Athletics while climbing.

FAST RUNNER

You're incredibly fast on your feet. Once per conflict, you may move one additional zone for free.

MARATHON TRAINING

You know how to conserve your energy when undergoing lengthy athletic activity. You may use Athletics instead of Physique when defending against fatigue.

MIGHTY LEAP

Your leaping ability is prodigious. You gain +2 to overcome obstacles with Athletics while leaping great, tall distances.

SAFE FALL

You know how to slow yourself and reduce damage when falling. Gain +2 to Athletics rolls to defend against falls.

COMMAND

COMPANION

Once per session, when you command a weak-willed nameless NPC to do something for you, you can *spend a fate point* to turn them into a companion for the rest of the scenario. Your companion starts with three skills, each at Average (+1). They can assist you on any of those skills, granting you a teamwork bonus, or they can attempt to accomplish tasks on your behalf. At the end of the session or when appropriate, they leave you to go back to their own life.

CUT THE RED TAPE

You're familiar with how bureaucracy works, or rather, doesn't work. When dealing with complex paperwork or organizational hierarchy, gain +2 to overcome obstacles with Command.

CHAIN OF COMMAND

Gain +2 when you use Command to call someone to action by appealing to your pre-existing authority over them.

"HOLD FAST, PEOPLE!"

Your commanding presence lets you help others stand strong. Once per scene, someone you've commanded can use your Command skill rating instead of their Resolve to defend themselves.

INSPIRATIONAL

When you give an order, people listen and do better for it. Any aspects based on orders you've given that you've made through a create advantage action with Command can be invoked for +3, instead of +2, by those you've commanded.

PLANNING

When you are giving orders based on a complicated plan, and you succeed with style to create an advantage using Command, you can create two different situation aspects, each with a free invoke, referring to your orders.

CONTACTS

EAR TO THE GROUND

You're well-known and well-liked among the spaceport community. People watch for trouble and give you the tip-off early. Gain +2 to discover with Contacts to hear in advance about some threat to you or your crew.

GREASE THE WHEELS

You know just when to apply a bit of a bribe to the situation. Once per session, you can mark 1 box on your credits track—spending some money—to gain +3 on any Contacts action, so long as the people you go to accept bribes.

I KNOW A GUY

You're so well-connected and well-traveled that you can find someone you know on almost any planet. Gain +2 to create advantages with Contacts when you make a contact in a place where you haven't already established a connection.

INSIDER

You're able to navigate the intricacies of corporate and government bureaucracies easily—not because you understand them, but because you know people within the bureaucracy who can provide you shortcuts. Gain +2 to overcome obstacles with Contacts when relying on your contacts to get you through bureaucratic complexities.

TALK THE TALK

You know how to ingratiate yourself with people. Use Contacts instead of Rapport when you create an advantage based on making a first impression.

WELL-KNOWN

You're well-known in a specific community (Criminal, Business, Politics, Espionage, and Spacers are the most common). You gain +2 when you overcome obstacles or create an advantage with Contacts within the chosen community. This stunt may be taken multiple times, once for each field.

EMPATHY

COLD READ

You can size people up in a glance. When you attempt to discover someone's nature with Empathy upon first meeting them, gain +2.

HEART'S SECRET

You have an instinct for getting right to the heart of a person and finding out what matters most to them. Once per session, when you make a successful discover action with Empathy while trying to read someone, you can create an aspect with a free invocation based on the answers the GM gives you to your questions.

HIT THEM WHERE IT HURTS

Your skill at reading people makes you adept at provoking a strong emotional response if you're trying to make them angry, depressed, or something similar. You can use Empathy instead of Provoke to attack when you rely on your knowledge of what will most upset them.

PREEMPTIVE GRACE

You're so attuned to social situations that you can act quickly and decisively to shape the situation to your liking. With this stunt, once per social conflict, you can take your turn during the exchange when you choose to, assuming you have not taken a turn yet that exchange.

THE SKEPTIC'S EAR

The world is full of lies and liars, and you're always on the lookout for them, Gain +2 to Empathy when you try to discover if someone is lying to you.

WATCH THEIR EYES

Your understanding of people is sufficiently strong that it actually aids you in a fight. Once per physical conflict, you can defend an attack with Empathy instead of Fight or Athletics by predicting your opposition's next move.



ENGINEERING

DEMOLITIONS

You're an expert with explosives. When you can take the time to properly set up charges, gain +2 to create advantages with Engineering for the explosives.

GREASE MONKEY

If it's a vehicle of any sort, you "get" it, intuitively and completely. When discovering anything important or interesting about a vehicle, you gain +2 to Engineering.

JURY-RIGGER

You can make the best of makeshift materials. When you lack the proper tools or materials, you can still affect repairs or build temporary machinery or systems, and you gain +2 on Engineering to either overcome obstacles or create an advantage to do so.

MISTER FIX-IT

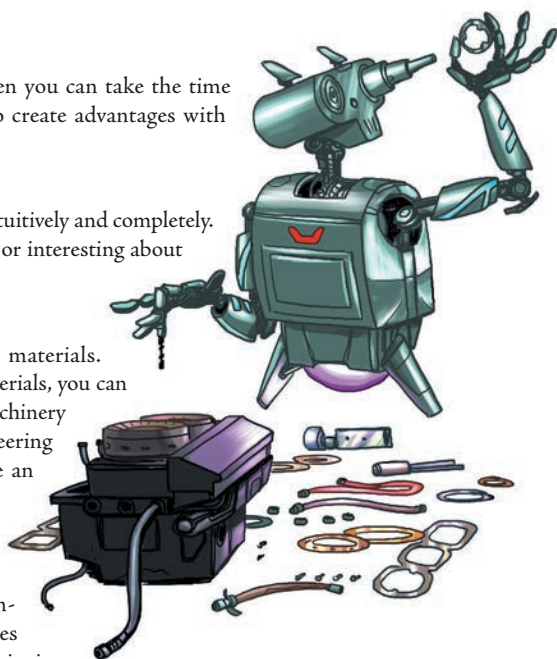
You have a talent for getting things repaired under time-critical circumstances. Gain +2 to overcome obstacles with Engineering when attempting repairs in a time-crunch.

PERCUSSIVE MAINTENANCE

Sometimes all it takes to get something going again is a good, swift thump. *Spend a fate point* and roll Engineering against a target of Mediocre (+0) to thump a device that isn't working. On a success, the device starts working again immediately and continues to work for a number of exchanges equal to the shifts gained on the Engineering roll. Once the time is up, the device stops working again, and any efforts to repair it are against a difficulty one step higher on the ladder (you did, after all, hit the thing). If you wish to thump it again, you may do so, but the increases to difficulty stack with each successive attempt.

REROUTE THE SYSTEMS

You're an expert at damage control. When your ship suffers a consequence, you may immediately make an Engineering roll against a target of Mediocre (+0) for a mild consequence, Fair (+2) for a moderate, or Great (+4) for a severe consequence. If successful, you may deny the free invocation against the consequence and rename the consequence to reflect your efforts. If you fail, however, you give your opponents another free invocation on the consequence. This action doesn't count against your action for this turn of the conflict.



HAGGLE

COOL CUSTOMER

You're cool and controlled while in negotiations. You use Haggle rather than Resolve to defend against any attempts to create an advantage or attack with Provoke when trying to make a deal.

EAR FOR BULL

You've done enough deals; you can tell when someone's trying to fool you. Instead of Empathy, you can use Haggle to discover if someone is lying.

HAWKING

You know how to play up the positive traits of anything you're selling, while also down-playing its flaws. When you attempt to upgrade a piece of gear and you succeed with style on your Haggle roll, you can trade it for another piece of gear worth an additional gear point. You can do this once per session.

HIDDEN INVESTMENTS

You have little caches of money hidden throughout the galaxy. Once per session, you can *spend a fate point* to call on one of these troves and create an aspect related to the trove with two free invokes.

MERCHANT PRINCE

You know how to ferret out a good deal and get the goods you need in order to make a trade. When attempting to find trade goods to sell, or when searching for a buyer once you have the material, you gain +2 to discover with Haggle.

SMELL FEAR

You can sniff out weaknesses in your negotiating opponent. Gain +2 to Haggle when you try to discover a weakness in an opponent's negotiation strategy during a negotiation.

FIGHT

ARMY OF ONE

You're a one-man army; the odds don't matter to you. You may *spend a fate point* to ignore the teamwork bonus that groups of your opponents add to their attacks for the rest of a conflict.

BRAWLER

You're at home in any big ol' burly brawl, especially with multiple opponents and ideally some beer in you. When you're personally outnumbered in a fight, you can defend with Fight at +2.

CRIPPLING BLOW

When you injure an opponent with your Fight, you may *spend a fate point* to force the target to take a consequence rather than mark a condition. This can only be done once per opponent in a given conflict. The target may choose to concede rather than take the consequence.

DIRTY FIGHTER

You have a talent for fighting dirty, pulling all manner of tricks in order to get the upper hand on your opponents. By exploiting an opponent's weakness, you can strike deep and true. Any time you invoke an opponent's aspect on an attack with Fight, you get an additional +1.

RIPOSTE

You can reverse an enemy's attack on you into a dangerous response. When you defend yourself with Fight and succeed with style, you can forego taking the boost to inflict a 2-shift hit on your attacker instead.

STRIKE TO THE HEART

You can deliver a deadly accurate blow that few opponents can resist. *Spend a fate point* to add 3 shifts to a successful attack with Fight while wielding a sword or other melee weapon.

LARCENY

CAT BURGLAR

You're an expert thief. Use Larceny instead of Athletics to overcome obstacles when making difficult climbs or acrobatic feats in order to break in to a secure location.

CRIMINAL MIND

You have an acute understanding of what it takes to burglarize a place and can investigate such crimes from the perspective of the criminal instead of the cop. Gain +2 to discover with Larceny when you investigate a crime scene.

HIDDEN WEAKNESS

You have a talent for spotting flaws in a location's security protocols. Once per session, when you succeed on a discover action to find a weakness in a place's security protocols using Larceny, you can *spend a fate point* to create an aspect taking advantage of that weakness, with two free invokes.

LOCK SPOOFING MAESTRO

You can convert nearly anything into some kind of lock-picking tool. Gain +2 to Larceny when you create an advantage to turn whatever is around you into lock-picking tools.

MENTAL BLUEPRINT

You're highly skilled at visualizing the whole of a target based on just a part of it. When casing a location, you gain +2 on your Larceny roll to create an advantage based on your mental map.

TRIPWIRE SENSIBILITIES

You've run into enough traps that you've developed an instinct for avoiding them. You may use Larceny instead of Survival to notice any traps, hidden security measures, or ambushes while on a job.

PHYSIQUE

FEEL THE BURN

You can push through incredible pain in order to reach your goal. You can take one extra mild physical consequence.

HERCULEAN STRENGTH

You're incredibly strong, capable of lifting great weights. Gain +2 to Physique when you're trying to overcome an obstacle by lifting an enormous weight.

LAST LEG

You may spend fate points to keep standing when lesser combatants would be taken out. Once per conflict, if you'd be taken out by a physical hit, you may *spend a fate point* to remain standing. At the end of any fight in which you use this ability, you must fill both of your lowest two consequences with wounds that you didn't notice until you stopped fighting.

MADE OF STEEL

You are incredibly tough, impossibly so. Once per conflict, you can defend from a physical attack with Physique so long as you rely on your sheer body strength to endure the blow.

MIGHTY THEWS

Even in space, people can hear your muscles flex. When you use your tremendous physique to intimidate someone, you can overcome with Physique instead of Provoke.

NOW YOU'VE MADE ME MAD

Once per scene, you can turn a wound you've taken into pure motivation. After you take physical stress, you may *spend a fate point* in the next exchange to add the original shifts of the successful attack to your action against whatever inflicted the stress.



PILOT

DAREDEVIL

You can squeeze a vehicle through places where it has no business fitting. When pulling off a maneuver that has you push your vehicle into a place it couldn't possibly fit normally, gain +2 to overcome the obstacle with Pilot.

DEFENSIVE FLYING

You're good at keeping your vehicle in one piece. Gain +2 to Pilot to create an advantage by performing an outrageous maneuver to put your ship somewhere safe.

HARD TARGET

You're hard to keep in the gun sights. When using Pilot to defend from the first ship that shoots at you in an exchange, gain +2.

ONE HAND ON THE STICK

You're good at doing more than one thing, even while piloting the ship. Once per conflict, you may *spend a fate point* to take a second action using a skill other than Pilot immediately after taking an action with Pilot.

RAMMING SPEED

You have a great instinct for using your vehicle as a weapon in dire circumstances. Once per session, you can ram another vehicle with your own to attack with Pilot at +2. Your vehicle will suffer half of the stress you deal to their vehicle.

STICK TO THEIR SIX

Once you're tailing someone, you're practically impossible to shake. When you're the pursuer of another vehicle, gain +2 to defend with Pilot against any attacks or create advantage attempts they make.

PROVOKE

AURA OF MENACE

You are the terror of all those who oppose you. Others are often powerless to describe what exactly about you is so unsettling; regardless, it has the effect of rooting them to the spot and believing the threats you make. Gain +2 to create an advantage with Provoke when you wordlessly exude an aura of fear.

INFURIATE

You have a real talent for making people angry. When deliberately trying to get someone to attack you, you gain +2 to overcome obstacles with Provoke.

SCARY

You're just someone people don't want to cross, and that's clear even to other intimidating folks.

When someone attacks you or attempts to create an advantage on you by intimidating you, you can defend with Provoke instead of Resolve.



SUBTLE MENACE

You exude menace far in excess of your capability to act. Even bound and behind prison bars, you're so rife with the promise of the awful things you could do that you're still scary. Gain +2 to create advantages with Provoke when you make promise of awful things you'll do once you're no longer trapped, bound, or otherwise weakened.

THE PROMISE OF PAIN

You make a promise—really, a threat—to a target, and they believe you. Once per scene, when you successfully make an attack with Provoke, you may *spend a fate point* to immediately force them to take their lowest consequence instead of the stress. The consequence must represent an appropriate response to the threat. The target may choose to concede rather than take the consequence.

UNAPPROACHABLE

Opponents have trouble trying to manipulate you when they're constantly reminded of how upsetting, intimidating, or annoying you are. You may use Provoke in lieu of Resolve to defend against Rapport and Empathy.



RAPPORT

CENTER OF ATTENTION

You're used to focusing people's attention on you and keeping it. Gain +2 to Rapport any time you create an advantage by drawing attention to yourself.

FIVE MINUTE FRIENDS

You're a naturally friendly person and seem to find friends quickly even if you've never visited a place before. Once per session, you may *spend a fate point* to make someone you've just met into a friendly figure, adding them as an aspect to the scene with two free invokes.

SMOOTH OPERATOR

You're adept at catching the eye of those who'd be interested in you and keeping it once you've got it. Gain +2 to create advantages with Rapport when charming or seducing those who are attracted to you.

SMOOTH OVER

You're adept at stepping into a bad situation and dialing it down to something more reasonable. When you attempt to calm someone down, so long as you're not the direct cause of their upset feelings, you gain +2 to overcome obstacles with Rapport.

STARFARER

Your mastery of etiquette leaves you comfortable, even glib, in any situation. You gain +2 to Rapport to discover exactly what the right etiquette is for any culture or situation you find yourself in.

THE ART OF CONVERSATION

You're good at drawing people out, getting them to talk about themselves. If you're engaged in a long conversation with someone, gain +2 to Rapport to discover information about them by getting them to bring up the information themselves.

RESOLVE

CEASELESS AND TIRELESS

When you bluntly apply your mind to a problem over time, you gain +2 to Resolve to overcome that problem.

INNER STRENGTH

When someone's trying to unnerve you, intimidate you, or provoke a fearful response, you gain +2 to defend with Resolve.

IRON WILL

You can push through pain and injury and just keep on going. You get two additional stress boxes, one on your *Angry* condition and one on your *Stunned* condition.

RIGHT PLACE, RIGHT TIME

You always seem to be in a safe spot, without moving in any obvious way. You may *spend a fate point* to use Resolve to defend against an attack during a physical conflict, avoiding putting yourself in the way of the strikes when they are made.

SMOOTH RECOVERY

Most people with Resolve can keep things together under stress, but for you it's second nature; you can regain your footing in the face of even the direst of outcomes outside of physical conflict. You may take one additional mild consequence.

STILL STANDING

You don't know when to quit. You can choose to ignore a mild or moderate consequence for the duration of the current scene. It can't be compelled against you or invoked by your enemies. At the end of the scene, it comes back and rises one level; if it was a mild consequence, it becomes moderate, and if it was moderate, it becomes severe.

SCIENCE BOOSTER

You can use modern drugs to get someone going in combat. Once per session, inject someone with your special cocktails to make a Science overcome roll against a difficulty of Good (+4). If you succeed, you give them two free fate points, usable only during this conflict. If you succeed with style, you give them an additional boost. If you tie, you give them one free fate point. If you fail, they take a 2-stress hit. Once the encounter ends, if they spent any of the free fate points you gave them, the character takes the consequence **EXHAUSTED** in their lowest available consequence slot.

CAPABLE RESEARCHER

You have an ability to find obscure connections between data. Gain +2 to discover information when consulting scientific records or academic databases.

MIRACLE WORKER

You aren't just a doctor; you're a miracle worker. You can bring back those that others think are beyond hope. If you treat someone who's been taken out, you can revive them if you *spend a fate point*. Their injuries remain, but they're no longer taken out. This ability can even be used to revive people who are apparently dead, so long as most of their vital parts are relatively intact.

SCIENTIFIC EXPERT

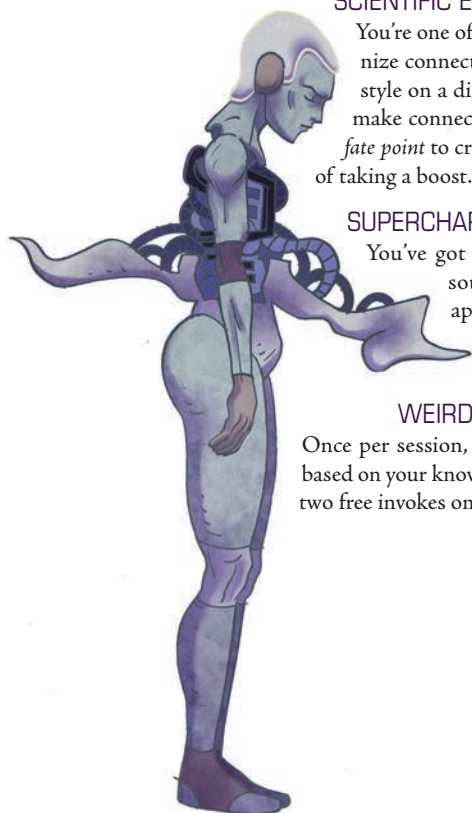
You're one of the true experts in your field of study, and you recognize connections a lesser expert would miss. If you succeed with style on a discover action using Science to learn information and make connections related to your field of study, you may *spend a fate point* to create an aspect with two free invocations on it, instead of taking a boost.

SUPERCHARGE

You've got a lot of knowledge regarding experimental power sources. Once per session, you can boost a piece of appropriate equipment by spending a fate point. This would boost a weapon, armor, or shield up one tier for an entire scene.

WEIRD SCIENCE

Once per session, when you spend a fate point to make a declaration based on your knowledge of absurd science, you can create an aspect with two free invokes on it related to your declaration.



SHOOT

CALLED SHOT

You know how to inflict purposeful and specific damage to an enemy. If you spend a fate point when you make an attack on an enemy target, name a specific condition you want to inflict on the target. If you succeed, you place the condition on them as a situation aspect in addition to hitting them for stress. You do not get a free invocation on the aspect.

GUNNER'S EYE

You're an expert at calculating impossible trajectories for your shots. Once per conflict, you can gain +3 to attack with Shoot when you rely on ricochets and arcs for your attack.

QUICK ON THE DRAW

You can get your gun up and into position at exactly the right moment. Once per conflict, you can take your Shoot attack action at any point in the exchange, as long as you haven't taken an action yet in that exchange.

SHOT ON THE RUN

You're light on your feet with a gun in your hand, able to keep the gunplay going while evading attempts to harm you. You may use Shoot as a defense skill against physical attacks from outside of your zone.

STAY ON TARGET

You're a deliberate shooter. Taking slow and careful aim. Gain +2 to create an advantage with Shoot when you take time to focus on aiming and shooting straight.

TWO-FISTED SHOOTER

In combat, you fight with a gun in each hand. Normally, shooting with two guns just looks cool without providing a bonus. With this stunt, when you fire two weapons you have a decisive advantage. Once per conflict, when you use two guns and successfully hit a target, you can make your target take a consequence instead of the stress you would normally deal.

STEALTH

ARMORED IN SHADOW

You can use Stealth to defend against Shoot attacks from enemies at least one zone away, as long as you are hidden in darkness or shadow.

IN PLAIN SIGHT

You can hide easily in plain sight, among crowds, blending into your environment. Gain +2 to defend with Stealth from any attempts to detect you while you are hiding in plain sight.

LIGHTFOOT

It's difficult to track you when you take care to walk lightly. Gain +2 to create advantages with Stealth relating to how few signs of your passing you leave behind you.

LIKE THE WIND

When you move under cover, you can use Stealth instead of Athletics to overcome obstacles and move quickly.



QUICK EXIT

A momentary distraction is all you need to vanish from the scene. Once per session, you can take advantage of a distraction to overcome with Stealth against the person with the highest Survival skill in the room. If you succeed, you vanish from the scene; no one sees where you went.

SHADOWED STRIKE

You strike from out of the darkness, leaving your foes bewildered and in pain. You can use Stealth to make an attack instead of Fight or Shoot, provided that you are hidden and remain so.

SURVIVAL

ANIMAL COMPANION

You've cultivated a close companion from the animal kingdom. Create two aspects for the companion—a high concept and a trouble to represent how it makes your life difficult—and choose up to three skills for the creature to have at Average (+1). When the creature helps you with those skills, you gain a teamwork benefit.

DANGER SENSE

You have a natural sense for when you are in danger, especially when something is about to leap out and try to sink its fangs into you. Gain +2 to overcome obstacles with Survival when you notice dangers around you in the wild.

EXPERIENCED SURVIVOR

You've lived rough on a wide variety of alien worlds, and you know how to survive even the deadliest threats in the wild. You can use Survival to defend against physical attacks when you are in the wild.

ONE WITH THE WILDERNESS

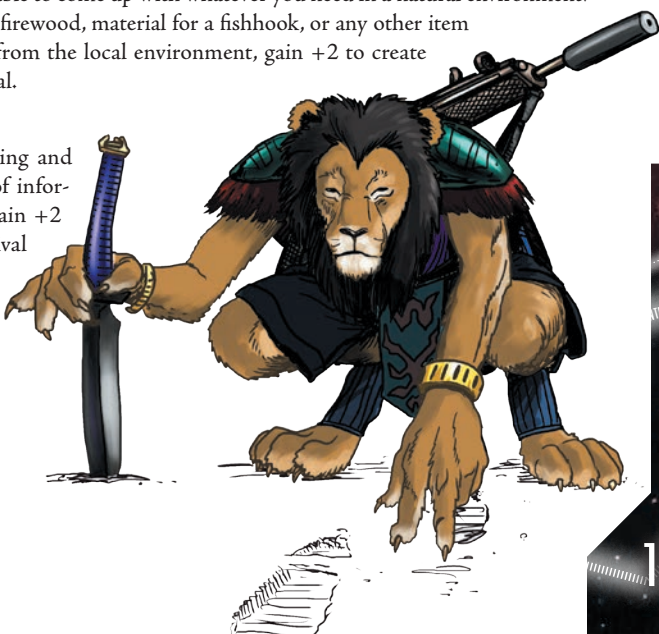
You move silently and almost imperceptibly through wild areas. You can conceal your movements and hide easily in a natural environment. When attempting to hide or sneak in the wild, you may overcome obstacles with Survival instead of Stealth.

SCAVENGER

You always seem to be able to come up with whatever you need in a natural environment. Whether searching for firewood, material for a fishhook, or any other item you wish to scrounge from the local environment, gain +2 to create advantages with Survival.

TRACKER

You're skilled at tracking and can infer a great deal of information from a trail. Gain +2 to discover with Survival when you study tracks or trails left behind in the wild.



SYSTEMS

BLACK HAT

You're a top-tier hacker, able to launch serious and devastating assaults on a target system. When attempting to destabilize and knock out an enemy's system entirely, gain +2 to overcome or attack with Systems.

DECRYPTING

You're an expert at hacking encrypted signals and listening in on protected conversations. When attempting to crack others' communications, gain +2 to overcome obstacles with Systems.

DEEP SCAN

You're a maestro on the sensor console. You may *spend a fate point* after a successful discover action to scan an enemy ship with your ship's sensors and create an aspect capitalizing on the new information with two free invocations.

MASTER JAMMER

You know how to disrupt enemy sensors and jam weapon lock-on attempts. You gain +2 to defend against ship-to-ship attacks using Systems.

ROBOTICIST

You're very familiar with robotic programming systems. You can reprogram a robot's skill tree quickly and deftly. Once per session, after a successful overcome action with Systems to reprogram a robot, you can create a situation aspect with a free invocation on the robot referring to an element of your reprogramming.

SECURITY EXPERT

You have an instinctive feel for system security. When attempting to probe a security system, gain +2 on discover actions with Systems.

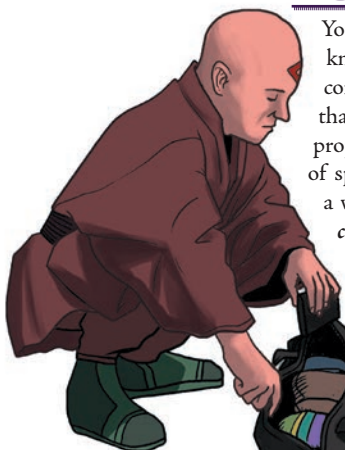


GEAR

While a player character in *Bulldogs!* is likely to rely more on natural ability and learned skills than equipment, gear is still important. Gear gets you from place to place. Gear allows you to shoot the other guy before they shoot you (with their gear). Gear keeps you alive in the cold vacuum of space. Depending on the equipment in question, a particular piece of gear may be every bit as important as your natural abilities, especially when you're tooling around the Frontier Zone.

BUYING THINGS

You'll end up buying most of your gear, and to do that, you need to know how much money you have. Wealth in *Bulldogs!* is an abstract concept. Specific numbers of galactic credits aren't important and—thanks to things like a pure credit-based economy, huge amounts of property ownership, and other such complications—keeping track of specific credits would likely be a game in and of itself and not a very fun one. As such, wealth in *Bulldogs!* is measured using the *credits track*.



THE CREDITS TRACK

Every character in *Bulldogs!* starts with a credits track of 10 boxes, with all but one of them filled in. That means that you've got almost nothing in the way of credits. Maybe you've got enough that you're set for a couple drinks down at the local watering hole, but you certainly don't have the scratch to buy a ticket to a better place, let alone pay off your contract with TransGalaxy.

You can dream, though. One day you'll have enough money to buy out the rest of your TransGalaxy contract and move on to bigger and better things. You'll retire (as a Bulldog), get out from whatever trouble pushed you to Class-D in the first place, and make your own way across the Galaxy.

In order to retire, you need to clear your credits track. *If you ever clear all 10 boxes of your credits track, then you retire from TransGalaxy at the end of the next session.* Retirement doesn't mean that you have to settle on some backwater planet, but it does mean that your character leaves the game and moves on to other things. But don't fret! You can always make a new character to adventure with the crew. TransGalaxy brings in new Bulldogs all the time!

You'll clear boxes from your credits track whenever you make substantial amounts of money, whether from TransGalaxy payments or from more... illicit means.

MAKING MONEY

Most of the money you make will probably come from TransGalaxy. The base pay per Bulldog for a TransGalaxy mission is 1 box on your credits track. TransGalaxy may pay out additional money based on hazardous conditions:

- +1 credits box for missions outside the Frontier Zone
- +1 credits box for extremely dangerous missions
- +1 credits box for urgent deliveries or rescues

When trying to figure out how much money any other windfall is worth, base it on the following rubric:

- 1 box if it's decent but not noteworthy pay: a ship part, a quality weapon, a crate of goods.
- 2 boxes if it's a sizeable windfall: a good piece of artwork, a space fighter, a box of rare Denebian cigars
- 3 boxes if it's a giant horde: a rich man's bank account, some ancient valuable artifact, a good quality space freighter.

You can also translate credits boxes into gear points. One credit box is worth one gear point, generally speaking. See below for more about using credit boxes to purchase gear (page 149).

MAKING A PURCHASE

Paying someone money simply requires checking off some number of credit boxes. This is most useful for when you're making a bribe, and it's a good way of paying a major cost in negotiations. Paying for an item works the same—you just mark off the right number of credit boxes for the item's cost, and it's yours!

An item's cost is dependent upon the general rules above. If it's a piece of useful gear, then its cost is the number of gear points invested in the item. A heavy flamethrower, for example, is three gear points, so it costs three credits if you pick it up at the local swap meet. Something simple like a universal translator probably only costs one gear point, and gear less fancy than that might not cost any gear points at all.

If you can convince your crewmates to lend you the necessary credit boxes, then they can check off their own to assist you with a purchase. Good luck getting them (tricking them!) to foot the bill!

Prbrawl wants to buy a new gun: a neuro-disruptor powered by neutron fuel, worth two gear points. He starts by using Contacts to discover a dealer willing to sell such a device, but he fails his roll. Prbrawl decides to take a major cost instead of failure; his GM tells him that he's got a line on a black market gun dealer willing to sell him his new neuro-disruptor, but the dealer's more than a little bit of an extortionist. He's willing to sell, but only for twice what the gun's actually worth, and Prbrawl's not going to find another dealer with a neuro-disrupter, he promises that. Prbrawl has to check off four boxes of his credit track to buy the item: the base price is two boxes, and the dealer doubled the price. But so long as Prbrawl's willing to mark off the boxes, the dealer is more than willing to take the money and hand over the gun.

NEGOTIATIONS

When you want to dick over the price of something you're purchasing, use the Haggle skill to negotiate. Engaging in negotiations over price is a special kind of contest, like a foot race where both sides kick the tires and try to talk each other down (or up) before agreeing on a final price.

Start by determining which characters are involved on both sides of the table. One character on each side takes the lead for the negotiation, acting as the person with the final word; the rest of the characters can help out with the negotiation, but someone's got to be in charge on both sides.

Each character involved then gets one chance to create an advantage—**NOT SUCH A FANCY CAR** or **WHY WOULD I SELL TO A LOSER CREW?**—before both lead negotiators roll a contested overcome action (Haggle vs. Haggle). Other characters in the scene may use teamwork to add +1s to the lead negotiator's roll in addition to providing their advantages.

Whoever wins the roll can increase or reduce the typical price of the item or job in question by one credits box on a success and two credits boxes on a success with style. This may reduce the cost of an item to zero; the item was so cheap it doesn't affect your resources in any meaningful way. On a tie, a narrative twist occurs, such as another buyer interrupting the negotiations or the police breaking up the meeting.

Characters may mark credit boxes to pay for an item based on its final price, one for one. They may also take consequences (on their normal consequence slots) to gain that number of shifts in credits boxes for a purchase, i.e. **IN DEBT TO THE SALDRALLAN** or **HOCKED MY FAVORITE GUN**. These consequences fill your normal consequence slots, and you can recover them just like normal consequences, via appropriate overcome actions.

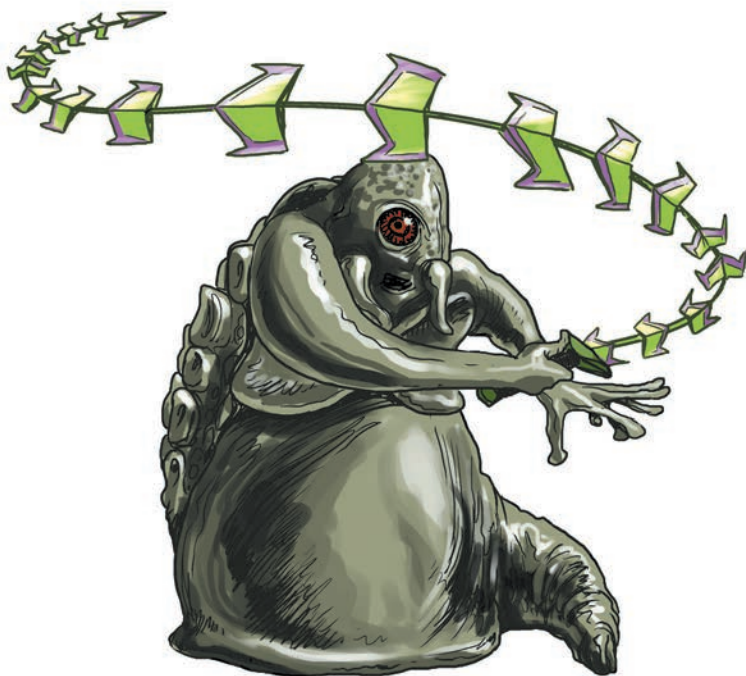
Prbrawl decides to try to negotiate the price with the dealer. Quinn is there, too, to help make sure Prbrawl doesn't get into too much trouble, so she's on his side in the negotiation. Quinn first tries to create an advantage with **Provoke**, intimidating the dealer into lowering the price and succeeds. She makes the aspect **LOWER PRICES ARE GOOD FOR YOUR HEALTH**. Then, Prbrawl makes his own advantage, trying to play good cop to Quinn's bad (a reversal for them), and rolls **Rapport**. He fails; the weapons dealer isn't buying his smiles and friendly act, and Prbrawl's failed create advantage roll gets the dealer a **NOT MY FIRST SALE** aspect. The weapons dealer gets to create his own advantage, using **Shoot** to play up his knowledge of the gun and its excellent quality. He succeeds and creates the aspect **HIGH QUALITY NEURO DISRUPTION**. Prbrawl and the dealer both roll **Haggle**, invoke their created advantages, and... Prbrawl beats the dealer with a regular success! He can convince the dealer to lower the price of the gun by one credits box, bringing it down to 3 credit boxes.

TRADING GEAR

Sometimes, instead of just buying a piece of gear, you can trade an existing piece for a new one. You can always trade a piece of gear for one worth fewer gear points, as long as you can find someone with the gear you're looking to get in exchange. To trade for a piece of gear with the same number of gear points, you enter a negotiation, just like when you're buying gear. On a failure, you can still make the trade, but at a loss, either by marking a single credit box, or by taking a piece of gear with fewer upgrades. On a tie or success, you make the trade successfully. On a success with style, you get a boost related to how well the trade went. If you want to trade a piece of gear for something worth more than it is, treat it as a negotiation for a purchase, with the traded piece of gear helping to offset the cost of the gear you'd like to receive.

STARTING GEAR

Every character begins with some starting gear. Gear is measured in gear points, which represent how useful, costly, and powerful the gear is. You get two gear points by default to spend on your starting gear, and you can convert your remaining refresh into more gear points, at the rate of 1 refresh per 2 gear points. You can spend your starting gear points on weapons, shields, armor, or personal equipment.



WEAPONRY

Weaponry in the galaxy comes in a wide variety of forms and is disturbingly commonplace. While it's true that ordinary citizens on highly developed, highly policed worlds are unlikely to carry weapons, roughly 85% of the population outside of these civilized planets does carry some form of sidearm. In most cases, this is for simple self-defense, but there are quite a few mercenaries and bounty hunters out there, and any freighter worth its salt has at least one or two armed guards among its crew.

Most weapons in **Bulldogs!** aren't important enough to give any kind of special consideration. If a character has the Shoot skill, they probably have a gun of some kind, but it's nothing special. Just enough to allow them to use Shoot. If someone is a knife fighter, then they have knives. But again, nothing special.

Important weapons, however, are built by spending gear points. They are divided into three tiers: light (tier one), medium (tier two), and heavy (tier three).

LIGHT: A light weapon gets an aspect with a free invoke once per session.

MEDIUM: A medium weapon gets an aspect with a free invoke once per session. It also bypasses the minor conditions, *Winded* and *Angry*, meaning that a target cannot mark *Winded* or *Angry* boxes to absorb stress from a hit by a medium weapon.

HEAVY: A heavy weapon gets an aspect with a free invoke once per session. It also bypasses the *Winded*, *Angry*, and *Stunned* conditions, meaning that a target cannot mark *Winded*, *Angry*, or *Stunned* boxes to absorb stress from a hit by a heavy weapon.

Use the aspect on the weapon to name it, to define what makes it cool or interesting; any weapon with gear points invested in it is pretty important!

Prbrawl is shooting an enemy bounty hunter, The Space Wraith, with his new **PROTONIC NEURO-DISRUPTOR**. It's a medium weapon. Prbrawl gets a successful attack on The Space Wraith, and inflicts a solid 4 stress. Because the neuro-disruptor is a medium weapon, The Space Wraith can't mark any of that 4 stress on her *Winded* or *Angry* conditions; she has to either absorb it through consequences or mark it on her *Stunned* and *Broken* conditions. In this case, she takes a moderate consequence to absorb the stress, and continues fighting with Prbrawl.

If ever a weapon would be treated as beyond heavy—meaning it would be a tier four weapon, a *colossal* weapon—it receives an additional free invoke once per session and bypasses all conditions. Stress from a colossal weapon is absorbed only through consequences. Any weapon of spaceship scale is automatically considered colossal when used against personnel or other soft targets. Characters may not wield colossal weapons in conflicts; they always have to be anchored or supported somehow by ships or other fixed positions.

Weapons can be further improved with small adjustments, each one purchased at the cost of a single gear point:

ACCURATE: Whether because of gyroscopic stabilizers or enhanced targeting scopes, you tend to hit with this weapon more often than not. Take +1 when creating advantages needing precision targeting with this weapon using *Shoot* from up to two zones away from your target.

ADDITIONAL CAPABILITY: This gun can be used to fire special ammunition. Choose what kind of ammunition it is when you take this improvement: **GLUE AMMO**, **EMP AMMO**, **STUNNING AMMO**, etc. Once per session, you can load this ammo to put a related situation aspect upon a target when you successfully hit them, in addition to the stress you deal.

ASPECT: You can add another aspect to the weapon. The aspect does not come with a free invoke.

AUTOFIRE: With a weapon capable of autofire, you can attack multiple enemies in the same zone. Once per conflict, you can attack two targets in the same zone during a single exchange. Make a separate attack roll against each target.

CONCEALABLE: Sometimes it's important to be able to hide a gun on your person. Maybe your gun is just smaller than normal, or is collapsible, or can be reconfigured to look like something non-threatening. You gain a +1 bonus to any overcome rolls made with *Stealth* to hide this weapon.

EXPLOSIVE: This weapon blows up. When you detonate this device, everyone in the zone must defend against a Good (+3) attack. You can spend additional gear points to raise that attack by +2 per gear point or to increase the tier of the weapon as normal. You can only use this device once per session. (It's assumed you can find or build another bomb between sessions!)

LONG RANGE: Some guns have sniper scopes, while others have advanced targeting systems. When you fire this gun, you can attack things that are further away; you can hit targets up to four zones away.

BOOST EFFECT: Whether it's a flamethrower that spews napalm or a laser gun that stuns your enemies, a weapon with this improvement allows you to apply a pre-specified boost—like **ON FIRE!** or **DAZED**—when you successfully attack a target. Once per session, when you attack a target and succeed with style, you can get two boosts instead of just one: the boost from this ability, and your normal boost for a success with style.

POWERFUL: The weapon is more damaging than others of its kind. Once per conflict, on a successful hit, it deals 1 additional shift of stress.

SCATTERSHOT: This gun fires a spread of projectiles, a wide cone of laser light, a scattering blast shot, or something similar. If your target is close to you—usually within the same zone—you apply an additional stress on a successful hit.

SPECIALIZED: some weapons are really good against armor while others are extremely effective against synthetic targets like robots. Some guns are designed to disrupt shields or fire extremely well in low-gravity. When you choose this improvement, choose a very specific condition in which the weapon is specialized: against robots, against armor and shields together, in zero g, etc. Once per conflict, you can take a +1 bonus to an attack with Shoot with the weapon in that condition.



ARMOR

Armor is fairly common throughout the galaxy, primarily because most modern armor can be incorporated into environmental suits, allowing the wearer to protect against enemy gunfire and hostile environments with a single piece of gear. Armor is typically very strong against physical attacks, such as swords, fists, and bullets, but tends to be a bit weaker against things like fire, plasma, and lasers, although either way it will keep you alive when it counts.

Armor, like weapons, is divided into three tiers in **Bulldogs!**: light (tier one), medium (tier two), and heavy (tier three). Armor provides additional consequence slots that players can

use to soak stress during conflicts. These consequences recover normally, with overcome actions using appropriate skills to repair the armor.

LIGHT: Light armor gets an aspect with a free invoke per session. Light armor also has a single mild consequence slot.

MEDIUM: Medium armor gets an aspect with a free invoke per session. Medium armor also has a mild consequence slot and a moderate consequence slot.

HEAVY: Heavy armor gets an aspect with a free invoke per session. Heavy armor also has 1 each of mild, moderate, and severe consequence slots.

Just like with weapons, use the aspect on your armor to call out what makes it unique and interesting. The GM, of course, can use that aspect to compel your character; a **TEMPLAR HARDSUIT** may cause you to move more slowly in a tense situation or hold up poorly to laser fire.

Quinn bought a new bit of armor, a **MONOFILAMENT DIAMONDSPIDER VEST**. Good thing, too. She's getting stabbed by an angry Hacragorkan knife fighter. She invokes the aspect for her one free invoke per session to have the vest deflect an incoming blow, but she still takes a solid 3-stress hit. She takes a mild consequence on the vest—**THIN SLIT**—and marks the remaining stress on her conditions.

You can add improvements to your armor using additional great points. Improvements increase the cost by 1 gear point per improvement.

ASPECT: You can add aspects to armor. These aspects can be invoked just like any aspect.

CAMOUFLAGE: Armor can be made to blend in with various environments—most modern armor utilizes a reprogrammable surface pigment system that allows for multiple camouflage patterns and colors. Camouflage armor gives you a +1 bonus to overcome rolls with Stealth to hide.

ENVIRO-SUIT: Armor with this improvement allows you to survive in hostile environments. It's equipped to mitigate the effects of extreme heat and cold, caustic or poisonous atmospheres, or even the vacuum of space. An enviro-suit gives you a +1 bonus to defend with Survival against environmental attacks related to the environments your armor is suited to.

HARDENED: The armor is harder to penetrate than normal. Once per session, you can reduce the shifts of a successful hit against you by one.

POWERED: Powered armor is relatively rare, mostly because it's big, bulky, and obvious. It does, however, have advantages. The armor enhances the strength of its wearer, allowing them to perform feats of might that would otherwise be impossible. Once per session, you can use the strength of your powered armor to take +1 on an overcome roll with Physique relying on brute strength.

RAY-COATING: This special, reflective coating was designed in response to the prevalence of laser weapons amongst assassins and snipers. It's designed to reflect as much of a laser's energy as possible, protecting the wearer from such weapons. Once per session when you're hit successfully with a laser weapon, you can reduce the shifts of stress on the hit by 2.

SHIELDS

Shields are less common than armor, but they're also less cumbersome; it's also far easier to hide a shield's presence. Many politicians expecting an assassination attempt wear a shield, while their bodyguards often wear armor. Shields offer decent protection against physical attacks, but they're renowned for their utility against energy-based weapons.

Shields in **Bulldogs!** are divided into three tiers, just like weapons and armor: light (tier one), medium (tier two), and heavy (tier three). They provide their wearers with additional stress boxes to soak hits. The bigger the shield, the more stress boxes it provides. When the stress track is full, the shield can no longer be marked to avoid stress. At the end of a conflict, the shield's stress track will automatically clear.

LIGHT: Light shields have a 2-box stress track.

MEDIUM: Medium shields have a 3-box stress track.

HEAVY: Heavy shields have a 4-box stress track.

All shields are pretty much the same, so they don't have aspects to distinguish them. You can mark stress on shields any time you're hit with a physical attack.

Prbrawl is wearing his light shield into combat, and he comes under fire from a rogue warbot hiding among the jungle vines. The warbot inflicts a 3-stress hit on him. He takes two stress on his shield, blowing it out for the rest of the conflict, and marks one stress on his own conditions.

As with armor, you can add improvements to your shield. Improvements increase the cost by 1 gear point per improvement.

ASPECT: You can add aspects to a shield. These aspects can be invoked just like any aspect.

EXTRA BATTERY: You have an extra battery for your shields. Once per session, you can clear 2 shield stress boxes by swapping your battery. In a conflict, this requires a full action.

OVERLOAD: You have a switch on your shield that allows you to overload it and create a brilliant explosion. Once per session, you can mark every shield stress box to create a situation aspect, **DAZED** on anyone with their eyes open. This situation aspect comes with one free invocation.

REINFORCED QUANTUM FIELD: The shield is harder to penetrate than normal. Once per session, you can reduce the shifts of a successful hit against you by 1.

STEALTH FIELD: Some shields are designed to be able to bend light around them, rendering the wearer effectively invisible to normal vision. However, enabling a stealth field is taxing on a shield, draining its power quickly. You can deplete your shield's charge in order to become effectively invisible. Mark two stress boxes on your shield to take a +2 bonus to overcome obstacles with Stealth for a single action.

SPECIALIZED: Shields are generally all designed similarly, but if you know what you're doing, you can tailor the specs for your purposes and make them particularly suited to specific conditions. When you choose this improvement, choose a very specific condition in which your shields are specialized: against high-speed projectiles, against temperature extremes, against EMP, in a vacuum, etc. Once per session, you can take a +1 bonus to defend with Athletics while your shield is on and the condition applies.

PERSONAL GEAR

Shooting things and protecting yourself from being shot is all well and good, but it's only part of what you'll be doing in **Bulldogs!**. You need a variety of other gear to get various jobs done. From comm units to jet packs, having the right piece of gear for the situation can spell the difference between success and failure.

Just like with weapons, you can have all kinds of basic level gear, as long as it makes sense in the fiction for you to have them. For example, if you're on the ship, you probably have some kind of personal comm unit without issue. Personal items made with gear points are about the special, exceptional pieces of gear that help you out more than usual.

When you're designing a personal item, you start with a base item. Any item that you purchase without adding improvements or aspects is assumed to allow you to use relevant skills, and its cost is negligible—you won't have to mark off any boxes from your credits track for it. For your gear to have a mechanical effect, you have to customize it with gear points.

Once you've decided on a basic piece of equipment, start adding improvements to get the functionality you want. As with other types of gear, adding an improvement increases its cost in gear points by 1.

ALTERNATE USAGE: This item allows you to use one skill in place of another skill for a particular action in a particular circumstance, just like a stunt. A device might have sophisticated targeting systems, allowing you to use Systems in place of Shoot when you have enough time to activate the targeting program. Another device might amplify your telekinetic abilities, allowing you to use Resolve in place of Physique when you're targeting something from a distance. **Cost: 2 gear points.**

ARMED: This item has a weapon attached to it, whether it's a barricade with a mounted gun or an armband that houses a concealed blade. Create and purchase the attached weapon separately, using the normal rules for whatever weapon you're creating.

ARMORED: This item has built-in armor. Create and purchase the armor separately, using the normal rules for armor. This armor applies to the item and will defend against any attacks directed against the object itself.

ASPECT: You can add aspects to an item. These aspects can be invoked just like any other aspect.

CONSCIOUS: This item incorporates true artificial intelligence; it's capable of thinking and reasoning, as well as performing complex tasks independently of you, within a limited scope. **Cost: 2 gear points.** Choose one of the following benefits:

- Three skills at Average (+1)
- Two skills at Fair (+2)
- One skill at Good (+3)

Your gear with this improvement can either take actions on your behalf, using its skill instead of yours, or it can assist you by providing a teamwork bonus where appropriate.

CRAFTSMANSHIP: This item is particularly well-made; once per session, you can take a +1 bonus on a specific skill when you use the item. You must choose the skill when you take this improvement.

MINIATURIZATION: This item is much smaller than a normal item of its type. A miniaturized item is more portable and easier to conceal than a normal item of its type. Gain a +1 to Stealth rolls to conceal the item.

SHIELDED: This item has a built-in energy shield. Create and purchase the shield separately, using the normal rules for shields. These shields apply to the item and will defend against any attacks directed against the object itself.

SPECIAL EFFECT: This is a sort of catch-all improvement for doing badass things with your gear. If you're looking for an item that teleports you, or allows you to speak with the dead, or some other off-the-wall thing, this is the improvement for you. The benefit of this improvement is highly variable, depending on what you make your item do. Consequently, the cost of this improvement is also highly variable; work with your GM to come up with a reasonable price. Most things will have a cost of 1 gear point, but depending on the effect, the cost could go as high as 3 or 4.



MAKING GEAR

You can create your own items from component materials if you're sufficiently inclined—and doing so can save you money! You're going to need a workshop to do it, and the skills to put the item together, along with the necessary parts, but still—it might be better than dealing with some sleazy Ken Reeg.

WORKSHOPS

Workshops are essentially collections of tools and supplies that you keep on hand in order to be able to create and work on gear. *You can't make gear without a good enough workshop.* Your skills will only take you so far; you need the tools to use those skills, too.

A workshop has two attributes:

A workshop's **type** determines what kinds of items you can use it for. A workshop can have multiple types, but each additional type increases its cost by 1 credits box. If a workshop doesn't have the right type, then you can't use it to make or work on items of that nature. You can choose from the following types:

ARMS: for creating guns and armor.

CHEMISTRY: for creating explosives, as well as any chemical-based items.

ELECTRONICS: for creating shields, as well as any personal electronic devices.

HANDCRAFT: for creating archaic weapons, as well as other non-electronic items.

VEHICULAR: for creating vehicles of all kinds.

A workshop's *quality* determines how useful the workshop is in creating things. The workshop's quality has to equal or exceed the cost of whatever item you're creating; otherwise, the tools aren't good enough. The credits box cost of the workshop is equal to its quality.

PUTTING GEAR TOGETHER

If you want to create an item from base materials and you have a workshop of at least the same quality as the cost of the item you want to make, then make an Engineering roll to overcome a difficulty equal to the normal gear point cost of the item in question.

When you build something, it isn't free, though; you have to pay for the raw materials and tools required to build the device. The cost of the raw materials is equal to the item's cost -1 in credits boxes. (If you're building an item that would normally cost one gear point, you probably have enough materials on hand in your workshop. Lucky you!)

In addition, it takes time to build your own gear. A simple item takes a few days to make, but more complex items can take longer. The GM determines the amount of time required, but a success with style typically means that you build the item faster. Typically, you can only make one new piece of gear per session.

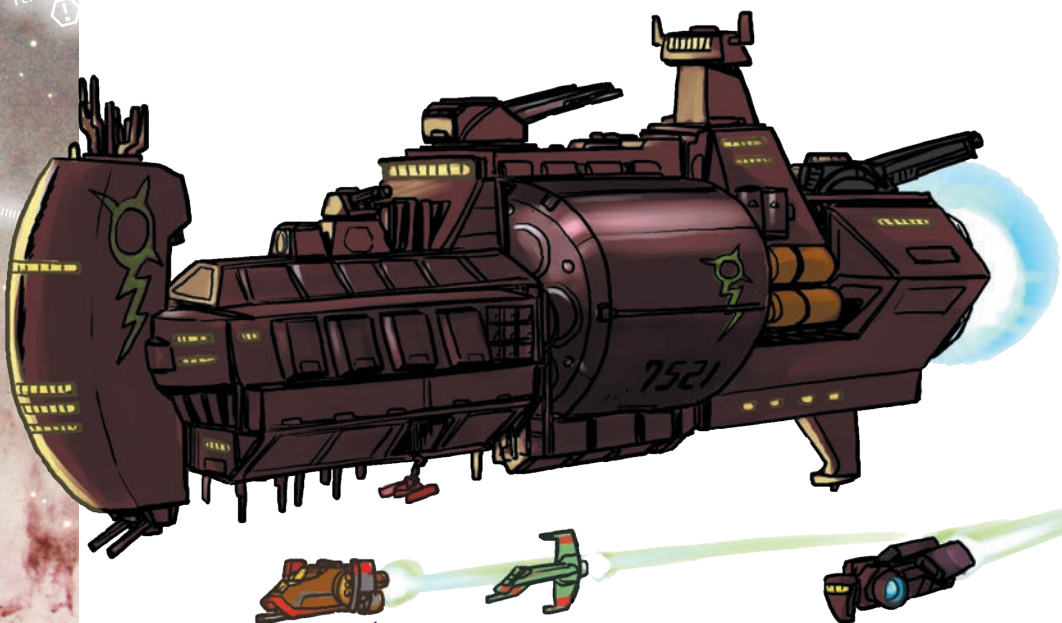
If you fail your Engineering roll to create the item, it might take much longer to make than you thought or it might cost more credits boxes to pay for more materials—most likely you had to make multiple attempts to build the item, using up crucial materials that had to be replaced.

Prbrawl decides to craft some binoculars that allow him to use Survival instead of Engineering to discover information about technology and structures at a distance. (That's an *Alternate Usage* item, which costs 2 gear points.) Prbrawl first needs to obtain raw materials valued at 1 credits box. The next time he has shore leave, he drops by the local market and picks up raw parts from a Dolom tech dealer, marking off one box on his credits track.

Luckily for Prbrawl, his ship has a workstation for hi-tech gear. The difficulty for the Engineering roll is Fair (+2), equal to the normal cost of the final item, and the GM says the binoculars will take a few days to build. Prbrawl rolls his Engineering and fails, badly. The GM says that it's going to take even longer to build; Prbrawl probably won't have his binoculars until next session, which is after he was hoping to have them to help with this spy mission.

IMPROVING GEAR

Improving an item works a lot like creating one from scratch, except that you're starting with the base item and, effectively, "creating" the improvements. To determine the cost of the improvements you're adding to your item, start with the base item's gear point cost and add any improvements to that base item. Once the final cost with the new improvements is determined, you need to spend credits boxes equal to the difference between the final cost and the base cost to buy the improvements, or you can create them yourself using the rules above for creating pieces of gear from scratch.



In **Bulldogs!**, ships are of the utmost importance; after all, how can you have a space opera without the ability to travel between planets and fly through the stars? Ships have a number of roles in the game, covered in more detail later, and ship combat is something that's likely to come up at least once during your time playing **Bulldogs!**

At the start of play, characters will only have three aspects to define their ship. But eventually, almost every crew is going to want to set up more about the specific mechanics of their ship. Skip over to page XX to get started building the ship once you understand the different parts.

Ships—really, all vehicles—have the following attributes. This section speaks in terms of ships because ships are what you're likely to deal with on a regular basis. These rules can be used to create any vehicle, and all vehicles have the same attributes.

All space-faring vessels are identified first and foremost by their *size*. The size of the ship determines its initial stress track—the ship's *toughness*—and a *maneuverability modifier* that affects how easily a pilot can fly the ship at sublight speeds.

When building a ship, choose the appropriate size. No size costs more upgrade points than any other size—the trade-off between stress boxes and maneuverability is what's important.

SMALL (FIGHTER, SHUTTLE): 2 stress boxes, +0 maneuverability

MEDIUM (FRIGATE, LIGHT FREIGHTER): 4 stress boxes, -1 maneuverability

LARGE (HEAVY FREIGHTER): 6 stress boxes, -2 maneuverability

HUGE (BATTLE CRUISER): 8 stress boxes, -3 maneuverability

TITANIC (SPACE STATION): 10 stress boxes, -4 maneuverability

SHIP STRESS AND CONDITIONS

Ships—like characters—have conditions. Each condition has two simple stress boxes attached, like many of the conditions associated with characters. When a ship is successfully attacked, the hit inflicts stress equal to the shifts of the attack. The crew of the damaged ship chooses which conditions to mark on their ship's stress track to absorb the hit. One box absorbs one stress, so the crew must mark as many boxes as the stress dealt by the hit (unless they choose to take consequences on the ship instead, see below). When both boxes of any condition are filled, the ship has that condition as an aspect that can be invoked and compelled.

The bigger the ship, the more conditions and stress boxes it will have. Big ships have more conditions that are light or unimportant; those ships can take damage that's only surface level and won't really impede their functioning. Smaller ships, however, only have one or two very detrimental conditions, meaning that they can't afford to get hit much. Any stress they take is much more likely to go straight to consequences, impeding the function of the ship.

Repairing conditions will always require either skillful work on the part of the crew or replacement parts and labor while in a safe harbor. The flat price on the parts and labor can be haggled over; see *Negotiations* on page 150 for more information. You can't pay for most repairs in the middle of a conflict, but it might be possible to jury-rig damaged systems in the middle of a conflict.

All ships have the *Crippled* condition. A **CRIPPLED** ship is barely functional; only the most basic of systems still operates effectively. Repairing a **CRIPPLED** condition requires a success on an Engineering or Systems skill roll against a Superb (+5) difficulty or the expenditure of 3 credits boxes (and a week or two of drydock) to replace the parts and pay for labor.

Medium, large, huge, and titanic ships also get a second condition, *Disabled*. A **DISABLED** ship has major systems non-functional and has a hard time doing anything significant beyond flying. Repairing a **DISABLED** condition requires a success on an Engineering or Systems skill roll against a Great (+4) difficulty or the expenditure of 3 credits boxes (and a few days of drydock) to replace the parts and pay for labor.

Large, huge, and titanic ships have a third condition, *Damaged*. A **DAMAGED** ship has a couple of systems knocked out or significantly impaired, but all its major systems are still online. Repairing a **DAMAGED** condition requires a success on an Engineering or Systems skill roll against Good (+3) difficulty or the expenditure of 2 credits boxes (and a day or two of drydock) to replace the parts and pay for labor.

Huge and titanic ships have a fourth condition, *Impaired*. An **IMPAIRED** ship has systems with reduced efficacy and capability, but nothing is flat-out non-operational. Repairing an **IMPAIRED** condition requires a success on an Engineering or Systems skill

roll against a Fair (+2) difficulty or the expenditure of 2 credits boxes to replace the parts and pay for labor.

Titanic ships have a fifth condition, *Scratched*. A **SCRATCHED** ship has been barely touched, but it might have its systems thrown off just enough to cause it trouble at an inopportune moment. Repairing a **SCRATCHED** condition requires a success on an Engineering or Systems skill roll against an Average (+1) difficulty or the expenditure of 1 credits box to replace the parts and pay for labor.

SHIP CONSEQUENCES

All ships have a mild, moderate, and severe consequence slot. Mild consequences soak 2 stress, moderate consequences soak 4 stress, and severe consequences soak 6 stress. See Consequences on page 23 for more information on how consequences work.

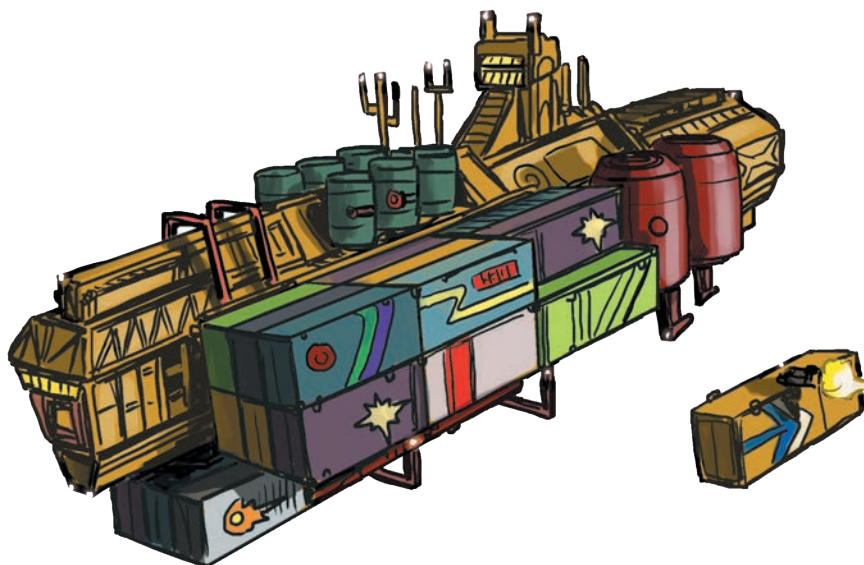
Ship consequences are repaired in the same way that PC consequences are recovered, using skill tests and appropriate recovery time. Alternatively, crews can simply pay for the labor and replacement parts to repair ship consequences, depending upon the nature of the consequence—crews can't really repair ship consequences like **MARKED BY THE LAW** by hiring repair teams.

It costs 2 credits boxes to repair a mild consequence; 3 credits boxes to repair a moderate consequence; and 4 credits boxes to repair a severe consequence. Enterprising Bulldogs may be able to Haggle these prices down by negotiating with repair crews and dry docks.

MANEUVERABILITY

Whether you're trying to navigate through an asteroid field or dodge an enemy ship's fire, maneuverability is the ship's overall agility. Maneuverability represents a combination of the responsiveness of the controls and the construction of the ship that can increase—or decrease—your ability to perform such complex and dangerous actions.

Whenever you make a Pilot roll that requires quick reactions or agile movement, your ship's maneuverability value applies to your Pilot roll. This includes most defensive rolls; it's considerably harder to dodge enemy fire in a large freighter or pleasure cruiser than in a small, one-man fighter.



SHIP UPGRADES

Ships have an array of different upgrades and advantages, ranging from weapons, armor, and shields to specific technological improvements. These upgrades are measured in upgrade points, which work for ships just like gear points work for regular gear.

Ships provided by TransGalaxy have 5 upgrade points to spend on improvements to their systems, weapons, armor, and shields. Crewmembers should decide as a group how to spend their upgrades when they create their ship (see page 165 in *Vehicle Creation*).

Other ships will have 5 upgrade points by default, but weaker, shoddier ships may have fewer; powerful, expensive ships may have more. Since other ships are all crewed by NPCs, it's the GM's decision how many upgrade points any given ship should have.

If the Bulldogs would ever like to gain more upgrade points for their ship, they may do so by requisitioning TransGalaxy for appropriate gear (good luck: it's an overcome obstacle action against a passive difficulty of Legendary (+8) at the lowest, and even then you have to wait for it to be delivered, likely by another TransGalaxy Class D crew). A much more effective but costly route is for the crew to spend their own hard-won money on the ship. One ship upgrade point costs 2 credits boxes, but Haggling might be able to bring the cost down.

If the crew wants to increase the refresh for the crew pool (see Crew Pool, page 59, for more on that), they can spend 4 credits boxes to improve the overall living conditions on the ship, increasing the ship's refresh by 1, so the crew pool will start with 1 additional fate point every session.

ENGINES

Spending upgrade points on engines means the ship's engines are more powerful than usual for ships of that size. Bigger, better engines will improve a ship's speed and maneuverability. By default, all ships can move one zone for free per round of conflict. Each upgrade point raises the tier of the engines by one level:

SMALL ENGINES: let a ship move 2 zones per round of conflict for free.

MEDIUM ENGINES: let a ship move 2 zones per round of conflict and give +1 to maneuverability.

LARGE ENGINES: let a ship move 2 zones per round of conflict and give +2 to maneuverability.

WEAPONS

Ships—like characters—can always have some kind of weaponry, but without upgrade points invested in the weapons they are factory-default grade, nothing noteworthy or particularly powerful. Ship weapons with upgrade points give ships far greater ability to rip each other apart.

Ship weapons have tiers like personal weapons. Each upgrade point raises the tier of the weapons by one level.

LIGHT WEAPONS: have an aspect that comes with a free invoke once per session. Light weapons also allow the ship to attack enemies up to one zone away.

MEDIUM WEAPONS: have an aspect that comes with a free invoke once per session. They also bypass the least severe condition of the targeted enemy ship. For example, any stress dealt by a medium weapon has to be taken upon the second least severe or higher condition (or on consequences). Medium weapons also allow a ship to attack enemies up to 2 zones away.

HEAVY WEAPONS: have an aspect that comes with a free invoke once per session. They also bypass the 2 least severe conditions of the targeted enemy ship—any stress dealt by a heavy weapon has to be taken upon the third least severe or higher condition (or on consequences). Heavy weapons also allow the ship to attack enemies up to 3 zones away.

A medium weapon striking a medium ship would bypass the condition **BROKEN**, so all stress dealt by the weapon has to be taken on the condition **CRIPPLED** (or on consequences). A medium weapon striking a small ship would bypass the condition **CRIPPLED**, leaving the crew with no choice but to take a consequence. A medium weapon striking a titanic ship would bypass the condition **SCRATCHED**, so all stress dealt by the weapon has to be taken on consequences or on the conditions **IMPAIRED**, **DAMAGED**, **DISABLED**, or **CRIPPLED**.

If a ship does not have at least light weapons, then it can only target ships in the same zone.

Use the aspects for your weapons to describe how they're cool, special, or noteworthy; make sure that everybody knows that your ship is armed with **GUIDED PLASMA LANCES** or **NANOROBOT FARADAY MISSILES**!

ARMOR

Ship armor can be made of ablative plating, transphasic hull circuitry, or any other upgrade designed to directly improve the durability of the hull of the ship. Like personal armor, ship armor absorbs incoming attacks by granting ships additional consequence slots.

Ship armor has tiers like personal armor. Each upgrade point raises the tier of the armor by one level.

- **Light armor** gets an aspect with a free invoke per session. Light armor also has a single mild consequence slot.
- **Medium armor** gets an aspect with a free invoke per session. Medium armor also has a mild consequence slot and a moderate consequence slot.
- **Heavy armor** gets an aspect, with a free invoke per session. Heavy armor also has a mild consequence slot, a moderate consequence slot, and a severe consequence slot.

These consequences recover normally (see Consequences, page 23) through recovery rolls made by the crew or through paid repairs.

SHIELDS

Some ships are equipped with shields—energy-based protection with the advantage of self-regeneration. Shields provide ships with extra stress boxes; the bigger the shields, the more additional stress boxes.

Ship shields have tiers like personal shields. Each upgrade point raises the tier of the shields by one level.

- **Light shields** have a 2-box stress track.
- **Medium shields** have a 3-box stress track.
- **Heavy shields** have a 4-box stress track.

These stress boxes are marked just like normal stress boxes, each one absorbing a single shift of stress. When the stress track is full, the shield can no longer be marked to avoid

RAPID NPC SHIPS

For GMs, when you want to create an NPC ship really quickly, choose the following:

- Its size
- 5 points worth of upgrades
- Which crew stations it has filled
- The skill ranks of the pertinent skills of the NPCs in those crew stations

stress. At the end of a conflict, the shield's stress track will automatically clear, as long as the shields are still operational.

OTHER CONSIDERATIONS

There's a multitude of different ship models, all of which vary in more than speed and armaments. Some have large cargo holds and little room for passengers, preferring to get by with only a basic crew; others have spacious passenger quarters, restaurant decks, tennis courts, and entertainment theaters.

You can represent many of these differences with aspects placed on the ship. For the most part, these aspects will inform your story as plot devices rather than mechanical considerations. However, ship aspects can be invoked and compelled just like any aspect placed on any scene, and it's conceivable that any aspect—no matter how mundane—could be useful in some situation.

Other systems, like shipboard AI, a sensor jammer, or power-boosting technology are represented by improvements that you can add to your ship.

SHIP (OR VEHICLE) CREATION

If you're interested in using pre-made ships, you can find them on page 178. These rules spell out the process of designing a ship from scratch, whether the GM is creating antagonist vehicles or the PCs are building their TransGalaxy transport.

VEHICLES OR SHIPS?

It should be noted that, while this section mostly talks about creating ships, it's a system for *vehicle* creation—you can use this system to create any kind of vehicle, not just ships. Some improvements may not make sense for more terrestrial craft, and some improvements don't make a lot of sense for space-faring ships. Use what you need for the specific vehicle you're making and ignore the rest. Treat sizes as corresponding to only vehicles of their own similar kind, planetary vehicles compared to planetary vehicles, space ships compared to space ships.

To make a vehicle, follow these steps:

1. CHOOSE VEHICLE SIZE

First, choose a base size for your vehicle. This indicates the amount of stress the vehicle starts with and its starting maneuverability. Also listed in the table are examples of what vehicles fall under a particular size, and what the most likely cost in credits boxes a ship of a particular size would be.

Keep in mind that when your players create their ship, they don't have to pay the cost; the ship isn't theirs, and TransGalaxy has already footed the bill. Bulldogs can choose any size ship for their craft.

BASE SIZE	CONDITIONS	MANEUVERABILITY	COST	EXAMPLES
SMALL	2 (CRIPPLED)	+2	2 CREDITS BOXES	HOVERCYCLE, GRAVSLED
MEDIUM	4 (CRIPPLED, DISABLED)	+1	4 CREDITS BOXES	HOVERCAR, HEAVY GRAVSLED
LARGE	6 (CRIPPLED, DISABLED, DAMAGED)	+0	6 CREDITS BOXES	WARTRUCK
HUGE	8 (CRIPPLED, DISABLED, DAMAGED, IMPAIRED)	-1	8 CREDITS BOXES	FREIGHT TRAIN
TITANIC	10 (CRIPPLED, DISABLED, DAMAGED, IMPAIRED, SCRATCHED)	-2	10 CREDITS BOXES	ROLLING FORTRESS OF DEATH

BASE SIZE	CONDITIONS	MANEUVERABILITY	COST	EXAMPLES
SMALL	2 (CRIPPLED)	+0	6 CREDITS BOXES	RUNABOUT, FIGHTER, SHUTTLE
MEDIUM	4 (CRIPPLED, DISABLED)	-1	8 CREDITS BOXES	FRIGATE, LIGHT FREIGHTER
LARGE	6 (CRIPPLED, DISABLED, DAMAGED)	-2	10 CREDITS BOXES	HEAVY FREIGHTER
HUGE	8 (CRIPPLED, DISABLED, DAMAGED, IMPAIRED)	-3	12 CREDITS BOXES	BATTLECRUISER
TITANIC	10 (CRIPPLED, DISABLED, DAMAGED, IMPAIRED, SCRATCHED)	-4	14 CREDITS BOXES	CAPITAL SHIP, SPACE STATION

The group decides to build their ship, the *Black Watch*. The *Black Watch* is a light freighter, so it's a medium size ship. They mark its starting 4 stress boxes, 2 for **CRIPPLED** and 2 for **DISABLED**, along with its -1 maneuverability, on its sheet. Normally such a ship would cost 8 credit boxes, but TransGalaxy is footing the bill!

2. SPEND UPGRADE POINTS

Next, you add upgrades to your ship, be they engines, weapons, armor, shields, or other upgrades. When designing a ship, including the Bulldogs' own ship, give the ship 5 upgrade points by default. If the characters are buying a ship, however, then each upgrade point costs 2 credits boxes.

Upgrade points can be spent on:

WEAPONS

SIZE	BENEFITS	COST
LIGHT	AN ASPECT WITH A FREE INVOKE, ONCE PER SESSION. CAN ATTACK UP TO ONE ZONE AWAY.	1 UPGRADE POINT
MEDIUM	AN ASPECT WITH A FREE INVOKE, ONCE PER SESSION. THE WEAPON'S ATTACKS BYPASS THE LEAST SEVERE CONDITION OF THE TARGET. CAN ATTACK UP TO 2 ZONES AWAY.	2 UPGRADE POINTS
LARGE	AN ASPECT WITH A FREE INVOKE, ONCE PER SESSION. THE WEAPON'S ATTACKS BYPASS THE TWO LEAST SEVERE CONDITIONS OF THE TARGET. CAN ATTACK UP TO 3 ZONES AWAY.	3 UPGRADE POINTS

After you've determined the base cost of the weapon, you can add improvements. Each improvement increases the upgrade point cost of the weapon by 1. Each weapon on a ship must be bought separately.

AUTOFIRE: With a weapon capable of autofire, you can attack multiple vehicles in the same zone. Once per session, you can use a weapon with autofire to attack two targets in the same zone. Make a separate attack roll against each target.

INDIRECT FIRE: Some ordnance systems have complex guidance subsystems, friend-or-foe seeking technology, or something similar that allows for indirect fire. Once per session when firing this weapon, you can fire at a zone that would normally be out of range.

PERSISTENT EFFECT: Whether you're talking about an incendiary mass driver, an EMP beam, or some other effect that persists, this improvement allows you to apply an aspect to the target of an attack. The aspect is chosen when you choose this improvement. Once per session, on an attack that succeeds with style, you can apply that situation aspect to your target.

The *Black Watch* needs to be armed; of this, the crew is certain. They decide to spend two of their upgrade points on weapons, buying medium weapons for the *Black Watch*. They name those weapons **PHOTONIC CHAINSAWS**, because they can. They think about adding an additional effect or quality but decide that the weapons they have are enough.

ENGINES

SIZE	BENEFITS	COST
LIGHT	CAN MOVE UP TO TWO ZONES PER EXCHANGE OF CONFLICT, INSTEAD OF ONE	1 UPGRADE POINT
MEDIUM	CAN MOVE UP TO TWO ZONES PER EXCHANGE OF CONFLICT, INSTEAD OF ONE, AND +1 MANEUVERABILITY	2 UPGRADE POINTS
HEAVY	CAN MOVE UP TO TWO ZONES PER EXCHANGE OF CONFLICT, INSTEAD OF ONE, AND +2 MANEUVERABILITY	3 UPGRADE POINTS

The group wants the *Black Watch* to be a bit faster than other ships of its size. They consider saving some of their upgrade points for armor, shields, and other upgrades...but they decide they want the +1 maneuverability. So they decide to just go with a medium engine, costing them 2 upgrade points, and giving their ship +1 maneuverability in addition to the extra zone of movement per exchange.

ARMOR

QUALITY	BENEFITS	COST
LIGHT	GRANTS AN ASPECT WITH ONE FREE INVOCATION PER SESSION AND AN EXTRA MILD CONSEQUENCE SLOT	1 UPGRADE POINT
MEDIUM	GRANTS AN ASPECT WITH ONE FREE INVOCATION PER SESSION AND AN EXTRA MILD AND MODERATE CONSEQUENCE SLOT	2 UPGRADE POINTS
HEAVY	GRANTS AN ASPECT WITH ONE FREE INVOCATION PER SESSION AND AN EXTRA MILD, MODERATE, AND SEVERE CONSEQUENCE SLOT	3 UPGRADE POINTS

The *Black Watch* is a tough ship, and the crew wants to represent that. They decide to spend their last starting upgrade point on light armor. They name it **SPACETURTLE SHELL**, actually claiming that their ship is covered in the shell of harvested spaceturtles. *Because they can.* They also get an extra mild consequence slot for the armor.

SHIELDS

QUALITY	BENEFITS	COST
LIGHT	AN EXTRA 2-BOX SHIELD STRESS TRACK	1 UPGRADE POINT
MEDIUM	AN EXTRA 3-BOX SHIELD STRESS TRACK	2 UPGRADE POINTS
HEAVY	AN EXTRA 4-BOX SHIELD STRESS TRACK	3 UPGRADE POINTS

Alternatively, instead of the **SPACETURTLE SHELL**, the crew of the *Black Watch* decide to take shields, spending their last starting upgrade point on light shields. This gives them an extra 2 box stress track, separate from any of their conditions.

ADDITIONAL UPGRADES

Just like when you're creating gear (page 149, **Gear** chapter), when you're designing a ship or other vehicle, you can add improvements to it once you've put together its basic elements, weapons, and defense systems. Improvements on a vehicle represent various systems aboard the vehicle, and they cover a wide variety of functions. Adding an improvement costs 1 upgrade point unless otherwise noted.

AGILITY: A vehicle with this improvement is more maneuverable than its size and speed would indicate. +1 Maneuverability.

ASPECT: You can add aspects to a vehicle. These aspects can be invoked just like any aspect.

HEAVY HULL PLATING: Though it makes it somewhat bulkier, your vehicle is much more durable than other vehicles of its size. It gains an additional condition, two stress boxes tied to the condition of the vehicle tier one step higher than its own while retaining its smaller size. **Cost: 2 upgrade points.**

POWER BOOST: Your vehicle can put on a quick burst of speed. Once per session when one of the crew *spends a fate point* from the crew pool, the vehicle can move an additional zone in a single round of conflict or create an aspect referring to its massive speed boost with two free invocations during a chase. **Cost: 2 upgrade points.**

SENSOR JAMMER: Your vehicle can become invisible to sensors for brief periods. Once per session, any member of the crew may *spend a fate point* from the crew pool to engage the jammer. As long as the jammer is engaged, the vehicle cannot be detected passively. Enemy ships must make a discover action with Systems to find the hidden craft; this can be opposed with Systems by the operator of the jamming device. Each additional time beyond the first attempt that an opponent tries to detect the vehicle, the jamming vehicle must spend another fate point from its crew pool. Once detected, the jammer provides no additional benefit during the conflict or chase.

UPGRADE: This improvement grants a +1 bonus to efforts made to do something fairly specific. For example, a hovercycle might grant a +1 bonus while cornering, or a survey ship might grant a +1 bonus to Systems when using its sensors to detect life signs. The GM is the final arbiter of what upgrades are too general or too specific.

In an alternate universe, instead of the **SPACETURTLE SHELL** or the shields, the crew of the *Black Watch* decides to take a sensor jammer. They decide that it sounds like fun to be able to disappear mid-battle, and the upgrade only costs one upgrade point.

SHIP MAINTENANCE

Ships are expensive to operate. Fuel, life support, and various other fluids, lubricants, and assorted gunk must be constantly replaced and replenished to keep these machines from breaking down. Fortunately, TransGalaxy is your friend! Right?

Bulldogs! is all about a crew of Bulldogs, working Class D for TransGalaxy. According to that contract, Class D will pick up the bill for most operating expenses on the ship. But excess repairs to the ship, incurred in actions that TransGalaxy didn't approve? Those come out of the Bulldogs' pockets. Quality supplies to keep the crew satiated (meaning, food that isn't cruddy nutrient slop, for example)? Straight from the Bulldogs' own pockets. Excess docking fees, not approved by TransGalaxy bureaucrats? You guessed it: right out of the Bulldogs' own. Damn. Pockets.

GMs can and should feel free to assess these extra costs, especially as the consequences of ties or failures on overcome actions. But beyond these extra costs and paying for repairs to the ship (because TransGalaxy will never approve any combat action as “appropriate,” even if it was the difference between having your faces eaten and getting out alive), the crew doesn’t have to worry about maintenance of their ship. They’re **Bulldogs!** They have bigger space fish to fry.

SHIPS IN PLAY

Ships are a big part of the space opera genre, and **Bulldogs!** is no exception. This game spans an entire galaxy, after all, with multiple systems revolving around thousands of suns, comprised of hundreds of thousands of individual planets, many of them inhabited. Without a space-worthy ship, you couldn’t get from place to place. How can you get the most out of your traveling home base?

TRAVEL THROUGH THE GALAXY

In general, interstellar travel functions at the speed of plot. It takes exactly as long to get somewhere as it takes to have the necessary conversation on the way there.

In the event that travel is time-sensitive for whatever reason, then a crewmember can use Systems to determine how it goes, with Science being used to create advantages by consulting star charts and plotting useful courses. If it is a race to get to somewhere before an opponent, then it is an opposed contest of Systems to input a course to the location as quickly as possible. If it is a race to get there before something happens, then the GM should set a passive opposition for the Systems roll to overcome, based on how soon it will occur: Great (+4) if it will occur in the immediate future; Good (+3) if in the near future; and Fair (+2) if soon, but not pressingly so.

Pilot is used for any sublight, non-interstellar travel, in a similar fashion.

MAP YOUR SHIP

The players will spend a lot of time aboard the ship, so it’s important to know the vessel’s layout and rooms. After creating the ship in the character generation session, someone should make a quick sketch showing the various cabins and bays aboard the ship. This doesn’t need to be an incredibly detailed drawing; just a rough sketch will do. Then, when boarding actions or conflict occurs aboard ship, you’ll have a handy reference for the layout.

Most ships have the following areas:

- Cockpit
- Crew cabins
- Galley and mess
- Airlock
- Head and showers
- Cargo bays
- Engine room
- Space for engines and guns
- Gunnery stations

THE BLACK WATCH



LOWER DECK



UPPER DECK

SHIP CONFLICTS

When the ship's in danger, the crew's skills comes to the forefront. If others intend you harm, you have two basic options—fight or flight.

The quality of your ship makes a difference. In any of the conflict types detailed below, if a character makes a Pilot roll, the ship's maneuverability is applied to the roll as a modifier.

The first thing to do when any ship-to-ship conflict is starting is to determine whether it's a combat or a chase. It's a combat when the ships involved are fighting or subduing each other. It's a chase when one side is attempting to flee from another. Chases and combats are independent, though a combat may come right out of a chase, and a chase may follow a combat.

CHASE SCENES

In some cases, the smartest choice is to take the better part of valor and try to outdistance your enemies. Maybe they've got you outnumbered or outgunned, or maybe you're on a strict time limit, and you just can't spare the time it would take to defeat your foes toe-to-toe—or to make the repairs that you'd need to make afterward. When this happens, a chase scene begins.

At the start of a chase, the GM first figures out if there are any relevant situational aspects to be invoked or compelled during the chase. The GM then determines how long and significant the chase is by setting up a stress track for the chase. A standard chase has a stress track 10 boxes long. An important chase could be 14 stress boxes long. An absolutely critical and important chase could be 18 boxes long.

One side of the chase is attempting to fill the stress track. The other side is attempting to empty the stress track. The stress track starts according to the situation that starts the chase: a fair chase usually means the track is halfway filled, but if one side gets the jump on the other, the GM may adjust that starting position.

After setting up the stress track, whichever side has the highest relevant skill (Pilot, Systems, Shoot, etc.) becomes the *leading side*. The correct skill depends heavily upon the starting circumstances of the chase. If the two ships are navigating through an asteroid belt, Pilot is the right skill; if they're close together throwing flak at each other to make the other ship peel off, then Shoot is the right skill.

A chase is broken up into a series of exchanges in which every character gets to take at least one action to help win the chase, beginning with one character from the leading side (that side gets to choose which character). Characters can attempt any appropriate action, creating advantages to set up characters on their side or overcoming to attempt to either increase or diminish the stress track. Actions can be opposed by either a passive difficulty or by an active opposition from the other side, depending upon the specifics of the action.

Trying to overcome the other side can result in a few different possibilities:

FAILURE: Your opponent moves the stress track one check in their direction.

TIE: You may choose to move the stress track one check in your direction, but if you do so, your opponent gains +1 to their next roll.

SUCCESS: Move the stress track one check in your direction.

SUCCESS WITH STYLE: Move the stress track two checks in your direction.

After the first character has gone, a character from the other side gets to take an action (again, that side gets to choose which character). Keep flipping back and forth between the two sides until every character has taken at least one action during the exchange, and then

begin a new exchange if the chase is still going. Every time you flip sides, go to a character who hasn't yet taken an action first.

If one side has more characters than the other, some characters on the smaller side may take multiple actions in the same exchange. When they take their second action, characters have to use a different skill than they used on their first action; you can't Pilot away from the pursuing ship twice in the same exchange.

PILOT, PILOT, PILOT

Neither side should be Piloting as every action—after all, a ship can only really have one pilot. The other crewmembers will have to find other ways to assist, depending upon their own skills.

In terms of defending against the other side's action, it's fine to use the same skill multiple times, if it makes sense. But since each side is likely to be using different skills to win the chase, it's unlikely that the same skill will always work for opposition. When one side is trying to hack into the other to shut down their engines, they can't exactly defend with Pilot.

TEAMWORK IN CHASES

You may encounter situations in which there are multiple ships on one side of a chase or multiple characters on one side. When rolling for defense or opposition, they can use a teamwork bonus—provided it makes sense for the situation. For example, a swarm of fighter pilots can assist each other with teamwork to stack up a significant bonus on Pilot to dodge incoming weapons fire meant to make them break off the chase. When rolling to overcome or create an advantage, however, they can only get teamwork from their allies if those allies forego their own actions during that exchange. That same swarm of fighter pilots can't use teamwork unless the pilots helping out forfeit their actions.

That said, any pilot whose Pilot skill modified by the ship's maneuverability comes out to +0 or less can't help with teamwork. Just like with regular teamwork rules, you have to have at least +1 to help someone else out.

When one side has accomplished its goal—clearing or filling the stress track entirely—the chase is over. The winning side catches the losing side or escapes into the dark reaches of space. The losing side, if caught, can't escape again until the situation has substantially changed. Often, if the pursuer wins the chase, it will flow directly into a space battle.

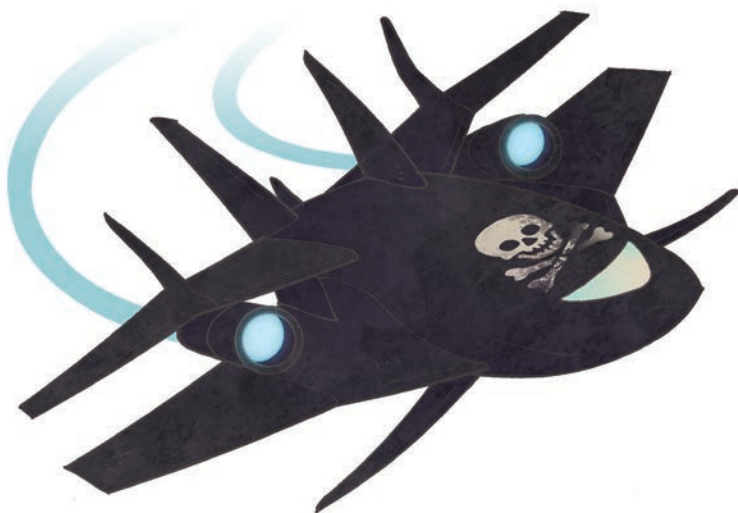


The *Black Watch* is being chased down by a squadron of Templar fighters (don't ask). The GM decides that there are four fighters in the group and that they're each Average (+1) Pilots. She also figures that, as fighters, they're fast and maneuverable; their ships are small, with only two stress boxes each, but with a maneuverability of 0, to the *Black Watch*'s maneuverability of -1 (base -2, +1 for the engines).

Since the chase is about speed, the GM rules that Pilot is the relevant skill to determine who goes first; Prbrawl has the highest Pilot of anyone involved in the chase. The GM sets up a basic chase track of ten boxes, fills five, and says that the *Black Watch* is trying to fill the track, while the Templari are trying to empty it.

Piloting the *Black Watch*, Prbrawl first tries to outdistance the fighters, relying on his ship's speed to shake his pursuers. He rolls his Pilot skill and adds in the maneuverability of the *Black Watch*. The Templari defend by trying to keep pace, gunning their own engines. The lead Templar rolls Pilot and gets teamwork bonuses for the rest of the squadron. The maneuverability of the Templar fighters is +0, so the roll doesn't change. Prbrawl gets a total of a Great (+4) result on the roll. The GM then rolls for the Templari, getting a result of Good (+3). Prbrawl succeeds... and then decides to double down, invoking an aspect on the scene—**GRAVITATIONAL FLUX**—to fly the *Black Watch* into some strange gravitation flows and pick up some speed. That brings him up to a Fantastic (+6) result, meaning he succeeds with style! Prbrawl gets to fill in two more boxes on the chase track, bringing the total up to 7.

The Templar fighters get to go next. The GM describes them opening fire, not to really hurt or damage the *Black Watch*, but to herd it away from those gravitational flows and back along a trajectory that they can catch up on. The lead Templar fighter rolls Shoot against the *Black Watch* to pull off the attempt. The Templari are sending weapons fire streaming towards the *Black Watch*, so the GM rules that Prbrawl can roll Pilot in opposition, trying to juke and weave the *Black Watch* and maneuver to avoid getting hemmed in by the weapons fire. Prbrawl's roll is still modified by the ship's maneuverability, while the Templari just roll their Shoot, plus their teamwork bonus for shared fire (the other fighter pilots are willing to give up their actions for a big attempt). They both roll, and completely against the odds, Prbrawl pulls out a success, with a Superb (+5) result versus the fighters' Great (+4) result! That means that Prbrawl gets to move the track one further step in his direction, bringing it up to 8 boxes filled! Prbrawl's maneuvers to pull away from the weapons fire wind up misleading the fighters, and when he does a hard turn, they're left on the wrong trajectory, letting the *Black Watch* pull away even more!



SHIP COMBAT

When running isn't an option—or when you just want to stop your enemies cold—having weapons mounted on your ship can be pretty helpful. In the broadest terms, ship combat is similar to standard, person-to-person combat. The same actions are available—attack, defend, create an advantage, full defense, movement, and an array of other actions. The main difference when it comes to ship combat is that, in most cases, multiple people control different parts of a single combatant. The pilot flies the ship, the gunners attack other ships, and the engineer deals with the shields, damage control, and so forth.

In a ship combat, the various participants on a ship are divided into a number of roles aboard that ship, and these roles determine how they interact with their allies and their enemies. The roles are:

CAPTAIN: The captain makes the decisions. This role doesn't allow for direct interaction with the ship or its systems; in general, the captain doesn't have access to the attack, full defense, or movement actions. Instead, the captain usually utilizes actions like create an advantage or discover and can use the Command skill to do so. Not every ship has—or needs—a captain; in many cases the captain assumes one or more other roles in addition to captain.

PILOT: The pilot actually causes the ship to move through space. The pilot generally uses Pilot to overcome, create an advantage, or defend based on the ship's movement, although specific circumstances might present other options. Ships that have a co-pilot still only have one character piloting at any given moment—they can switch, but only one is fully acting as the Pilot.

GUNNER: Any number of people can assume the gunner role, assuming there are sufficient guns. Each weapon with upgrade points sunk into it can have one gunner. Some guns—such as missiles and forward-facing cannons—are usually controlled by the pilot, acting as both pilot and gunner, but many ships include cannon turrets that allow for independent firing. In general, gunners have access to the attack action, though it's possible for them to create an advantage or oppose other actions, as well.

ENGINEER: The engineer makes sure that the ship continues to work correctly. Engineers typically use create an advantage and overcome obstacles, especially to make on-the-fly temporary repair rolls during combat.

SYSTEMS TECH: Where the engineer manages the mechanical aspects of the ship, the tech manages electronic systems such as communications, jamming systems, cyber warfare, and the like. Techs typically create advantages, defend, and sometimes even attack; electronics attacks typically cause an effect rather than dealing stress, but sometimes they might count as attacks.

Captain Laf't decides it's time to turn around and fight this last Templar fighter, rather than trying to outrun them. He gets on the comm and tells everyone to man their battle stations. Prbrawl is the pilot, but he's also the ship's engineer, so he turns the helm over to his co-pilot Quinn. Brunda controls the ship's guns. The Templar fighter, being a much smaller ship, has only two crew aboard—the pilot (and captain), and a gunner (and tech).

The first step to starting any ship combat is to chart out the map in zones, and add in any situational aspects, just like with a normal person-to-person conflict. Ships can move 1 zone per round by default, but they might be able to move more zones thanks to their engines.

The first ship to take action in a ship combat is the ship's whose pilot has the highest Pilot skill, with ties broken by the ship whose engineer has the highest Engineering. Once you know which ship goes first, any character on that ship can take an action. After they do, they can pass the action to any other character in the same ship, or to any other ship, letting the members of that ship's crew determine who takes the next action. Each character can only take one action per exchange, so the action always has to be passed to someone who hasn't yet gone during the exchange. The last character to act in the exchange gets to choose the first character or ship to act in the next exchange, and they can always choose themselves.

When any ship is attacked, one crewmember on the ship should roll to defend the ship. Their defense roll will be based upon their station, how they are being attacked, and how they respond. If they are being shot at, then the pilot can roll his Pilot skill as a defense to evade the shot, modified by the ship's maneuverability. The electronics countermeasure officer could roll defense using Systems to jam the missiles or a gunner could try to use Shoot to knock the missiles out of the sky.

Quinn has a higher Pilot than the Templar fighter's pilot, so the *Black Watch* gets to go first. The crew decides to give the first action to Prbrawl, to create an advantage in engineering. Prbrawl applies his magical touch and his tools to coax some extra power out of the ship's reactor and rolls Engineering against a passive Great (+4) difficulty. He ties, and gets a boost, which works fine for him. He names the boost **EXTRA POWER**. Then, Prbrawl can pass the action to Brunda or Quinn or to the fighter. He decides to pass the action to Brunda, to use the **EXTRA POWER** to open fire. Brunda attacks the fighter, calling on the **EXTRA POWER** and making an attack with the ship's **PHOTONIC CHAINSAWS**. She hits them with a Superb (+5) result against their Good (+3) Pilot defense. The photonic chainsaws are a medium weapon, meaning that the fighter can't absorb the 2-stress on its **CRIPPLED** condition, so the fighter instead takes a mild consequence, **DEEP GOUGES**. Brunda decides to pass the action to the fighter, then, to try to get Quinn to end the exchange.

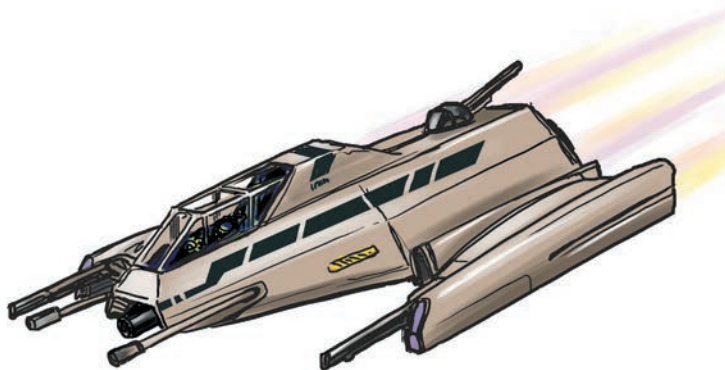
EMERGENCY REPAIRS

All too often, during the course of a mission, your ship gets damaged. Ships can be repaired with an Engineering roll, but repairs require spare parts, which cost money. During a fight, your engineer can make temporary repairs to the ship in order to keep it running until a more permanent solution can be found. This defers the monetary payment for the damage, but after the fight is over, your ship gets a **TEMPORARY REPAIRS** aspect that the GM can tag for free once during each subsequent fight until the repairs are made permanent.

Using Engineering to repair your ship in the middle of a fight requires you to use your action to make a roll against your target condition's difficulty (see above); if it succeeds, you may clear one of the two boxes attached to that condition. If it succeeds with style, you may remove both check marks from the condition's stress boxes.

Engineering can also be used to stabilize a vessel that's taken a severe or lesser consequence that would appear to be disastrous (e.g., a **HULL BREACH** aspect)—in game terms, this means the aspect can't be compelled during the course of the current conflict. The difficulty of any such roll is Fair (+2) for a mild consequence, Great (+4) for a moderate consequence, and Fantastic (+6) for a severe consequence. A single ship can only be the target of one emergency Engineering action in an exchange.

The *Black Watch* took a couple of hits in their dogfight with the Templari. The ship has its **DISABLED** condition filled, and one box marked on its **CRIPPLED** condition, in addition to a mild consequence. Prbrawl works on it desperately during the fight, aiming to repair the mild consequence first. He gets a Great (+4) result on his Engineering roll, getting two shifts over the difficulty of Fair (+2) to repair a mild consequence. The result is that the mild consequence can't be compelled against the ship for the rest of the conflict.



MATTERS OF SIZE

In general, there are three scales on which action occurs: *personal*, in which participants are people, generally human-sized; *vehicles*, in which participants are terrestrial vehicles, sometimes very large, but always designed for use on a planet; and *space*, in which participants are spaceships. For the most part, a smaller scale can't interact with a larger scale, and when a larger scale interacts with a smaller scale, it's dangerous. Weapons from a larger scale fired at any smaller scale count as colossal, tier 4, weapons that completely bypass all conditions; stress from colossal weapons can only be soaked with consequences.

Heavy weapons from a smaller scale will allow characters or vehicles to make attacks against participants at a higher-level, but without any special kind of bonus or advantage beyond the free aspect.

SAMPLE VEHICLES

Here are some sample ships and vehicles created using the rules in this chapter. They can be bought by the players, used as settings for adventures, or used as antagonists as the need arises.

VEHICLE	SCALE	SIZE	MAN.	CONDITIONS	IMPROVEMENTS	COST
HOVERCYCLE	VEHICLE	SMALL	+2	CRIPPLED	POWER BOOST	4 CREDITS BOXES
COMBAT CYCLE	VEHICLE	SMALL	+2	CRIPPLED	LIGHT ARMOR	4 CREDITS BOXES
GRAVSLED	VEHICLE	MEDIUM	+1	CRIPPLED, DISABLED	NONE	5 CREDITS BOXES
GROUND CAR	VEHICLE	MEDIUM	+1	CRIPPLED, DISABLED	NONE	5 CREDITS BOXES
AIRCAR	VEHICLE	MEDIUM	+1	CRIPPLED, DISABLED	NONE	5 CREDITS BOXES
TANK	VEHICLE	LARGE	+0	CRIPPLED, DISABLED, DAMAGED	LIGHT ARMOR	8 CREDITS BOXES
STARFIGHTER	SPACE	SMALL	+0	CRIPPLED	LIGHT SHIELDS, LIGHT ENGINES	10 CREDITS BOXES
LIGHT FREIGHTER	SPACE	MEDIUM	-1	CRIPPLED, DISABLED	NONE	8 CREDITS BOXES
GUNSHIP	SPACE	MEDIUM	-1	CRIPPLED, DISABLED	MEDIUM SHIELDS, LIGHT ARMOR	14 CREDITS BOXES
CUTTER	SPACE	MEDIUM	-1	CRIPPLED, DISABLED	LIGHT SHIELDS, LIGHT ARMOR, LIGHT ENGINES	14 CREDITS BOXES
BATTLESHIP	SPACE	HUGE	-3	CRIPPLED, DISABLED, DAMAGED, IMPAIRED	MEDIUM SHIELDS, LIGHT ARMOR, ASPECT: <i>BIG AND SCARY</i> , LARGE WEAPON	26 CREDITS BOXES
ORBITAL SPACE STATION	SPACE	TITANIC	-4	CRIPPLED, DISABLED, DAMAGED, IMPAIRED, SCRATCHED	NONE	14 CREDITS BOXES

RUNNING THE GAME

Bulldogs! is a pretty straightforward system to play, but there are techniques that can help it run more smoothly. This section describes methods for running **Bulldogs!** that will help keep your game rolling along and make a good game even better.

Both GMs and players will benefit from reading through this material—a lot of the info is specifically for the GM, but if players are familiar with these tips, it makes things easier for the GM by taking some of the burden off their shoulders. And there's no downside to keeping your GM happy! Players can chime in and make suggestions based on these techniques.

BASIC GM TECHNIQUES

The *Basics* chapter covers a lot of the rule issues for the game, but as a GM, there are some other things you need to know in order to effectively run **Bulldogs!** Here are a few more techniques to keep in mind when running the game.



CONSIDERING SUCCESS AND FAILURE

Before you call for a die roll, it's critically important that you stop and do three things:

1. Imagine success
2. Imagine costs
3. Imagine failure

It sounds simple, but it makes a critical difference. Success is usually the easy part; failure and costs can be a bit trickier. You want to make sure that all outcomes are interesting—though interesting certainly doesn't need to mean positive. If you can't come up with a way to handle each outcome, you need to rethink the situation.

There are few things more frustrating to a player than making a skill roll and getting told that they gain no new knowledge, no suggested course of action, no new development for the story, and so on. So, whenever you call for a roll, be absolutely certain you understand what it entails. Ask yourself what a success looks like, what a failure looks like, and what minor or major costs might be attached to a success. If each of the potential outcomes doesn't suggest a course of action or an immediate threat that challenges the players, then calling for a roll is probably a bad idea.

Now, that said, not every roll has to have high stakes. Failure should always have some impact, but there are degrees of fallout, and minor setbacks may be overcome for a larger success. Costs, similarly, need to have some variety to stay interesting over the course of your session. If there's a large issue on the table, try not to have it hinge entirely on one roll—spread it out across the scene. Just as a roll has significance, so does a scene, and the

ramifications of a scene should be meaningful. No scene should be derailed (or solved!) by the results of a single die roll, no matter what those results are.

Interesting repercussions keep players engaged and make die rolls into something a little more meaningful than hoping to get lucky. That fact ultimately informs how you want to set difficulties. The goal is to make any roll satisfying, regardless of how it turns out.

With that in mind, the general guideline is that difficulties should be set low—although there are a few exceptions later in this chapter. If you leave difficulties at the default of Mediocre (+0), then characters usually succeed, but there's still a possibility for failure when characters aren't using their highest-ranked skills. This also provides plenty of opportunities for the players to invoke their aspects to ensure success. You can increase difficulties from that, but always stop to think about why you want to. The answer should always be "because I want failure to be more likely"—and that failure should be interesting, too, whether in and of itself, or as a result of the major costs involved.

If you're tempted to make a roll so difficult that failure is likely, make sure you've got a solid reason why that's the case, and why you're calling for a roll. With difficulties set low, shifts (page 87, *Doing Things* chapter) become critically important. When the question isn't "Will they succeed?", it becomes "Will they succeed with style?" This means the number of shifts a character generates on a roll becomes the yardstick you can use to frame how something turns out.

The bottom line here is that every roll should be fun, whether it succeeds, ties, or fails.

SETTING OVERCOME OBSTACLE DIFFICULTIES

Setting a passive difficulty for an overcome obstacle roll depends on how complicated or dangerous a task it seems. When you're trying to set the difficulty for an overcome obstacle action, you can do so easily with the following questions:

- Is the action unlikely to succeed even in the best of conditions?
- Does the action require masterful skills to succeed?
- Is the action tense, dangerous, or interesting?

For each yes, add +2 to the difficulty, starting from Mediocre (+0). Notice that the third question—"Is the action tense, dangerous, or interesting?"—describes most of the action that makes playing *Bulldogs!* fun, so a difficulty of Fair (+2) is pretty common. Feel free to adjust the difficulties further from this rough starting point.

Try to keep in mind the skills of the characters involved. Fate dice are most likely to come up at a total of 0, so if the difficulty matches their skill, they're likely to tie. If it's under their skill, they're likely to succeed, and if it's over their skill, they're likely to fail. Setting a difficulty higher than their skill will most likely require them to spend fate points, while setting a difficulty lower than their skill gives them a good shot at a success with style or paying no costs. If you think, within the fiction, that a character can probably accomplish a given task, then the difficulty should be at about the same level as that character's skill.

If the opposition is active, then simply use the opposition's roll to determine the difficulty.

SETTING CREATE AN ADVANTAGE DIFFICULTIES

Several skills may be used to create advantages, which means setting up some situation aspect to help out for a future action. Creating advantages isn't about discovering aspects, and it's your job as the GM to remind players that discovery is for finding out existing aspects, while creating an advantage is for exploiting the situation to either set up new aspects or place free invocations on existing aspects.

When a PC creates an advantage, they're either targeting something in the environment or they're targeting an individual or group. If they're targeting the environment—trying to knock over a bookshelf to create a barrier so the tread-wheeled robots can't pass through—the difficulty is usually passive. If they're targeting an individual or group—trying to knock over a bookshelf to entrap or cover up those tread-wheeled robots directly—the difficulty is usually active. Active opposition is used whenever someone or something is actively trying to stop the PCs: maybe the tread-wheeled robots are shooting at the PC as she pushes over the bookshelves, so they're actively opposing her attempt even when she isn't pushing the bookcases over onto them.

For active opposition to create an advantage actions, use whatever skill roll is most appropriate to disrupt the attempt, based on the fiction. The Skills chapter (page 112) calls out many uses of the skills for defend, and those will help guide you to which is the right skill to oppose a create an advantage action.

For passive opposition, stick with the baseline difficulty of Mediocre (+0) and ask the following questions:

- Does this advantage require great skill, care, or strength to create?
- Does the new aspect completely go against the nature of whatever it's being put on?
- Is the new aspect difficult to undo or resist?

For each yes, add +2 to the difficulty.

Creating an advantage is all about setting up cool maneuvers in the story. So in general, when a player has an awesome idea for creating an advantage, you don't want it to be. That said, PCs feel all the cooler when they know that only they have the high level of skill necessary to pull off some off-the-wall, zany maneuver. If you ever want to think more about how to tweak the difficulty, ask yourself if it's something awesome that would really show off how cool a character's skills and abilities are. If it is, then setting the difficulty at around the level of that character's skill is just right. Setting it below their skill level just shows off their general competence, but nothing special about them. Setting it above their skill level shows off how they can stretch in a moment of desperation—they'll most likely have to spend fate points to do it.

SETTING DISCOVER DIFFICULTIES

When a character is trying to discover information, they're either actively opposed by whoever is hiding the information, or they're passively opposed by the difficulty involved in finding the information. If it's active opposition, then have the opponent roll the opposition to create the difficulty for the roll. If it's passive opposition, then you can use the following questions to determine the difficulty:

- Has the information been actively hidden or removed from common access somehow?
- Are there any noteworthy obstacles to obtaining the information?
- Could the pursuit of the information lead to new complications in and of itself?

For each yes, add +2 to the base difficulty of Mediocre (+0).

Discover is all about adding information to the story, so it's not worth it to set difficulties on discover actions at too high a level. Again, think about how likely it is that a given character would be able to find out certain information, based on how you understand their expertise. If they'd generally be able to do it, then set the difficulty under their skill level. If they'd generally not be able to do it, then set the difficulty above their skill level. If they have as good a chance as not, then set the difficulty equal to their skill level.

Keep in mind that failures on discover actions are great for driving the story forward. If a discover action fails, either the PC still gets to ask questions—at a major cost—or you get to ask questions (on behalf of your NPCs, of course). An easy major cost, then, is to answer the questions they ask in a way that reveals a terrible and dangerous truth, something they must immediately react to. For example, imagine one PC looking around to see if there are enemies around. That's a discover action with Survival, and they fail. They get to ask questions, but with a major cost, and that means when they ask, "Is there an enemy around?" you get to grin and respond with an evil, "Yes, there's a terrifying many-limbed centipede-kraken that just skittered out across the ceiling of the cave, and it's dropping down onto you!"

Don't let failures on discover actions act to stymie the action or the plot; it's boring if the PCs don't get the information they need to keep moving forward in some way. Instead, make the information exactly what they didn't want to learn, or make it come at a high price.

ADDING ASPECTS THROUGH DISCOVERY

The discover action is all about learning information, and since aspects in *Bulldogs!* are the most relevant way of making information matter mechanically, discover actions should often result in you revealing an aspect to the players. Use your judgment, here—discover doesn't always have to lead to you revealing an aspect, but any time they learn something important about another character or a place, then that's a good sign you should tell them an aspect. They don't get a free invocation on that aspect, but they are aware of its existence now.

For example, if they use Rapport to discover what the Viscount of Telluria 9's favorite vices are, then you should absolutely tell them in the form of an aspect: **CAN'T GET ENOUGH GREEN RUM**. They can invoke that aspect or compel it as they choose, and they can even build free invocations on the aspect by creating an advantage (say, by going out and purchasing some green rum).

Revealing the aspect doesn't mean you have to know what it is in advance, either. You can make it up on the spot as you answer their questions for the discover action! But the key is that the players both gained something valuable fictionally (information) and mechanically (a new aspect).

SETTING ATTACK DIFFICULTIES

Attack difficulties are easily set—they're always opposed rolls, with the difficulty equal to the defense roll of the opposition.

SETTING DEFEND DIFFICULTIES

Defense difficulties are the inverse of attack difficulties—functionally, the difficulty on a defense roll is equal to the attack roll.

CONFLICT DESIGN

Bulldogs! is an action game. This means that at some point in just about every session, there'll be some *action!* This section is designed to help GMs and players spice it up. Don't make combat boring!

SETTING THE STAGE

When battle is joined, it's all too easy to set the stage in a way that doesn't create great action. A corridor, a docking ring, an open airfield—wide-open areas with no cover and little maneuverability aren't interesting! Think about how a conflict scene in a movie is staged. There's almost always some sort of cover, obstacles, and other confounding circumstances to make the action more interesting and reward innovative strategies. Rarely does a movie hero win a fight by just standing up to an opponent and exchanging blows. Instead, he uses the environment around him to help defend himself and get one up on his opponent. Setting the stage for combat in **Bulldogs!** should be the same.

Each conflict scene should have at least four or five physical features that do one of two things:

1. Provide cover or interesting opportunities to create advantages, or
2. Provide current or potential hazards.

Features that do both at the same time are great! A conflict without these kinds of features soon becomes a boring slugfest.

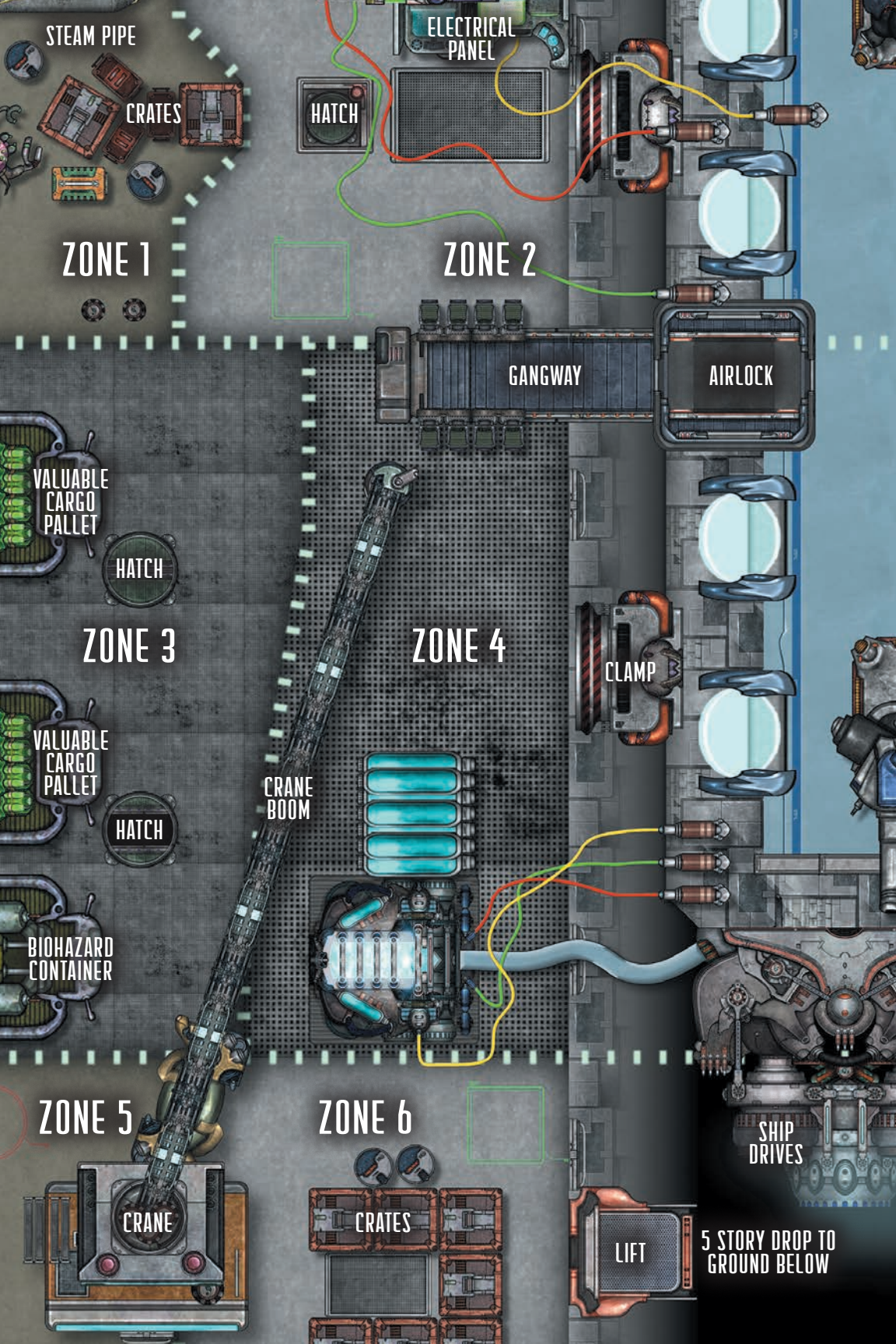
Make a quick map for your players when combat begins. It doesn't need to be artistic or fancy. Dividing a sheet of regular paper into six or nine areas makes an easy map that gives the players an idea of the zones of conflict. Characters in the same box on the map are in the same zone, and each box adds a zone of distance. Sure, this is a crude and somewhat unscientific way of doing this, but it gives everyone a rough idea of the stage on which the conflict is taking place.

Next, add some features to the map. If the conflict's taking place on a loading dock, add in some crates, and mark the location of the door and the ship. These provide areas for characters to hide, take cover, or maneuver around.

Now add in some hazards. It's a loading dock and the characters' ship is there, right? So add a fueling hose to the ship. If this gets hit, there'll be a volatile fuel spill and possibly an explosion. How about a steam pipe? Hot gases are run through the skin of the station as part of the power plant cooling system. This can create clouds of burning steam if opened or struck by gunfire. What sorts of materials were in those crates? Anything dangerous?

Write all of these features and hazards on notecards and make them scene aspects you and the players can invoke and compel. Encourage your players to create advantages using features and hazards in the area or push them to discover new important situation aspects. Either way, you want them to think about the staging of the conflict as much as they are thinking about blasting the baddies with laser fire.

Now you've got an exciting stage to set a conflict on. Let the bad guys start shooting!



STEAM PIPE

CRATES

HATCH

ELECTRICAL
PANEL

ZONE 1

ZONE 2

GANGWAY

AIRLOCK

VALUABLE
CARGO
PALLET

HATCH

ZONE 3

ZONE 4

CLAMP

VALUABLE
CARGO
PALLET

HATCH

CRANE
BOOM

BIOHAZARD
CONTAINER

ZONE 5

ZONE 6

CRANE

CRATES

LIFT

SHIP
DRIVES

5 STORY DROP TO
GROUND BELOW

SOCIAL CONFLICTS

Not all conflicts are physical. Characters get into all kinds of social scrapes as well, and a lot of the techniques for physical conflicts apply to these social conflicts. Obviously, there's little need to sketch out zones and set a physical stage for such conflicts, but when setting up a social conflict, lay out the exact parameters of the challenge. Don't leave the player guessing what they should do—be clear about the objective and who or what stands in their way.

In social conflicts, vividly describing your NPCs and fully characterizing them is essential—a social conflict with a two-dimensional cardboard cutout isn't interesting. Instead, make sure the NPCs are fully-rounded individuals with their own goals in the conflict—possibly something more complex than the defeat of the player's goals. Instead, the opponent may want a concession from the player character in exchange for doing what the player wants. Social enemies also lay traps, just not in the physical sense. Add in multiple characters in a social scene, all pursuing their own agenda, and then you've got some serious challenges. You can get some high-octane scenes out of people just talking.

If one of your players has a character who's an expert in social situations, it's essential to put some of these scenes in the game. If it's all fighting, all the time, the player with a social character will feel like they're not contributing much. Give the villain a monologue before unleashing their minions, and the social character will have a chance to shine. Make sure also to differentiate a social conflict—a high impact argument in which stress is exchanged—from a debate or negotiation that uses contest mechanics. Those are also awesome ways to see social characters shine, but they aren't playing for the same stakes.



SHIP CONFLICTS

Some of the characters will be very ship-oriented, like the pilot or engineer. It's important to include some ship-board action for these characters. **Bulldogs!** is a space opera game, so at least some of the time you need to have space pirates or police cutters chasing and firing on the characters' ship. The ship chase rules work great for combinations of big and little ships as opposition; a huge flagship with a bunch of small fighters is always a winning combination for a ship conflict.

KEEPING EVERYONE INVOLVED

In any scenario—whether it's a ship conflict, a straight fight, or social conflict—you'll most likely have one or two characters who aren't best at that type of conflict. That's fine! It means that the crew is diverse and covers a bunch of different bases with its skills. But you don't want any characters to feel left out because they just don't have the right skill. So what do you do?

Be open minded to letting PCs try unconventional actions and endeavors. If you're in the middle of a ship conflict, and the talker of the crew wants to open a channel to try to taunt the enemy into stupid action—let them! That's a fun action that keeps the PC active in the scene, and it's a great example of creating an advantage, too. If you're in the middle of a conflict about talking, a character might pull off a stunt with his guns to really set up a later attempt at intimidation—again, an excellent create advantage action, this time with Shoot.

There will always be some conflicts in which some characters will be more capable than others, but that should never mean that any character needs to remain outside of the conflict. Encourage crewmembers to be creative and try interesting things!



USING MINIONS

Minions in *Bulldogs!* are an excellent source of renewable, disposable adversaries. Singly, minions aren't much of a threat. In a small group, minions are equal to a low-ranked adversary. In a large group, they can be quite dangerous. As a GM, you can use minions to bring in a short, quick attack and get the players' attention. Any combat skirmish that isn't meant to be serious can be minions only. When you're planning conflicts for a session, think about how the threats will escalate. Minions are great for a few early victories. This helps show off the player characters' competence and deadliness, and bigger villains can serve as bosses later on.

Minions are also great for helping beef up a villain character to be better able to take on one or more of the player characters. Players often have the advantage of numbers, and

their ability to use fate points really makes them a formidable threat to a villain. Having a squad of minions around to distract characters, throw up easy opposition, or just act as armor for the villain can increase the threat considerably. Any pirate captain or mob boss worth their salt is going to have a decent sized squad of goons around.

To set up minions—also called nameless NPCs—give them two or three skills based on their role in the scene. A security goon might have Fight and Shoot. A simple computer tech might have Systems. Minions and nameless NPCs only have a couple of aspects at most, and much less stress than a named character. Minions don't have consequences, so they can only soak stress by marking boxes attached to conditions.

Minions come in three varieties: Average, Fair, and Good.

AVERAGE

Most nameless NPCs and minions are going to be Average. They're the vast majority of people out there in the galaxy. Average minions have one or two aspects and one or two skills ranked Average (+1). They all have one minor condition each—either Winded or Angry—with two boxes attached to it. That means that Average minions struck by medium or heavy weapons won't be able to soak stress at all and will be taken out straight away.

FAIR

Some minions will be Fair. They're going to be more skilled, more capable, more important, like elite soldiers or guards, or more noteworthy individuals among the crowd. Fair minions and nameless NPCs have one or two aspects each, along with one Fair (+2) skill and one or two Average (+1) skills. They also have two minor conditions each, both Winded and Angry, each with two boxes. Note that this *still* means that Fair minions struck by medium or heavy weapons won't be able to soak stress at all and will be taken out straight away.

GOOD

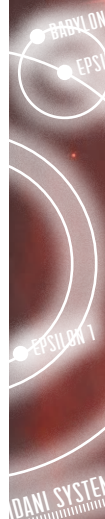
Good minions and nameless NPCs are really threatening to crewmembers. They're the best you can get without being important enough to be named or identified. They shouldn't be used too often; when Good minions show up, it's noteworthy. Good minions have one or two aspects, one Good (+3) skill, one Fair (+2) skill, and one or two Average (+1) skills. They also all have two minor conditions, Winded and Angry, and one major condition, Stunned. Each of their conditions has two boxes attached. Note that this means only heavy weapons will bypass their stress and take them out straight away.

MINIONS AND TEAMWORK

Minions are dangerous because they band together into groups. This makes them more effective and reduces bookkeeping. Treat groups of minions as single units, using teamwork (see page 108) to help each other. Track stress for them individually, but when one minion is taken out, apply any remaining shifts of the attack onto the next minion in the group. That means that PCs can take out whole groups of minions at once, especially if they use large weapons.

MINIONS AS OBSTACLES

Instead of needing to stat up a group of minions, you can also just treat them as a single passive obstacle, setting a difficulty appropriate for the action. For example, swaying a whole group of nameless NPCs to evacuate the area because there's a gas leak might just involve a simple overcome action against a passive difficulty, equal to how many of them there are. If a situation gets more complicated, feel free to resort to a challenge instead.



USING SUPPORTING NPCs

Supporting NPCs aren't nameless or background noise added to the game. Instead, they're important, but not important enough to play the same role as major antagonists, or to be on par with the protagonists.

Supporting NPCs should have a few standard character elements, including:

- High concept
- Trouble
- One additional aspect
- One stunt
- All four conditions—Winded, Angry, Stunned, and Broken—each with two stress boxes.
- One mild consequence (and maybe one moderate consequence for exceptionally tough NPCs)
- Four or five skills, one each at Great (+4), Good (+3), Fair (+2), and one or two at Average (+1)

Supporting NPCs shouldn't act as major, primary, or constant opposition for the PCs; they should concede much more often, since they are usually working for someone else instead of pursuing their own goals.

USING VILLAINS AND MAIN NPCs

No adventure is complete without some villainous enemies to spice things up. To effectively use villains in a scenario, you want to keep a couple of things in mind.

Mechanically, you should stat up villains pretty much like PCs, including:

- High concept
- Trouble
- Three to four more aspects
- Two stunts
- All four conditions—Winded, Angry, Stunned, and Broken—each with two stress boxes
- A mild, moderate, and severe consequence slot.
- A full skill pyramid peaking at Great (+4).

Remember, however, that the villain is not your character. Villains, no matter how cool they are, exist to get schooled by the player characters. Don't get so attached to your villain that you go to extraordinary lengths to keep them alive or to let them succeed. Villains serve as opposition to players and should be defeatable. This isn't to say you can't have recurring villains. Recurring villains are wonderful, and they add a lot to a game. Just don't bend the rules to keep your villain alive because you like them. If the players have worked hard to trap and eliminate a villain, let them!

Your players have all sketched out at least the beginning of a back story during character creation. Take a look at their past, especially their aspects. A lot of good villain ideas can be spawned here—you can almost always find something that one of the players set up that



inspires a villain character. Having villains with a pre-existing tie to a player character creates a really effective adversary.

Use a tiered approach with villains when designing an adventure. The big boss should be the final encounter in a scenario. Sometimes, that means holding them in reserve through the initial conflicts, or at least making sure they have an escape route prepared when the player characters encounter them early in the adventure. Villains often have henchmen and minions that can provide early adversity. A couple of minion encounters, followed by a henchman, culminating in a big boss battle with more minions and henchmen is a great way to set up an adventure.

KEEPING IT EXCITING

Bulldogs! is supposed to be an exciting game with lots of action. Don't skimp on the action for your players, and make sure there are credible threats during an adventure.

SCARCE RESOURCES

Keep the players hungry. If they have the credits boxes to do anything they want, there's little incentive to adventure. A great deal of the game play in *Bulldogs!* concerns the acquisition and retention of credits boxes, especially from TransGalaxy directly. Expect players to be credit grubbers. This means rewarding the characters with a bit of cash when appropriate—if they've just made a big score, found some salvage, or captured a pirate ship. The best way to represent these sudden and brief infusions of cash is to give the group a couple of credits boxes to split or argue over. Alternatively, you could give them a situation aspect with a few free invokes referring to their windfall. These make the characters feel flush, but they're one-use and leave the players wanting more.

Players will try to clear their credits track over time, and this is fine. Just remember that credits can be spent as well, and don't hesitate to fill in credits track boxes if appropriate. If everyone ends up too rich, it can rob them of motivation. When the characters start accumulating a lot of credits, enemies might start gunning for them, hoping to take some of it away. The more credits the characters possess, the more powerful and potent their enemies become.

PUT THEM ON THE CLOCK

There's nothing like a clock for keeping your game's metronome regular. Whether you're running a pickup game or a longer series, you've already got one clock going—the length of real time for the session. You're already making sure you pack in enough events and interest in the bounds of that clock's timeframe; but here, we're talking about something else.

We're discussing the in-game clock—something the characters should always hear ticking away over their shoulder, hounding them. In-game time pressure is vital to encouraging an atmosphere of continual action. Every situation that requires player action should come with some sort of time limit on it before dire consequences befall the dawdler.

As a GM, tune your ear to the sound of this clock and move quickly to renew it whenever the sound falls silent. The tension in a dramatic scene should never fall slack; if it does—put them on the clock! Your players might need the occasional nudge to get going; they may be inclined to sit around and talk rather than take action—tick, tick, tick! One method is to set up some dangerous aspects and inform the players that there's a countdown. Once a set number of exchanges has passed, the aspect will activate, and then everyone will need to deal with it. Reactor core meltdowns, bombs, or all of the air leaking into space are great ways to ratchet up the tension.

PROVIDE PLENTY OF CUES AND CLUES

You may think you've given the players all the clever hints and subtle cues necessary to solve a mystery and get to the heart of the matter... but they're sitting there looking unsure of what to do, or asking all the questions that *aren't* on target. The game is, in essence, paralyzed. The players don't even know what to discover about a situation or who to go to for information. What happened?

Unfortunately, it's likely you as the GM are to blame. If all those questions the players are asking are off-target, it's likely you didn't make the target big enough. If they're sitting around and unsure of what actions they can or should take, you probably didn't give them enough cues of what their options are.

We're not saying that you shouldn't leave the field open for players to pursue whatever agendas they want—after all, the characters are the big focus of the game. But when players stop having somewhere to go—and whether or not that's true from *your* perspective is irrelevant if it's effectively true from *theirs*—it's because you didn't show them what the destinations were. *Show them.*

The targets you put into the story need to be big enough—big enough to be noticed and to suggest a course of action, and big enough to be hit from any number of directions.

Paralysis arises from a simple lack of the obvious. Encourage your players to use the discover action to learn more, and then give them great information when they use it. Don't be afraid of the obvious. Provide plenty of cues and clues and your players will keep moving forward.

EMBRACE HAREBRAINED PLANS AND SCHEMES

Players are more likely to take an action-oriented approach if they feel they won't be penalized for less-than-perfect plans. Be understanding of flaws and be willing to gloss over them in the interests of fun and entertainment.

Even if you see several holes in a plan, don't go taking advantage of those holes right off. Villains aren't perfect either. Jeopardize the holes, certainly, to increase the drama, but don't go after them to the point of unraveling the plan. If it's even halfway decent—and especially if it involves explosions, firefights, and risk of death—then it'll make for a solid, entertaining element of the story. Support their plan and be glad to be part of it!

ENCOURAGE ACTION OVER CONTEMPLATION

Bulldogs! is an action game, and you should avoid letting things sit still and stagnate for long. The characters should never get too comfortable; danger and action are always lurking just around the corner to take them by surprise.

Dropping action into the middle of an otherwise contemplative scene can liven up the game, keeping things jumpy and in motion. Don't be shy about doing it. But *do* be shy about doing it when characters are interacting with each other excitedly. The idea here is to *encourage* action over contemplation—not to mandate it. A good social scene where everyone's chewing the scenery is fantastic—you don't want to nip that in the bud by any means. What you *do* want to prevent is the spiral from that point towards things which are less interesting. Stay sensitive to the nature and pace of the conversation, and when it starts slowing down, make sure that action awaits.

When the thinky or talky side of things comes up, make sure it's *valuable*. If the players have created characters who are eminent scholars and scientists, or people well-connected in the halls of power, they should get every chance to make use of those skills. But these sorts of examinations, discoveries, and conversations should be abbreviated where possible, and they should *always* lead to opportunities for action. They're the glue that connects two pieces of action—but if the action is missing, that glue is best kept in the bottle.

It boils down to this: when in doubt, fill out the second half of something thinky or talky with something dynamic, exciting, and potentially volatile—something shooty! Encourage action over contemplation.

WHEN ALL ELSE FAILS... GOONS ATTACK!

Games inevitably stagnate at some point or another, no matter how much effort you put into heading it off. Leads get exhausted, players get frustrated with puzzles, and nobody comes up with a good, flashy plan to save the day. There's only one thing you can possibly do in such a situation.

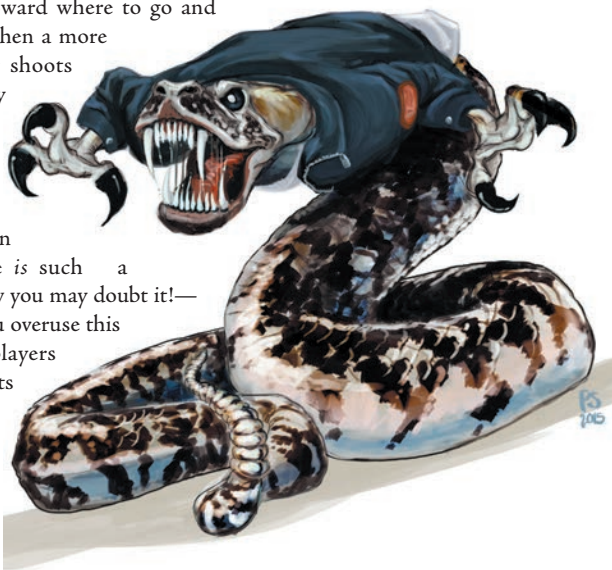
Goons attack!

A good, sudden, explosive skirmish gives you as the GM time to think, and it gives everyone else something to do, what with all the blasters and cutlasses and hand grenades and fists and feet flying at their heads.

Two, the goons inevitably fall before the brilliance and proficiency of the heroes, and then they have someone to interrogate. By this point, you've used the combat time to figure out where to send folks next.

Naturally, after a good Provoke roll—okay, if you're at this point, really, any Provoke roll—the captured goon in question offers just enough information to point the characters toward where to go and what to do next. And then a more talented villain nearby shoots them in the eye. But by that time, they've said enough, and the game is back on a roll.

But beware! Use the power of the goon attack carefully. There *is* such a thing—though we know you may doubt it!—as *too many goons*. If you overuse this technique and your players get wise to it, these fights can start to feel like hollow or meaningless victories. Try the other things we've talked about first, but when all else fails... goons attack!



SLIGHTLY MORE SUBTLE GOONS

Another trick to remember with goons: players get pretty used to threats to their characters. Nothing's more frustrating than having some gun-toting thugs bust through the door, get creamed, and have the players go back to studying their navels.

To mix it up a bit, have the goons bust in *on someone else*! The players may be blasé about attacks on themselves, but if the goons attack their mechanic buddy at the dry dock, that's another story. Can they save the guy in time? And even if they can, why are goons after *this guy*?



ADVENTURE DESIGN

Conflicts are exciting, but if they don't take place within the context of a larger narrative, they aren't as interesting. A villain or conflict that's related directly to a character's history or goals will grab your players much more than one that seems to happen out of the blue. In the basic *Bulldogs!* setting, the player characters work as a delivery crew. TransGalaxy's Class D policy is guaranteed to put them in harm's way; but if all they're trying to do is overcome the immediate and impersonal opposition to their delivery jobs, things can get a bit flat. Mix in personal motivations and use the characters' aspects to keep the players deeply involved in what's going on.

TYING EVENTS TO ASPECTS

The great thing about *Bulldogs!* is that the players have already provided you with a whole bunch of hooks into their characters through their aspects. The other characters and motivations represented by these aspects give you, as a GM, a lot to work with, so don't neglect them! These aspects are notes for you about what the player's interested in and what parts of the character can be tied into the adventure.

For every mission, create ties for one or more aspects from at least two characters. The Class D aspect is an excellent hook, as are any aspects related to fundamental beliefs. When two or more characters have a direct hook into the other characters or the situation within an adventure, this helps involve the entire crew in what's going on. What may have been a regular delivery job suddenly becomes much more.

PERSONAL MISSIONS

Characters may work for TransGalaxy, but they're individuals with their own goals as well—and hopping around the galaxy all the time making deliveries might work really well with some of those goals. Encourage a character with some side jobs or personal business to attend to. Everyone gets more involved if the mission has some personal investment, and this helps spice up the adventure grind as well. Players can do more than run jobs for TransGalaxy, and this helps create some variety in the overall adventure roster.

EXPOSITION AND KNOWLEDGE DUMPING

Sometimes you just need to give your group a lot of information. If that's the case, just give it to them. Tell them something that they would know about the galaxy. And be sure to ask them to make discover actions whenever appropriate, because those actions are specifically designed to inject information into the fiction. Don't be afraid to say, "Hey, maybe you want to discover something by making that phone call/interrogating that goon/searching the global network?"

OTHER CAMPAIGN SETUPS

The basic **Bulldogs!** setup is the TransGalaxy Class D Freight job. The game is strongly designed to be played in this mode. This is by no means the only setup available, however. We expect—and hope!—that many groups will take a different premise as their start-ing-off point. A few more examples are given below, along with some tips on how to handle initial setup and character design.

FREE TRADERS

Free traders don't work for one of the massive PanGalactic Corporations or even one of the smaller interstellar corporations. Although a free trader may be incorporated, they're usually small outfits with one or two ships, traveling from system to system taking up cargo that the bigger companies won't carry, often because the margin is too small. A free-trading freighter has its work cut out for it. The big boys don't like competition, the profit is slim, and a lot of times you have to smuggle goods or carry things of dubious provenance in order to make ends meet.

In a free trader game, the crew either owns the ship collectively or runs the ship for the owner. Owners often serve as the captain of these vessels, which are usually crewed with personal friends or relatives.

For a free trader game, build the ship the same way. Then, decide if you want to have a PC captain, or an NPC captain. PC captains may be more appropriate for free traders. If you still want an NPC captain, just adjust the aspects (page 58, **Crew Creation** chapter) with those listed below:

HIGH CONCEPT: A general description and statement about who the captain is.

TROUBLE: The primary trouble the captain creates for the crew.

STYLE: The captain's style of running the ship.

For PCs, instead of doing a Class D aspect, use a Trouble aspect that describes the general trouble the PC is most likely to face. Use the credits track as normal, but you no longer quit when you reach 10 boxes cleared, unless you so choose—you're your own boss, after all. Advancements come after any significant windfall, instead of just after payment from TransGalaxy.

Free traders have a feel quite similar to Class D, but in some ways they're more desperate. No one is fixing the ship or paying docking fees, so the crew needs to make sure they're covering these expenses (and you should charge them credits accordingly). On the other hand, a free trader crew tends to have a lot more autonomy, and no one's looking over their shoulder.

EXPLORERS

Someone, at some point, has visited just about every corner of this galaxy. That doesn't mean records are easily available, nor does it mean that anyone has entered a system in the last 500 or 1000 years. There are things to be found, systems to map more fully, planets to prospect for resources. This is where explorers come in. They travel to these out-of-the-way planets and look for anything of value. Some explorers work for a large corporation; some do it freelance and sell the information they gather to the highest bidder.

During set up, determine who the crew and ship work for and who owns the ship. Adjust the starting questions just like Free Trader. Explorer ships sometimes still have unreasonable bosses or impatient investors who make life difficult for the crew.

While planetside, explorers deal a lot more with hostile environments, angry natives, or hidden pirate bases. Their threats are a bit different than a delivery campaign, but there should still be plenty of grist for the adventure mill. They're basically looking for it!

Explorers still have a credits track with all the boxes filled in at the start of play—if they want to buy better equipment for exploration, they'll have to earn it, first! But clearing all ten boxes doesn't mean retirement the way it does for TransGalaxy employees. Explorers also don't advance when they receive payment. Instead, explorers should advance at the end of every session in which they make a significant discovery. After the session is over, ask them—did they make a significant discovery? And if they say yes, then go ahead! Let them advance. But don't be afraid to press them on it, either, asking them what exactly they discovered: "Really? Finding a new flavor of alien chewing gum is a significant discovery? Where are you gonna get that published?"

MERCENARIES

There are no vast galactic wars, but there are plenty of smaller conflicts, especially in the Frontier Zone. Without a lot of citizens to call on in wartime, some governments and even corporations find guns for hire and bring them in for diplomacy by other means. A good living can be made in this trade—it just involves being shot at.

For setup, don't worry about the ship, unless your particular mercenary crew owns their own. Someone's leading this band, so you'll want to flesh out the commander, even if they're not called a captain. Use the same aspects as in Free Traders for the commander. For the PCs, similarly replace the Class D aspect with a Trouble aspect, but treat the credits track in the same way.

Mercenary adventures are far more military in style, typically with mission-based adventures. Mercenaries are used a lot as strike teams or for small dangerous missions. No one really sheds a tear if a mercenary doesn't make it, so these missions are often more deadly than traditional military ones. Mercenaries advance based on mission completion rather than pay. When they complete an assignment, all players get an advance.



ESPIONAGE AGENTS

The centuries-long cold war between the Saldrellans and Devalkamanchans has been a golden age of espionage. Spies, counterspies, double agents, and tricks of every measure have been implemented by both sides, and the ostensibly neutral territory of the Frontier Zone is thick with agents. To play a spy campaign, you'll want the entire group to be a team of spies, Mission Impossible-style. They go on covert missions for whatever government employs them in the hopes of countering the tactics of the enemy empire.

In espionage, lots of gear and equipment are provided by the host government, within reason. Money isn't the motivation in a game of this type—instead it's politics. Set up a ship, as usual, but you don't need to worry as much about problems with the ship. If there are weaknesses, they'll be slight. The leader of this group of spies should be created just like a captain. Leaders always have flaws, so make sure you follow the same aspects as in Free Traders. Similarly, use the Trouble aspect for PCs instead of the Class D aspect.

You can track credits in an espionage campaign, but use them to instead represent clout and influence with the agency itself—your equipment comes from them, so you spend credits to get them to send you what you need.

Espionage works best in a mission-style game. The group has a regular mission objective, but the second objective is to perform their mission without getting caught or blowing their cover. This adds a great level of tension to a game. Like mercenaries, espionage agents advance after completing a mission.



PIRATES

The players are scurvy dogs plying the space-lanes for plunder! Freighters beware, the crew are out to loot and rob their way across the galaxy. Not all pirate gangs are horrible bloodthirsty murderers—some spare the crew of the ships they seize—but no matter how they act, pirates are despised and hunted throughout the galaxy. The Frontier Zone offers a great place to plunder, as well as a great place to hide from the authorities.

A pirate's ship is hugely important, as is the captain of such a dangerous crew. Follow all of the same steps as Class D to create characters, but replace the Class D aspect with a Trouble aspect, and use the Free Trader version of the captain's aspects. Ultimately, though, the types of crew members on a Class D ship and on a pirate vessel are actually pretty similar; turns out TransGalaxy and pirate ships have similar business models.

A pirate game is based on opportunity. Pirates need to be motivated by the big score. They want to find the soft underbelly and attack. Pirates advance whenever they make a big score. Easy pickings or a trouble-free raid isn't enough, there should be strong opposition and a big payoff to qualify for an advance.

INDEX

HOW TO USE THIS INDEX

Headings for main categories are listed in all CAPITAL letters. Cross-references are listed in *italics*. Page numbers highlighted in **bold face type** are the most relevant to the rule or concept indicated by the heading. When items are cross-referenced, a cross-reference to another main category will list the MAIN CATEGORY, followed by a colon, the name of the sub-heading and any subsequent secondary or tertiary headings. Example: *see ASPECTS: Temporary Aspects, Boosts*.

When a cross-reference refers to another subheading within the same MAIN CATEGORY, it will be capitalized, followed by a colon and any secondary or tertiary headings. Example: *Invocations: Ship and Captain Invocations*.

A

ACTIONS	90-97	ADVANCEMENT	109-111
Attack	93 , 97, 99, 102, 182	Add Gear	109
in Challenges	97	Add Refresh	111
in Conflicts	102	Add Stunt	111
(<i>see also CONFLICTS</i>)		Clear Critical Condition	110
in Contests	99	Clear Major Condition	109
Setting Difficulties	182	Credits Track	(<i>see CREDITS</i>)
Create an Advantage	84, 85,	Cybernetic Enhancements	111
90-91 , 97, 99, 107, 180-181		Increase Skill Rating	110
and Aspects	84, 85, 86	Major	111
in Challenges	97	Minor	109
in Conflicts	107	Moderate	110
in Contests	99	Rename Aspect	109
Making New Aspects	91	Switch Skill Ratings	109
Setting Difficulties	180-181	Switch Stunt	110
as Temporary Aspects		ALIEN SPECIES	24-57
(<i>see ASPECTS: Temporary Aspects</i>)		Arsubarans	(<i>see ARSUBARANS</i>)
Using Existing Aspects	91-92	Custom Alien Species	50-52
Defend	94 , 101-102, 182	Step 1: Physiology	50
Setting Difficulties	182	Step 2: History	50-51
Discover	86, 92-93 , 181-182	Step 3: Psychology	51
Discovering Aspects	86	Step 4: Creating Abilities	52
Setting Difficulties	181-182	(<i>see SPECIES ABILITIES:</i>	
Overcome an Obstacle	90 , 95-96,	<i>Additional Species Abilities</i>)	
	98, 107, 180	Descriptions of	24
in Challenges	95-96	Dolomé	(<i>see DOLOMÉ</i>)
in Conflicts	107	Hacragorkans	
in Contests	98	(<i>see HACRAGORKANS</i>)	
in Simple Actions	95	Heritage Aspects	
Setting Difficulties	180	(<i>see ASPECTS: Heritage Aspects</i>)	

Ken Reeg	(see KEN REEG)	NPC Captains	60-61, 73
Robots	(see ROBOTS)	PC Captains	66, 67
Ryjjyllians	(see RYJYLLIANS)	(see also <i>Invocations: Ship and Captain Invocations</i>)	
Saldrallans	(see SALDRALLANS)	Class D Aspects	64-66
Species Abilities		Compels	22, 59, 61, 74-79
(see <i>STUNTS: Species Abilities</i>)		Accidental Compels	76
Templari	(see <i>TEMPLARI</i>)	Decision-Based Compels	75
Tetsuashans	(see <i>TETSUASHANS</i>)	Event-Based Compels	76
Urseminites	(see <i>URSEMINITES</i>)	and FATE POINTS	22, 74
ARMOR	154-155	Hostile Compel	79
Aspects	155	Negotiating Compels	78
Cost of Improvements	155	and NPCs	75
Heavy	155	Self-Compel	74
Improvements	155	Ship and Captain Compels	79, 165
Aspect	155	Situation Aspect Compels	77
Camouflage	155	Creating Aspects	70, 75, 76, 80, 81 , 85, 90-91
Enviro-Suit	155	Crewmate Aspects	66-68
Hardened	155	Devalkamanchan Republic Aspects	
Powered	155	(Templar Empire)	7
Ray-Coating	155	Discovering Aspects	86 , 92, 182
Light	155	and Fate Points	20-22, 74, 80
Medium	155	Frontier Zone Aspects	5
ARSUBARANS	24, 26-27	Function of	20, 70
Home Planet	26	Heritage Aspects	25, 64
Names	26	Invocation	20, 21, 71-73
Physical Appearance	26	Free Invocations	72, 83-84, 85
Relationships to Other Species	26	and Boosts	83
Society and Culture	26	and Conditions	102-103
Species Abilities	27	and Consequences	84, 103-104
There's a Familiar Face	27	and Create Advantage Action	85, 90-91
Typical Aspects	27	on Armor	155
Center of the Universe	27	on Weapons	153
Natural Adaptability	27	Hostile Invoke	72
No Two the Same	27	Ship and Captain Invocations	73, 165
"Onward!"	27	Location Aspects	70
The Stars, My Home	27	Personal Gear Aspects	157
We Are Everywhere	27	Renaming Aspects	109
ASPECTS	20, 21, 64-68, 70-86	Scene Aspects	100, 183
Aptitude Aspects	64-65	Setting Aspects	16
Armor Aspects	154, 155	Border Crossings	16
Ship Armor Aspects	164, 168		
Boosts (Temporary Aspects)	72, 83-84		
Captain Aspects	60-61 , 66-67, 73		
and Crew Pool	73		

A Little On the Side	16	Temporary Aspects	83-84
Taste of the Action	16	Boosts	83-84
Weapons Laws	16	Conditions	102-103, 161
License and Registration	16	Consequences	84, 103-104, 162
Shield Aspects	156	Location Aspects	70
Ship Aspects		Scene Aspects	100
	59, 70, 73, 79, 165, 169	Stress	102-103, 161
and Crew Pool	59	Tying Events to Aspects	193
Ship Armor Aspects	164	Union of the Saldralla Aspects	8
Ship Conditions	161	Weapon Aspects	153
Ship Weapon Aspects	163, 167	Ship Weapon Aspects	
Situation Aspects	82, 92, 100, 107	(see <i>Ship Aspects: Ship</i>	
(see also <i>Temporary Aspects</i>)		<i>Weapon Aspects</i>)	
Story Aspects	82		

C

CAPTAIN ASPECTS		Step 2: Establish Groups	101
see <i>ASPECTS: Captain Aspects</i>		Step 3: Establish Initiative	101
CHALLENGES	95-96	Step 4: Turns	101
Advantages in	97	and Consequences	103-105
Attacks in	97	Defense in	101
Set Up	96	Ending Conflicts	108
When to Call for	95-96	Free Actions in	108
CHARACTER CREATION		Movement in	107
Aspects (see <i>ASPECTS</i>)		Ship Conflicts	172-176, 185
Conditions (see <i>STRESS: Conditions, Starting Conditions</i>)		Chase Scenes	172-174
Consequences (see <i>STRESS: Consequences, Starting Consequences</i>)		Pilot's Role, (callout box)	173
Credits (see <i>CREDITS</i>)		Resolving	173
Gear (see <i>GEAR</i>)		Stress Track for	172
Skills (see <i>SKILLS</i>)		Teamwork in (callout box)	173
Stunts (see <i>STUNTS</i>)		Turns	172
COMPELS		Ship Combat	175-176
see <i>ASPECTS: Compels</i>		Actions in	175
CONCESSIONS	105, 108	Crew Roles	175-176
CONDITIONS		Captain	175
see <i>STRESS: Conditions</i>		Engineer	175
CONFLICTS	99-108	Gunner	175
Advantages in	107	Pilot	175
Attacks in	102	Systems Tech	176
and Concessions	108	Defense	176
Conflict Structure	100	Exchanges	176
Step 1: Frame the Scene	100	and Maneuverability	176
		Turns	176
		Zones	176

Social Conflicts	185	CREDITS	23, 63, 149-150, 189
CONSEQUENCES		Credits Track	149
<i>see STRESS: Consequences</i>		and Character Retirement	149
CONTESTS	97-99	and Gear Points	150
Attacks in	99	Function	23
Creating Advantages in	99	Haggling (<i>see CONTESTS: Haggling</i>)	
Exchanges in	98	Hazard Pay	149
Haggling	150-151	Price of Things	150, 151
and Trading Gear	151	Ships Conditions, Repairing	
Setting Up	97-98		161-162, 177
Step 1: Sides	97	Ships Consequences, Repairing	
Step 2: Environment	97		162, 177
Step 3: Nature of Contests	97	Starting Credits	23, 63, 149
Step 4: Contest Scope	97	Windfalls	150
COST, SUCCESS AT A		CREW CREATION	58-69
(<i>see OUTCOMES</i>)		CREW POOL	59, 73, 79
		(<i>see also FATE POINTS</i>)	

D

DEATH OF CHARACTERS (PCs)	106	Society and Culture	28
DEVALKAMANCHAN REPUBLIC	3, 7	Species Abilities	29
aka Templar Empire	7	Great Strength	29
Aspects	7	Hand-Eye Coordination	29
Iron Fist of the Empire	7	Heavy Momentum	29
Never Mouth Off to a Templar	7	Thick Skinned	29
"Papers, Please"	7	Third Arm	29
DIFFICULTY		Typical Aspects	29
(<i>see PLAYING THE</i>		Big and Blue	29
<i>GAME: Difficulty</i>)		Dolom Engineers Are Legendary	
DOLOMÉ	24, 28-30		29
Names	28	Fast Friend	29
Physical Appearance	28	Gentle Giant	29
Relationship to Other Species	28	Tripedal Superiority	29
		"We're Not All Engineers, Y'Know"	29

E

EXCHANGES	
<i>see CONTESTS</i>	

F

FATE DICE	FATE POINTS
<i>see PLAYING THE GAME: Fate Dice</i>	21-22, 58, 59, 61, 70

Compelling Aspects (see ASPECTS: Compels)	Function of	21, 59
Crew Pool	Powering Stunts	21
and Captain Aspects (see ASPECTS: Captain Aspects)	Refresh	22, 59
and Refresh	Refresh Rate	22
and Ship Aspects (see ASPECTS: Ship Aspects)	Crew Pool	59
Declarations	FRONTIER ZONE	3, 5-16
Earning	Aspects	5
(see also ASPECTS: Compels, Invocation)	Definition	5
	Political Structure	5

G

GALACTIC CENTRAL POINT (GCP) (see also GALAXY, THE)	Improvements (see ARMOR; Personal Gear; SHIELDS, Personal; WEAPONS)	
Aspects	Making Gear	158-159
Busiest System in the Galaxy	Cost of	159
Center of the Universe	Skill Roll	159
Everything Comes Through GCP	Workshops	158-159
GALAXY, THE	Arms	158
Barracado Pirates	Chemistry	158
Fallon Syndicate	Electronics	159
Frontier Zone	Handcraft	159
Galactic Central Point (GCP)	Vehicular	159
Apollonia	Personal Gear	23, 69, 157-158
Arsubar	Cost of Improvements	157, 159
G'n'va	Improvements	157, 159
Infocity	Alternate Usage	157
Job Tower	Armed	157
Squishy's Scrap Yard	Armored	157
Stakes	Aspect	157
History	Conscious	157
Map of	Craftsmanship	157
Origins	Miniaturization	157
TransGalaxy Pangalactic Corporation (PgC)	Shielded	157
GEAR	Special Effect	157
Armor (see ARMOR)	Purchasing (Character Creation)	23, 69
Gear Points	Shields (see SHIELDS, Personal)	
and Credits	Starting Gear	62, 69, 152-159
and Refresh	Extra Gear Points	69
	Trading Gear	151
	Weapons (see WEAPONS)	

H

HACRAGORKANS	24, 30-32	Typical Aspects	31
Home Planet	30	Battle-Scarred	31
Names	31	Can Take a Hit	31
Physical Appearance	30	Forged by Struggle	31
Society and Culture	30	Mix It Up!	31
Species Abilities	31-32	My Hands Are Hammers	31
Dangerous Bearing	32	Unstoppable	31
Pugnacious	32	HAGGLING	
Quick Healers	31	(see CONTESTS: <i>Haggling</i>)	

I

IMPROVEMENTS

(see ARMOR; GEAR: *Personal Gear*; SHIELDS: *Personal*; SHIPS; WEAPONS)

K

KEN REEG	24, 32-34	Never Sleep	34
Home Planet	32	Typical Aspects	33-34
Names	33	Can't Really Know a Ken Reeg	33
Relationships to Other Species	32	Good with Numbers	33-34
Society and Culture	32-33	"Let's Make a Deal"	34
Face and the Name, The	32-33	Slippery as a Snake	33
Species Abilities	34	"There's Always a Loophole"	34
Dealmaker	34	Voracious Greed	34

L

LADDER, THE

(see PLAYING THE GAME: *Fate Ladder*)

M

MINIONS

(see NPCs: *Minions*)

MONEY

(see CREDITS)

MOVEMENT

(see ZONES)

N

NPCS	186-189	Average	187
Minions	186-187	Fair	187
as Obstacles	187	Good	187
and Teamwork	187	Supporting NPCs	188
Types	187	Villains	188-189

O

OPPOSITION	19	and Stress	89, 93
Active Opposition	19, 93, 94, 172	Success	87, 88 , 179-180
Definition	19	Constructing Success	179-180
New Opposition	89	Success at a Cost	87
Passive Opposition	19, 93, 94	Minor Cost	87, 89
Definition	19	Serious Cost	87, 89
OUTCOMES	88	Success with Style	87, 88
and Advantages	89	Taken Out	106
and Exchanges	98	Ties	87, 88
Failure	87, 88 , 179-180	(see ACTIONS)	
Constructing Failures	179-180		

P

PAYMENT	(see CREDITS)	Fate Dice	17-18
PERSONAL GEAR		Fate Ladder, The	18
(see GEAR: Personal Gear)		Keeping All Players Involved	186
PLAYING THE GAME	17-23	Plotting	189-193
Adventure Design	193	Exposition	193
Alternate Campaign Types	194-196	Pacing and Timing	189
Espionage Agents	196	Personal Missions	193
Explorers	195	Tying Events to Aspects	193
Free Traders	194	Wacky Plots	190-191
Mercenaries	195	When Things Get Slow	190-191
Pirates	196	Probabilities of Success	180
Aspects	(see ASPECTS)	Resources and Plot	189
Dice, When to Roll	87	Setting Assumptions (callout box)	58
Difficulty	19 , 180-182	Supplies for Playing (Gear Up!)	17-18
Active Opposition	19		
Default Difficulty Level	19, 180	PURCHASES	
Definition	19	(see CREDITS; GEAR)	
Passive Difficulty	19, 95, 172, 180		
Passive Opposition	19		
Setting Difficulty Levels	19, 180-182		
Attack Difficulties	182		
Create Advantage Difficulties	180-181		
Defend Difficulties	182		
Discover Difficulties	181-182		
Overcome Obstacle Difficulties	180		

R

REFRESH	22, 59, 62	Typical Aspects	36
(see also FATE POINTS)		Bonds of Robotic Life	36
Refresh Rate	22	Fully-Equipped	36
Crew Pool	59	Just a Machine	36
Increasing (see ADVANCEMENT: Major Advancement)		Never Eat, Never Sleep, Never Stop	36
Starting Refresh (Species Abilities)	62	Newly Awakened	36
ROBOTS	24, 35-38	Restraint Systems	36
Names	36	RYJYLLIANS	24, 38-41
Relationship to Other Species	35	Home Planet	38
Society and Culture	35	Names	39
Collective, The	35	Physical Appearance	38
System, The	35	Relationship with Other Species	38-39
Species Abilities	36-38	Society and Culture	38-39
Additional Sensory Apparatus	37	Species Abilities	40-41
Don't Breathe	37	Acute Hearing	40
Electro-Magnetic Vulnerability	37	Claws and Fangs	40
Extra Limbs	37	Low-Light Vision	40
Extra Speed	37	Ryjjyllian Combat Focus	40
Hover	37	Typical Aspects	39-40
Immortal	37	Cat-Like Everything	39
Machine Resistance	37	Honor Demands Persistence	40
Never Sleep	37	Loyal to My Clan	40
No Natural Healing	37	Ryjjyllian Code of Honor	40
Reprogrammable	36	Short Temper	39
We Don't Serve Your Kind	37	Warrior of a Warrior People	39

S

SALDRALLAN EMPIRE		Ruthless	42
(See UNION OF THE SALDRALLA)		Tolerant	42
SALDRALLANS	24, 41-43	From the Union	42
Names	42	SETTING ASPECTS	
Physical Appearance	41	(see ASPECTS: Setting Aspects)	
Relationships to Other Species	41	SHIELDS	156, 164-165
Ruthless	42	Personal	156
Society and Culture	41-42	Cost of Improvements	156
Species Abilities	43	Heavy	156
Heat Sense	43	Improvements	156
Poison Bite	43	Aspect	156
Typical Aspects	42-43	Extra Battery	156
Efficiency, Expansion, Power	42	Overload	156
Flexible Morality	43	Reinforced Quantum Field	156
Lidless Gaze	42	Specialized	156

Stealth Field	156	Shields	164-165
Light	156	Ships' Map	170
Medium	156	Speed (Travel through the Galaxy)	170
and Stress	156	Weapons	163-164
Ship	164-165	SKILLS	20, 62, 68, 112-131
Heavy	164	in Character Creation	62, 68
Light	164	and the Fate Ladder	20
Medium	164	Function of	20, 68, 112
and Stress	165	Skill Cap	62
SHIFTS	19, 87, 98	Skill List (Quick Guide)	112
and Exchanges	98	Athletics	113
SHIP ASPECTS		Command	114
(see ASPECTS: Ship Aspects)		Contacts	115
SHIP CONDITIONS		Empathy	116
(see STRESS: Conditions, Ship Conditions)		Engineering	116-117
SHIP CONSEQUENCES		Fight	118
(see STRESS: Consequences, Ship Consequences)		Haggle	119, 150-151
SHIPS	59-60, 160-178	Larceny	120-121
Armor	164	Lying (callout box)	121
Chase Scenes (see CONFLICTS: Ship Conflicts, Chase Scenes)		Physique	122
Combat (see CONFLICTS: Ship Conflicts, Ship Combat)		Pilot	123
Conditions (see STRESS: Conditions, Ship Conditions)		Provoke	124
Creation	59-60, 165-169	Rapport	125
NPC Ship Creation	165	Resolve	126
Step 1: Choose Size	166	Science	127
Step 2: Spend Upgrade Points	167-168	Shoot	128
Improvements	163, 167-169	Stealth	129
Agility	169	Survival	130
Aspect	169	Systems	131
Cost	163	Skill Pyramid	62
Heavy Hull Plating	169	Starting Skill Levels	68
Power Boost	169	Pyramid	62
Sensor Jammer	169	Skill Cap	62
Upgrade (Improvement)	169	SPECIES ABILITIES	52-57
Upgrade Points	163	Additional Species Abilities	52-57
Maintenance	169-170	Additional Senses	52
Maneuverability	162	Armor Bonus	53
Sample Ships and Vehicles	178	Amphibious	52
		Aquatic	52
		Breathe Unusual Atmosphere	53
		Chameleon	53
		Cling	53
		Communication Restriction	53
		Contortion	53

Damage Resistance	53	STRESS	23, 102-106
Disease/Venom Immunity	53	Conditions	23, 102-103, 161-162, 177
Disease Vulnerability	54	Critical Conditions	102
Electro-Magnetic Vulnerability	54	Broken	102
Environmental Immunity	54	Clearing Critical Conditions	103
Extra Limb	54	Major Conditions	102
Extra Speed	54	Clearing Major Conditions	103
Fast Healing	54	Stunned	102
Flight	54	Minor Conditions	102
Glide	54	Angry	102
Greater Shapeshifting	54	Clearing Minor Conditions	103
Healing Restriction	55	Winded	102
Hover	55	Ship Conditions	161-162
Immortal	55	Clearing Ship Conditions	
Incorporeal	55		161-162, 177
Invisibility	55	Crippled (All Ship Types)	161
Keen Sense	55	Damaged (Large, Huge, Titanic Ships)	161
Leap	55	Disabled (Medium, Large, Huge, Titanic Ships)	161
Lesser Shapeshifting	55	Impaired (Huge, Titanic Ships)	161
Low Light Vision	56	Repairing Ships Conditions	161
Mimicry	56	Scratched (Titanic Ships)	162
Missing Sense	56	Starting Conditions (Characters)	63
Natural Weapon	56	Consequences	23, 63 103-105, 177
Never Sleep	56	Definition	23
No Arms	56	Extreme	105
No Natural Attack	56	Mild	103
Poisoned by Substance	56	Moderate	103
Reduced Speed	57	Naming	104
Regeneration	57	Recovering from	104
Social Disadvantage	57	Severe	103
Special Attack	57	Ship Consequences	162
Specialized Respiration	57	Starting Consequences (Characters)	63
Stunt	57		
Vulnerability	57	as Temporary Aspects	
Creating Species Abilities	52	(see ASPECTS: Temporary Aspects)	
Function		Definition of	23
(see STUNTS: Species Abilities)		Shields	156, 164-165
Lists of Species Abilities		Ship Stress	161
(see ENTRIES for INDIVIDUAL SPECIES; ALIEN SPECIES)		Repairing	161-162
		Stress Boxes	102
		Taken Out	106

STUNTS	21, 25, 62, 69, 132-148	Ear to the Ground (Contacts)	136
Add New Stunt		Experienced Survivor (Survival)	147
(see <i>ADVANCEMENT: Add Stunt</i>)		Expert Climber (Athletics)	135
Bonus Stunts (callout box)	134	Fast Runner (Athletics)	135
Choosing	69	Feel the Burn (Physique)	141
Creating	133-134	Five Minute Friends (Rapport)	143
Function of	21, 132, 133-134	Grease Monkey (Engineering)	138
Add New Action to a Skill	133	Grease the Wheels (Contacts)	136
Create a Rules Exception	134	Gunner's Eye (Shoot)	146
Get a Powerful Effect (with Costs)		Hard Target (Pilot)	142
	134	Hawking (Haggle)	139
Give a +2 Bonus (Specific)	133	Heart's Secret (Empathy)	137
Purchasing (Character Creation)	69	Herculean Strength (Physique)	141
Sample Stunt List	135-148	Hidden Investments (Haggle)	139
Acrobat (Athletics)	135	Hidden Weakness (Larceny)	140
Animal Companion (Survival)	147	Hit Them Where It Hurts	
Armored in Shadow (Stealth)	146	(Empathy)	137
Army of One (Fight)	139	"Hold Fast, People!" (Command)	135
The Art of Conversation (Rapport)		I Know a Guy (Contacts)	136
	144	Infuriate (Provoke)	142
Aura of Menace (Provoke)	142	Inner Strength (Resolve)	144
Black Hat (Systems)	148	Insider (Contacts)	136
Booster (Science)	145	Inspirational (Command)	136
Brawler (Fight)	139	Iron Will (Resolve)	144
Called Shot (Shoot)	146	Jury-Rigger (Engineering)	138
Capable Researcher (Science)	145	Lightfoot (Stealth)	146
Cat Burglar (Larceny)	140	Like the Wind (Stealth)	146
Ceaseless and Tireless (Resolve)	144	Lock Spoofing Maestro (Larceny)	140
Center of Attention (Rapport)	143	Made of Steel (Physique)	141
Chain of Command (Command)	135	Marathon Training (Athletics)	135
Cold Read (Empathy)	137	Master Jammer (Systems)	148
Companion (Command)	135	Mental Blueprint (Larceny)	140
Cool Customer (Haggle)	139	Merchant Prince (Haggle)	139
Criminal Mind (Larceny)	140	Mighty Leap (Athletics)	135
Crippling Blow (Fight)	139	Mighty Thews (Physique)	141
Cut the Red Tape (Command)	135	Miracle Worker (Science)	145
Danger Sense (Survival)	147	Mister Fix-It (Engineering)	138
Daredevil (Pilot)	142	Now You've Made Me Mad	
Decrypting (Systems)	148	(Physique)	141
Deep Scan (Systems)	148	One Hand on the Stick (Pilot)	142
Defensive Flying (Pilot)	142	One with the Wilderness	
Demolitions (Engineering)	138	(Survival)	147
Dirty Fighter (Fight)	139	Percussive Maintenance	
Ear for Bull (Haggle)	139	(Engineering)	138

In Plain Sight (Stealth)	146	Smooth Over (Rapport)	144
Planning (Command)	136	Smooth Recovery (Resolve)	144
Preemptive Grace (Empathy)	137	Starfarer (Rapport)	144
The Promise of Pain (Provoke)	143	Stay on Target (Shoot)	146
Quick Exit (Stealth)	147	Stick to Their Six (Pilot)	142
Quick on the Draw (Shoot)	146	Still Standing (Resolve)	144
Ramming Speed (Pilot)	142	Strike to the Heart (Fight)	140
Reroute the Systems (Engineering)	138	Subtle Menace (Provoke)	143
Right Place, Right Time (Resolve)	144	Supercharge (Science)	145
Riposte (Fight)	140	Talk the Talk (Contacts)	136
Robotician (Systems)	148	Tracker (Survival)	147
Safe Fall (Athletics)	135	Tripwire Sensibilities (Larceny)	140
Scary (Provoke)	142	Two Fisted Shooter (Shoot)	146
Scavenger (Survival)	147	Unapproachable (Provoke)	143
Scientific Expert (Science)	145	Watch Their Eyes (Empathy)	137
Security Expert (Systems)	148	Weird Science (Science)	145
Shadowed Strike (Stealth)	147	Well-Known (Contacts)	136
Shot on the Run (Shoot)	146	Species Abilities	21
The Skeptic's Ear (Empathy)	137	Optional Abilities	25
Smell Fear (Haggle)	139	and Refresh	25, 69
Smooth Operator (Rapport)	143	Starting Stunt Slots (Characters)	62, 69
		SUCCESS (ACTIONS)	
		(see OUTCOMES)	

T

TAKEN OUT		TETSUASHANS	24, 45-47
(see OUTCOMES: Taken Out;		Home Planet	45
STRESS: Taken Out)		Names	46
TEMPLAR EMPIRE		Physical Appearance	45
(see DEVALKAMANCHAN		Relationships to Other Species	45-46
REPUBLIC)		Society and Culture	45
TEMPLARI	24, 43-45	Species Abilities	47
Names	44	Poisoned by Salt	47
Physical Appearance	43	Reduced Speed	47
Relationships with Other Species	43-44	Regenerative Powers	47
Society and Culture	43-44	Slime Trail	47
Species Abilities	45	Squish	47
Typical Aspects	44-45	Typical Aspects	46
I Need No Advantage	44	Born to the Spaceways	46
Martial Discipline	45	"I Don't Get It"	46
To the Purple Be True	44	Short of Stature, Strong of Will	46
"Submit or Be Crushed"	44	Slug Siblings	46
Superior Species	44	Sticky, Squishy, and Gross	46
Templar Aggression	44	Unfailingly Cheerful	46

THOUSAND YEAR WAR	3	Buy Low, Sell High	15
TRANSGALAXY PANGALACTIC CORPORATION (PGC)	15	I'm Afraid That's Policy	15
Aspects	15	One of the Pangalactics	15
		Class D Freight	59

U

UNION OF THE SALDRALLA		Hard to Kill	49
	3, 8	Mind for Crime	49
Aspects	8	No Natural Weapons	49
Peace at Any Cost	8	Thick Fur and Fat	49
Troublemakers Disappear	8	Universally Despised	49
The Union Stands as One	8	Typical Aspects	48-49
URSEMINITES	24, 47-49	Charming as a Knife to the Throat	49
Names	48	Cute as a Button	48
Origins	48	"Never Met a Vice I Didn't Try"	49
Physical Appearance	47	Selfish	49
Relationships to Other Species	47-48	Short and Round	48
Society and Culture	48	Vicious Little Bastard	49
Species Abilities	49		

V

VEHICLES
(see *SHIPS*)

W

WEAPONS	152-154, 163-164	Boost Effect	154
Aspects	153	Concealable	153
Colossal	153	Explosive	154
Cost of Improvements	153	Long Range	154
Heavy	153	Powerful	154
Improvements	153-154	Scattershot	154
Accurate	153	Specialized	154
Additional Capability	153	Light	153
Aspect	153	Medium	153
Autofire	153		

Z

ZONES	100, 183	in Ship Conflicts	176
Borders between	107	and Ship Engines	163, 168
in Conflicts	100, 176, 183	and Ship Weapons	163-164
Defined	100	and Weapons	153-154
and Movement	107, 163		

Open Game License Version 1.0a

The following text is the property of Wizards of the Coast, Inc. and is Copyright 2000 Wizards of the Coast, Inc ("Wizards"). All Rights Reserved.

1. Definitions: (a) "Contributors" means the copyright and/or trademark owners who have contributed Open Game Content; (b) "Derivative Material" means copyrighted material including derivative works and translations (including into other computer languages), potation, modification, correction, addition, extension, upgrade, improvement, compilation, abridgment or other form in which an existing work may be recast, transformed or adapted; (c) "Distribute" means to reproduce, license, rent, lease, sell, broadcast, publicly display, transmit or otherwise distribute; (d) "Open Game Content" means the game mechanic and includes the methods, procedures, processes and routines to the extent such content does not embody the Product Identity and is an enhancement over the prior art and any additional content clearly identified as Open Game Content by the Contributor, and means any work covered by this License, including translations and derivative works under copyright law, but specifically excludes Product Identity; (e) "Product Identity" means product and product line names, logos and identifying marks including trade dress; artifacts; creatures characters; stories, storylines, plots, thematic elements, dialogue, incidents, language, artwork, symbols, designs, depictions, likenesses, formats, poses, concepts, themes and graphic, photographic and other visual or audio representations; names and descriptions of characters, spells, enchantments, personalities, teams, personas, likenesses and special abilities; places, locations, environments, creatures, equipment, magical or supernatural abilities or effects, logos, symbols, or graphic designs; and any other trademark or registered trademark clearly identified as Product identity by the owner of the Product Identity, and which specifically excludes the Open Game Content; (f) "Trademark" means the logos, names, mark, sign, motto, designs that are used by a Contributor to identify itself or its products or the associated products contributed to the Open Game License by the Contributor (g) "Use", "Used" or "Using" means to use, Distribute, copy, edit, format, modify, translate and otherwise create Derivative Material of Open Game Content. (h) "You" or "Your" means the licensee in terms of this agreement.

2. The License: This License applies to any Open Game Content that contains a notice indicating that the Open Game Content may only be Used under and in terms of this License. You must affix such a notice to any Open Game Content that you Use. No terms may be added to or subtracted from this License except as described by the License itself. No other terms or conditions may be applied to any Open Game Content distributed using this License.

3. Offer and Acceptance: By Using the Open Game Content You indicate Your acceptance of the terms of this License.

4. Grant and Consideration: In consideration for agreeing to use this License, the Contributors grant You a perpetual, worldwide, royalty-free, non-exclusive license with the exact terms of this License to Use, the Open Game Content.

5. Representation of Authority to Contribute: If You are contributing original material as Open Game Content, You represent that Your Contributions are Your original creation and/or You have sufficient rights to grant the rights conveyed by this License.

6. Notice of License Copyright: You must update the COPYRIGHT NOTICE portion of this License to include the exact text of the COPYRIGHT NOTICE of any Open Game Content You are copying, modifying or distributing, and You must add the title, the copyright date, and the copyright holder's name to the COPYRIGHT NOTICE of any original Open Game Content you Distribute.

7. Use of Product Identity: You agree not to Use any Product Identity, including as an indication as to compatibility, except as expressly licensed in another, independent Agreement with the owner of each element of that Product Identity. You agree not to indicate compatibility or co-adaptability with any Trademark or Registered Trademark in conjunction with a work containing Open Game Content except as expressly licensed in another, independent Agreement with the owner of such Trademark or Registered Trademark. The use of any Product Identity in Open Game Content does not constitute a challenge to the ownership of that Product Identity. The owner of any Product Identity used in Open Game Content shall retain all rights, title and interest in and to that Product Identity.

8. Identification: If you distribute Open Game Content You must clearly indicate which portions of the work that you are distributing are Open Game Content.

9. Updating the License: Wizards or its designated Agents may publish updated versions of this License. You may use any authorized version of this License to copy, modify and distribute any Open Game Content originally distributed under any version of this License.

10. Copy of this License: You MUST include a copy of this License with every copy of the Open Game Content You Distribute.

11. Use of Contributor Credits: You may not market or advertise the Open Game Content using the name of any Contributor unless You have written permission from the Contributor to do so.

12. Inability to Comply: If it is impossible for You to comply with any of the terms of this License with respect to some or all of the Open Game Content due to statute, judicial order, or governmental regulation then You may not Use any Open Game Material so affected.

13. Termination: This License will terminate automatically if You fail to comply with all terms herein and fail to cure such breach within 30 days of becoming aware of the breach. All sublicenses shall survive the termination of this License.

14 Reformation: If any provision of this License is held to be unenforceable, such provision shall be reformed only to the extent necessary to make it enforceable.

15 Copyright Notice:

Open Game License v 1.0 Copyright 2000, Wizards of the Coast, Inc.

Fate Core System and Fate Accelerated Edition © 2013 by Evil Hat Productions, LLC. Developed, authored, and edited by Leonard Balsera, Brian Engard, Jeremy Keller, Ryan Macklin, Mike Olson, Clark Valentine, Amanda Valentine, Fred Hicks, and Rob Donoghue

Bulldogs! Fate Core Edition © 2015, Galileo Games, Inc. Authors Brendan Conway, Mark Diaz Truman, Brennan Taylor, and Brian Engard. All rights reserved.

Bulldogs! created by Eric Coble, Chuck Cooley, Robert Cooley, Nathan Crowder, and C. Austin Hogan.

Cover illustration © 2015 Steven Sanders.

Interior illustrations © 2010, 2011, 2015 Gaël Sabin, Patricia Smith, Leanna Crossan, Jaime Posadas, and Kurt Komoda.

Cartography © 2011 Ralf Schemmann.

In accordance with the Open Game License Section 8 "Identification" the following designate Open Game Content and Product Identity:

OPEN GAME CONTENT

The contents of this document are declared Open Game Content except for the portions specifically declared as Product Identity. Non-rules related elements of the setting, including capitalized names, organization names, characters, historical events, organizations, and the ten core species, are Open Game Content.

PRODUCT IDENTITY

All artwork, logos, symbols, designs, depictions, illustrations, maps and cartography, likenesses, and other graphics, unless specifically identified as Open Game Content, as well as rules-related elements of the proprietary setting, such as aspects and species abilities associated with setting elements, are to be considered Product Identity and subject to copyright.

Printed in the United States of America.

ISBN 978-1-887920-18-6

<http://galileogames.com>



CHARACTER RECORD

NAME

SPECIES

ASPECTS

HERITAGE

APTITUDE

CLASS D

CAPTAIN

CREWMATES

SPECIES ABILITIES STUNTS

CONDITIONS

MINOR

☐

☐

☐

WINDED

☐

☐

☐

ANGRY

MAJOR

☐

☐

STUNNED

CRITICAL

☐

☐

☐

BROKEN

CONSEQUENCES

MILD [1-2]

☐

☐

MODERATE [1-4]

☐

SEVERE [1-6]

☐

SKILLS

+5

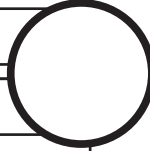
+4

+3

+2

+1

REFRESH





ADVANCEMENTS

MINOR ☐ ☐ ☐ MODERATE ☐ ☐ ☐ ☐

CREDITS ☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐

GEAR POINTS ☐

WEAPONS

TIER	ASPECT	UPGRADES
<input type="text"/>	<input type="checkbox"/>	<input type="text"/>
<input type="text"/>	<input type="checkbox"/>	<input type="text"/>
<input type="text"/>	<input type="checkbox"/>	<input type="text"/>
<input type="text"/>	<input type="checkbox"/>	<input type="text"/>

ARMOR

TIER	ASPECT	UPGRADES
<input type="text"/>	<input type="checkbox"/>	<input type="text"/>

CONSEQUENCES ☐

MILD (-2)

MODERATE (-4)

SEVERE (-6)

☐

SHIELDS

TIER	STRESS	UPGRADES
<input type="text"/>	<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	<input type="text"/>

PERSONAL GEAR

UPGRADES

<input type="text"/>	<input type="text"/>
<input type="text"/>	<input type="text"/>
<input type="text"/>	<input type="text"/>



NAME

SIZE

ENGINES

MANEUVERABILITY

UPGRADES WEAPONS

ASPECTS

HIGH CONCEPT

TROUBLE

STRENGTH

ADDITIONAL ASPECTS

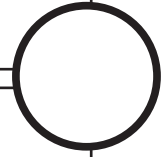
CAPTAIN
NAME

CLASS D QUALIFICATIONS

TRANSGALAXY TROUBLE

MANAGEMENT STYLE

CREW REFRESH



CONDITIONS

☐ CRIPPLED

☐ DISABLED

☐ DAMAGED

☐ IMPAIRED

☐ SCRATCHED

CONSEQUENCES

MILD [-2]

☐

MODERATE [-4]

☐

SEVERE [-6]

☐

ARMOR
ASPECT

☐

MILD [-2]

☐

MODERATE [-4]

☐

SEVERE [-6]

☐

SHIELDS

STRESS

☐